

# VARIETY

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## GOING BROKE IN PICTURES

### TIGERS ATTACK WOMAN—MAN LOSES ARM

Mabel Stark Clawed in Den—Guilfoyle Near Death

Lewiston, Me., June 5.  
Mabel Stark, noted woman wild animal trainer, was severely torn by tigers during a performance of the John Robinson circus Thursday. She was injured around upper torso and one thigh was badly clawed. It was nearly 15 minutes before Miss Stark was removed from the cage and taken to the E. M. G. hospital.

The girl trainer had hardly begun her act when "Sheik" and "Boston," two large tigers, leaped at her. She fell, but although injured got to her feet and drove the animals back.

Blood seeped through Miss Stark's uniform and that probably further enraged the beasts. A third tiger joined in the attack as other trainers rushed into the cage. The tigers were subdued after a battle in which pistols, rods and poles were used by the rescuers.

Miss Stark left the Ringling show last season. When that outfit discarded the wild animal displays Miss Stark was used for the balloon horse and also rode menage. (Continued on page 63)

### Tom Mix Is Big League Writer

Tom Mix has signed an indefinite contract with King Features Syndicate (Hearts) to write a series of Sunday articles on subjects of his own selection, beginning in less than sixty days.

He will have the range of the world to draw from in his material, unrestricted as to policy, opinion, viewpoint or topic.

A tremendous publicity campaign will be waged to let the world know that Tom has made the big league.

### Toe Dancing at 54

Mile. Zambelli, premiere ballerina with the Paris Opera, has signed for another and final four-year period. She is 54 and will retire at 58, probably the oldest toe dancer in the world.

### NATIONAL BOARD FOR THEATRE FORMED

The formation of an organization representative of the American stage, one which it is hoped will bring about conditions more favorable to the legitimate theatre and rehabilitate the road, has virtually been completed. It will be officially known as the American Theatre Board. Temporarily it was called the National Board of the Theatre. The Board consisting of 15, of which five are from the managers and an equal number from Equity and the Authors League of America. A constitution has been drafted by a committee of six members. The constitution will now be presented to the three organizations for approval.

The National Theatre Board is not to be corporate. It is a voluntary association empowered to act towards the amelioration of the many obstacles facing the stage. Efforts to secure reduced railroad rates, further eliminate admission taxes and oppose hostile legislation are among the scheduled problems at hand.

Experimentation with road attractions along new lines will follow.

The matter of financing the new association has not been worked out but a pro-rata sharing of expenses between the managerial, actors and authors organizations is expected.

Any statement or action on the part of the Board will not be set down or credited to any individual of it, but will be made in the name of the Board. That was decided to prevent a charge of any member seeking personal publicity. The personnel of the Board is: Managers—Winthrop Ames, Arthur Hammerstein, Brock Pemberton, Warren F. Mumwell and Ralph W. Long; Equity—Frank Gilmore, Paul N. Turner, Frederick Burt, Grant Stewart and Charles Dow Clark. Authors—Arthur Richman, Owen Davis, Hartley Manners, George Abbott and Louise Silcox.

### Dodge Sales as Argument Against Radio Advertising

The purchase of the Dodge Motor Company by the Chrysler Corp. is regarded by newspaper men as a victory for their argument that radio advertising is not better than newspaper display ads.

The first "Dodge Victory Hour," which is reported costing \$150,000, they contend, failed to sell the company's new six-cylinder cars, the Dodge sales dropping about \$80,000,000 last year under the total sales for 1926.

### PARENTS, OTHERS FALL FOR BUNK

Daughters' and Sons' Urge for Screen Fame Usually Leads to Hollywood Downfall for All—Gyp Film Producers Take Yokels and Latter Take Friends Back Home

### GENERAL FALLACY

Los Angeles, June 5.  
The glamor of fame and riches offered by the picture business have attracted more disillusioned people than the legitimate show business or Wall Street ever could get credit for.

It is the lure propagated by fictionalized publicity on how the producers, executives and stars enjoy their wealth and fame that attracts the many thousands of movie struck boys and girls to Hollywood, only to find that they stand but one chance in a thousand to get in, regardless of what price they pay to push the issue.

By the same token of erroneous and misleading reports, people from all walks of life possessing surplus money are attracted by the possibilities of trebling their investment overnight. In time they believe, they may become equally as wealthy as a few of our movie barons, who, we are reminded from time to time rise from obscurity to financial power because they couldn't help it.

The practice of parents being swayed by a daughter's or son's desire to become a movie star has broken up many homes and has wiped out entire life savings. Arriving in Hollywood and when the daughter can not gain recognition the parents, through the aid of any number of sharpshooting producers, are inveigled into the picture business. Nine times out of ten the film representing a life's savings finds its way to the storage vaults or is held for debts accruing beyond the original budget.

Gyp producers will take these yokels over for any amount, and half way through the picture when more money is needed the parent is forced to seek aid from his friends back home. He makes the loans on his personal note, only to find after the picture is completed that he has lost all his own money and will have to work to pay off the money borrowed.

### Dressed Up Extras

The humble extra actors are not to be denied in any exposure of sacrifices for the silent art. They, too, must pay to keep up a front as much as players drawing down a grand a week. Studios require a \$5.00 day extra to dress equally as well as the star or principals. With an occasional day's work now and then and no other means for keeping up the wardrobe, many of the

(Continued on page 63)

### Great Town Chicago

Chicago, June 5.  
Richard Boehler, blind organist at one of the smaller picture houses here, was beaten and robbed one night last week as he was returning home from the theatre with his pay envelope since he was 12 years old. Boehler has been blind since birth. Plenty of indignation expressed by both police and public, but that's all.

### \$700 WEEKLY PAYS FOR HOUSE AND SHOW

Topeka, June 5.  
A gross of \$700 on the week about covers the overhead of the Best theatre here, seating 550 at a 10-20-cents scale.

That takes in the show. Latter consists of the Al Russell musical stock, including nine people (one principal), also three changes of pictures weekly, and giving five performances daily.

Three night performances Saturdays are capacity; rest of week poor.

The Russell company costs \$400 weekly; each change of picture \$7.50, and week's advertising around \$25. Rest goes for house.

Formerly theatre played at 5-10-cent, but doubled prices for new policy.

House, forced by local conditions into this sort of playing, has gone as high as \$300 weekly gross, though more often merely reaching the overhead.

### B'way Managers Scrap Over Beautiful Girls

A scrap has been inaugurated between two Broadway musical producers through one having made a bet for the beautiful show girls of the other's productions.

The angler is Earl Carroll, now preparing his new "Vanities"; sufferer, so far, is Flo Ziegfeld.

Ziegfeld has been paying his prize beauts \$65 weekly. Carroll appears to want them away at \$125 a week. So far, among others, of the missing Ziegfeld beauts into "Vanities" are Gladys Glad, Kathryn Burke and Dolores Grant, all with beauty guaranteed more than skin deep.

### Doubling in Bridge Over the Summer

Saranac Lake, June 5.  
Orchestras, entertainers, recreation directors, hosts and hostesses—a new one has been added to the summer hotel lists. It's an auction bridge expert. The Saranac Inn has engaged Ralph Bessing, authority on the card game, to teach guests during the coming season.

The job is said to pay well.

### B'WAY WEEK END HOUSE AT RENT OF \$225,000

Universal's Colony Opening Saturday and Sunday Only

A Broadway house costing Universal \$225,000 net rental yearly is opening on the week end only for grind picture showing, operated by the U.

It has no parallel in the record of the show business. The theatre faces on Broadway, this side of 53d street. Universal is said to have taken a lease of five years on the house from B. S. Moss, its owner. Recently, from accounts, Moss declined an offer of \$200,000 from Universal to cancel the lease, which has four years to run.

Under the U. direction the Colony has tried a few picture policies. Nothing seemed to hit. Of recent weeks the front of the dark house has held a signboard advising the passing public to see U's "Man Who Laughs," \$2 picture, at the U-rented Shuberts' Central, farther down Broadway.

With the rental, taxes, etc., the Colony represents a cost for the four walls alone of \$300,000 annually to U.

The Colony may become a legitimate theatre next season. Flo Ziegfeld is reported considering it for that purpose. Although thoroughly equipped, it is proposed to tear but the back wall and enlarge the stage, to a size required by the Ziegfeld type of musical production. The house capacity of approximately 1,900 is said to have led the producer to view the Colony favorably.

In addition the Colony is in proximity to the Ziegfeld at 54th and 6th avenue. It is known the manager favors that location over the 42nd street zone.

First week-end included release of "Cohens and Kellys" in Paris, Chaplin's "Dog's Life" and Harold Lloyd's "Breaking in on Broadway."

### NUNS' FIRST PICTURE

Toronto, June 5.  
Nuns from St. John's (Anglican) seminary and hospital were taken to a movie for the first time in their lives this week. After a lot of official consent and that sort of thing, they saw "Ben-Hur."

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## London as It Looks

By Hannen Swaffer

London, May 25.  
We've had another of those theatrical bankruptcies in London—you know, a manager keeps on until he has to confess. It is Philip Ridgeway this time, a man so used to circulating everything about himself in the newspapers that the first intimation the press got was a proclamation all about his "broken heart."

The strange thing about publicity is that the more managers go in for it, apparently, the more often they go bankrupt. The conservative ones go on from year to year, more or less, with a policy and an idea. Those who bang the drum all the time go bankrupt—and then start all over again.

### Publicity-Hounds

Surely publicity hounds will discover, one day, that screaming in the newspapers does not pay. Surely actresses will understand that having their picture in a newspaper does not lead to fortune.

No, nobody will ever find it out. They will go on banging drums until they bust themselves and then they will borrow some more money to buy new drums. After all, Charles Hawtrey was knighted after he had been bankrupt three times.

### The Apologia

Philip Ridgeway, in his apologia, moans with his heart between his eyes, "all about he 'discovered' Bobby Howes, Valerie Taylor, Beatrice Thompson, Jean Forbes-Robertson and Charles Laughton. He did nothing of the kind."

So far as Laughton and Valerie Taylor are concerned, he gave them a few old pounds a week to appear at Barnes in *Tchekov*, which a few silly young men, calling themselves highbrow critics, pawed their lily-white hands over so much that Philip Ridgeway, thinking himself a highbrow, sprouted side whiskers.

### Pity the Poor Creditors

Ridgeway, I am sorry to say, knows scarcely anything about the theatre and failed because of that.

I cannot feel sorry for him so much as I feel sorry for his creditors. One of them wrote me, a few weeks ago, and complained he had had no accounts for "The Blue Train," in which Lily Elsie returned to please Philip Ridgeway, who put on a show which, I was told at the start, could not pay, even if it succeeded.

"Lilliom," which Ridgeway produced with Ivor Novello, was the most ludicrous bunk that even I have seen for years. It was dreadful. "Tess of the D'Urbervilles" was produced by Ridgeway, of course, because Hardy would not allow St. John Ervine to alter it for Sybil Thorndike. Ridgeway put it on as it was, and it was a dud.

How dare a manager claim that he "discovered" artists like Charles Laughton. They do not discover them. They give the poor devils a job at low rates when they are unknown and then, much to their surprise, some of them make reputations.

I wonder if the first concert party man who gave Leslie Henson \$10 a week claims to have discovered him. I started life in journalism at \$1.20 a week. Does the editor of that paper claim to have "discovered" me? Yes! It is such bunk.

### Why I Like Ridgeway

Well, I am sorry for Ridgeway in the sense that I like him. He was always so nervous when I walked in the room. I like 'em like that.

"You know, I like you, Mr. Swaffer, although I fear you," he said to me, a year ago.

"You needn't be afraid of me," I said. "You ought to be afraid of yourself."

Now, apparently, he is. Besides, Ridgeway is a kindly man. If he "comes back" I shall do my best to help him. I must buy him a new drum—a toy one.

### No-one Paid to Go!

The other man I am sorry for this week is poor Ernest Truex. His show comes off tomorrow night, after 10 days! This included one dreadful matinee, which was abandoned last Saturday for the reason, they assure me, that not one person paid to go.

Now, Ernest Truex, if he is to stay in England, must take courage and put on a better show, or he must leave off trying to be a star all on his own.

He is very popular, personally. But—can he draw? Sometimes I think the days of stars are over. Sometimes I dream nightmares, in which the world is full of stars.

### Another Bunk Farce

Anyway, I really believe that the days of stage farce are finished. We had another bunk one this week called "Skin Deep," in which Athene Seyler rubbed her belly with a rubber rolling pin to get thinner, or fatter, or something, or whatever it is women have to do this year, so as to be all alike.

This idea of beauty culture would have done very well for a revue sketch lasting two minutes. They made it last for three acts.

Now, why on earth should people pay nearly \$3, or whatever it is since you won the war, to see something that is not one thousandth part as funny as Charlie Chaplin's film, "The Circus," which you can see for half the money. Chaplin has killed them off—farce comedians, I mean.

### In Memory of Alan Dale

I am sorry about Alan Dale, who, by a strange coincidence, died in a train just within sight of his native Birmingham, to which he had returned for a holiday.

His real name, as you know, was Alfred Cohen, and he chose the name Alan Dale because, in the far-off centuries, it was that of a Warwickshire worthy, now lost in tradition.

We used to like reading about Alan Dale over here. You know—he was one of those Pilgrim Father fellows.

The last time I saw him was about a year ago at a first night at the St. Martin's, when I sympathized with him.

"I used to be known as the Alan Dale of England," I said, "but now you are merely the Hannen Swaffer of America."

We didn't speak—after that.

### England's Reply to Equity

The Actors' Equity has on English actors is, of course, re-acting over here. Sir Gerald du Maurier is protesting to the Home Secretary, who will be asked to make retaliatory measures.

Among the American stars now appearing in London productions are the following:

Edith Day and Paul Robeson in "Show Boat."  
Dorothy Dickson and Hartley Power in "The Man Who Changed His Name."

"Ernest Truex in 'Gail McGeorgies.'"  
Talulah Bankhead in "Hell and Heaven."

Joseph Coyne in "Baby Cyclone."  
Emma Haig and Louise Brown in "The Girl Friend."

James Kirkwood and Claudette Colbert in "The Day."  
Jack Smith in "Will o' the Whispers."

Marion Lorne in "Other Men's Wives."  
Peggy O'Neill in "The Flying Squad."

Whole company in "The Trial of Mary Dugan."

## This in Paris

By David Sturgis

Paris, May 19.  
The Anglo-Saxon has three horrible censors. The New York and London theatrical managers, the political toad and the hypocritical minority.

And the worst of these is the manager.

He is fifty per cent beneath the new, surging intelligence of the masses. He is impractical because he has no vision; incompetent because he is cowardly. He rejects play after play that, through cinema guidance, it is conclusive the public needs, wants, would patronize. He has buried the stage with old materialism.

The people are always ready for the new spirit. We must have a renaissance—a new theatre, a new manager. We must take care of the inside in life and art. That will balance the sensuous cinema and mechanical entertainment. Competition will become co-operation. The playwright and player have been rebellious for a decade. A bas, in Frenchy fashion, with the managerial grave-digger! He is not strong enough to roll the stone aside. He cannot see the universal drama when it rises from the tomb.

### A Cheer

Sometimes theatrical managers are poets of the drama. Rare exceptions in Saxon atmosphere. Such a one was Robert Truax. Such is David Belasco. The latter belongs with Antoine. He has done wonders with atrocious plays in a horrible age. He never had the rich, Russian soil to sow his seeds of beauty and genius. Nor a tithing of the French intelligence to appreciate his solitary subtlety. If he produces the present, crude dramatic product, it must be compassion in disguise.

### The Play Agent

I heard a new simile yesterday. "As useless as a play agent." I have tried three in London and New York. They have rendered the service of the mule, the most capable of all animals. For which they have bound me and brayed at my knots with squealing crescendo.

### A Director

Gaston Baty, the coming Frenchman of the new theatre, performs wizardry with little money. He has vision, poetic imagination, scientific balance. What a director should be—and seldom is.

### Francis Saye

So Francis de Croisset, well-known dramatist, phrases in "Comedie," the French theatrical daily. He screams, with Gallic urgency, at the foreign invasion of Paris. "Americans! They are becoming too much in vogue!" Dear, dear, Francis! The French stage is analysis; the American stage, action.

True drama is analysis in action. Therefore both theatres are lopsided and crutch-ridden.

### Music

Jazz is dying in Paris. The poorest thing in the Folies Bergere is one slice of the African razor. Tamaro and Roberts, Yank eccentric dancers, jazz it in. They are clever to the edge but miss by a shave. Some of the music is lovely. None by Americans. Irving Berlin is missing. Musicians have taken his place.

So many things are being found out this year. The cheapness of American ballads, the crudeness of American jazz.

George Gershwin is waking up over here. He realizes superficial sound is transient noise. He is mingling with standard composers; trying to supplement his natural talent with ageless spirit. Beautiful, basic melody is delighting the patrons of the Folies Bergere.

### Rita Jolivet Married

I lost Maria Leont last week. Now Rita, in elegance the Comtesse de Cippico, has shed me for a Highlander. I am so annoyed I won't mention his name. Bagpipers, in heather kilts, furnished part of the wedding music—with apologies to Sam Johnson. The bride and groom went to Spain on a motor trip.

"What's the sure where they go?" I am not along. Rita gave up drama.

## BUDAPEST

Budapest, May 19.  
After a long run in Vienna, "Able's Irish Rose" has started on an equally promising career in Budapest. The play opened at the Fovaro's Operette theatre two nights ago, and was a direct hit. Performance was brilliant, featuring many popular names, such as Rott, best known cabaret actor who for many years has specialized in parts of a similar type, as Cohen; Rose Forral as Mrs. Cohen, and Kabos, who made a particularly profound character study of Solomon Levy. Hegedus was remarkably good as Father Whalton, and Louisa Szekely very pleasing as Rose.

The first night audience was delighted with the humor, the situations and the types, very well known and much appreciated here, of the play about which one had heard so much. The Hungarian version, done by Eugene Feltz, president of the Hungarian Society of Dramatists, was little short of perfection. Even the press, which it was feared, would take a high brow attitude toward this play of less pretensions than successes, was favorable, especially in view of the really remarkable acting.

A long run is predicted.

### American Failures

Other American plays lately performed in Budapest have been less fortunate. There seems to be a decided vogue for American plays in Hungary, but "Able's Irish Rose" is the first to justify it. "The Road to Rome," by Eugene Feltz, was the outstanding failure of the season, and "The Hairy Ape," though appreciated by the select, fared little better. This was performed at the Uj Szinhaz, in its first season, which made a big hit with "The Dybbuk" earlier in the year.

### Successes

Other successful plays of this season were Molnar's latest, "Olympia" next Zenebona, musical farce, French in spirit but Hungarian by origin. At the National, revival of Barrie's "Quality Street" and "The Chalk Circle," by Klambund, attracted enormous Mary was extremely popular, but "Rose-Marie" did not come up to expectations.

A number of original Hungarian plays "Siberia," by Zilahy; "The Post Mistress," by Lengyel; "The Church Mouse," by Fodor; "Troika," by Fazekas, did not go beyond an average run, chiefly on account of the general slump which makes itself much felt in every kind of show.

Now at the close of the season two theatres will probably see their way to playing through the summer; one with Yvain's latest operetta "Yes," and the other with "Able."

### Jane Winton's Visit

Movie fans were much thrilled lately by the visit of Jane Winton, featured by Paramount in Lafo's Biros "Yellow Lily." Miss Winton came to see for herself what the country, of which she had been acting daughter, might look like off the screen.

She promised to return on her way back from Italy before going to California after her holiday in Europe.

## Americans Abroad

Paris, May 22.

In Paris: G. Schneelicht (conductor of Los Angeles Symphony orchestra), Hans Kindler, Cantor Rosenblatt, Lew Herman, Joan Carter Wardell, Clifford Grey (son of Gordon), T. D. Kemp, Cyrena Van Witter (Chicago Opera), Mr. and Mrs. Abe Lefkowitz, Edna Wallace Hopper, Hallie Stilos.

matic criticism for the Paris "Herald" to break my heart. For years she played Gallic and society roles for Charles Frohman in New York. Lately she has been passing her vacations in Scotland. Some day she will wish she had gone to the south of France.

### Dora Duby's Stretcher

After a honeymoon spent at Mussoorie, India, Devi Sharmishtab, formerly Dora Duby of Seattle, and her husband, the ex-Maharajah of Indore, have arrived at Karachi. Devi is looking very fresh. They leave on the liner "City of Baroda" for Paris, where the lady will undergo a treatment. Worth has undergone the hospital nightgown.

The Casino de Paris, where Sharmishtab danced, before she went shiner-hunting, will entertain the Maharajah while Devi absorbs the ether.

## LONDON NOTES

London, May 25.

The next Edgar Wallace play, "The Flying Squad," will be put into the Lyceum June 4. "Lumber Love" will be transferred to the Princess, where "Bits and Pieces," revue, has just closed. The other Wallace play due shortly is "The Squeaker," which will go into the Apollo.

Hermione Baddeley, one of the youngest and most promising of West End actresses, married the Honorable David Tennant, stepson of Viscount Grey and nephew of the late Lord Asquith, who has been an announcer for the British Broadcasting Company since 1926. The bride was formerly one of "The Co-Optimists." She made her name in character roles in drama and latterly in Cochrane's revues.

Philip Ridgeway is relinquishing his grip on the play producing world and is going in for film production. To get in the atmosphere he is to commence his new career as a film actor.

The latest actor to turn manager is Harry Welchman, who is going into partnership with Major Steel to produce musicals.

The estate of the late Thomas F. Dawe, who was acting director for the Tivoli, is published as £2,295, with net personality nil.

The next production at the Comedy theatre which will follow "The Silent House" June 8 will be "If We But Knew," a new play by Andrew Soutar, popular novelist.

When a successor is needed for "Blue Eyes" at the newly built Piccadilly theatre, it will probably be "The Swordsman," a musical version of "The Three Musketeers," in which Carl Brisson has been touring the provinces.

Owen Nares will withdraw "Two White Arms" from the Ambassadors to make way for the production of "The Man They Buried" by Karen Bramson. After touring the provinces, Nares will revive his farce next spring.

Basil Dean plans to stage Shakespeare next year in the West End and has arranged for Edna Best and Frank Lawton to appear as Romeo and Juliet.

## AMBASSADEURS

Paris, May 25.

Edmond Sayag is presenting what has turned out to be a record monster program in Europe for a theatre-restaurant. Entitled "The Ambassadors Show," written by Cole Porter, and staged by Bob Connolly, there could not be a greater success for this class of entertainment.

Fred Waring's Pennsylvanians as the big attraction accompanying the revue and likewise give a hand to the variety side when appearing as special number on the stage. The boys alone cause doubt to quit their tables during a part of the intermissions to dance on their own account, although there are two other orchestras on the stage for the public dancing.

Starting at 8.30 is a skit on the touring car filled with tourists riding up the Champs Elysees. Eleanor Astor, stage manager, Helen Aaron and Jack Pearson the chief tourist, surrounded by sightseers, all American girls from Broadway. Same lassies as highland soldiers. The Stuart tart a bit later, with Buster West impersonating the Prince of Wales and Evelyn Hoey as solo vocalist.

Morton Downey sings with sympathetic effect. Frances Gershwin is heard in a number by her brother. Mary Leigh and Basil Howes (on a new bill) make good in the "Old-Fashioned Girl" number, and the acrobatic dancing of Myrio, Desha and Barte is one of the big things. The Eddies, colored, renew their favorable acquaintance with the fashionable Parisian audience. Much is due to Joan Wardell, Kathryn Ray, Marion Harrison and Nesbit brothers as the other principals.

As for the chorus, the girls are all peaches of the glory blossom. Grace Fleming, Bobby Campbell, Clara Carroll, Gloria Glennon, Peanut Banks, Betty Vane, Topsy Humphreys, Joey Leighton, Helen Mann, Cleo Cullen, Betty Holmes, Christine Moore, Nicky Pettit, Gene West, Polly Williams, Wilma Roeloff and Edith Martin are the troupe. Sunday night the press was invited to sample the show, and Bob Connolly was smothered with kisses from the girls when he was brought on the stage after the finale.

As an entertainment for a theatre-restaurant it seems perfection.

Kendrick.

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## 'CHAUVE-SOURIS' DISBANDS IN N.Y.

Baliff Advises Company—Uncertain of Future

On the eve of sailing for Europe and unexpectedly to the majority of the troupe, Nikita Baliff announced to the "Chauve-Souris" cast the group as such ceases its existence until further notice.

He said that he has no contract for any country and does not know when he will have one.

Baliff hinted that he was rather at sea himself and could not see his way clear in continuing the "Chauve-Souris." In spite of its recently celebrated 20-year record, maybe it will be drama, maybe it will be French vaudeville for the run in Paris next year, said Baliff. Meanwhile he needs no one.

About 10 members remained in New York to try to gain a foothold in the American theatrical world.

Delkarkhanova, an actress who was with Baliff through all of the 20 years, is among them. Jeverjeeva, dancer of "Chauve-Souris," may go to Hollywood, where she is said to have received an offer of a movie job.

Russian actors in New York feel rather ugly about the whole affair. The feeling is that the shrewd Baliff always leaves his actors behind till he gets another engagement for the troupe, preferring not to pay the cast in the interim, knowing as he does that they won't get other jobs anyhow and will come to him again when he will need them.

It is reported that the recent American and Canadian tour brought to Baliff personally about \$65,000.

The French government has recently presented Baliff with an order of Legion of Honor, this in connection with the 20th anniversary of "Chauve-Souris," and to reward the Russian for using so much French in his productions.

## Lover's Trick Caused France Suicide, Is Theory

The suicide of Claude France, screen actress, on Jan. 2, seems to have been cleared up by the explanation of Rachel Devirys, another screen actress. According to a story told the Paris police, the girl committed suicide because she believed Paul Brunet, a picture producer, had tired of her.

Miss Devirys stated she went with Brunet to a cabaret presumably to discuss a picture in which she was to have a part. Instead, Brunet began making love to her for the purpose of making Claude France, who was present, jealous. Despondent over her supposed loss of the producer's affections, the actress is supposed to have committed suicide.

## Kidding Martin Herman

Martin Herman, bolled, frowned, smiled, finally broke into a real laugh when confronted by Variety representative with a cable ad from "Herald," in which Malcolm Summer, attorney, advertised that Martin could return home and all would be forgiven. Herman got even by sending a kidding ad to the New York "Tribune" about Summer.

## Shaw's War Play

Bernard Shaw has written a play on the Great War, which is said to be his masterpiece, in which he handles the subject from an unexpected angle.

He is understood to have said he will never permit the play to be produced and it is not known if he intends even to publish it.

## LESLIE HOWARD HOME

Leslie Howard has recovered from his recent operation for appendicitis and has been removed from hospital to his home for convalescence.

The legit actor was stricken when about to sail for England two weeks ago. He will make the trip later.

## No Standout Among 3 New Paris Plays

Paris, June 5. No standout among the week's three new stage productions. Farce at the Maison de l'Oeuvre was well enough done and liked; bizarre affair at the Odeon was a ragged production and deserved its fate, and propaganda comedy aimed at French handling of mentally unfit won but indifferent reception.

"Sentimental" Fair. Roger Ferdinand "La Foire aux Sentiments" at the Maison de l'Oeuvre was perhaps the best of the trio. Received more favorably.

It concerns a cynical widower at a seashore boarding house who spreads suspicion among couples there by his trivial remarks, watch-trouble the growl and the restorer's confidence just on the verge of marital upheavals. Henry Dabrey plays the chief character.

"King of Malouise." "Le Roi de Malouise," at the Odeon, is a fantastic, satirical farce by Jean Jacques Bernard, poorly produced and received with indifference. The story has to do with a lot of people on a remote island called Malouise, who have only female children and forbid outsiders to land among them.

Marcel Mauly is amusing as the king who with Germaine Laguerre makes a charming queen. Incidental music is by Marcel Achard.

Among the Nuts. Just so so as to production and public reaction was "M. Légrain chez les Fous" (Mr. Légrain Among the Lunatics), a play at the Renaissance directed in satire at the French custom of permitting incarceration in an asylum upon the certificate of a physician. Piece was written by Pierre Deltour, himself confined in an institution by alleged fraudulent means.

A jealous woman through her influence with a magistrate causes a youth to be arrested and confined to an asylum, where the physicians are crazier than the patients. At length his friends organize and effect his release.

Deltour plays the hero. Others in the cast are Fernand Bastide, Habib Benglia, Henri Cremlieux and Miles. Germaine Rouer and Dagmar Gerer.

## "The Squeaker" Clicks

The "Squeaker" opened May 29 at the Apollo and seems grooved for extended run. Despite heat wave, libretto made real opening night. Play is a melodrama by Edgar Wallace and admirably acted by a large company.

"Whispering Gallery," another melodrama of the mystery type opened the following night at the Garrick and proved worthy of the quick flop it will probably prove.

## "Co-Optimists" Blooey

The proposed revival of "The Co-Optimists" with practically the entire original cast is off. Slated for an early opening at the Shaftesbury theatre the venture developed grief in a squabble over terms with Clifford Whitley and Archie DeBar, copyright owners of title.

## Smith Still Clicking

Prior to opening an extensive European tour Jack Smith opened yesterday at the Holborn and demonstrated he is still great box office in this realm.

## Adele Astaire Report

Reported Adele Astaire will wed the son of William Gaunt upon her arrival here.

"Funny Face" with the Astaires, and Leslie Henson as the main comic, will open at the Piccadilly in October.

## WALLACE'S MUSICAL

Edgar Wallace is writing another musical for Julian Wylie to be produced six weeks hence for a provincial tour of 10 weeks. Bobby Howes will be principal comedian.

Howes is under contract to Wylie and unable to accept an offer for America from Dillingham.

## FLORENTINE CHOIR IS STRANDED IN N. Y.

Sandro Benelli, Conductor, Mortgages Italian Home to Provide for 35 Singers

The Florentine Choir, group of 35 singers from Italy, famed in Europe, are reported stranded in New York by Sandro Benelli, conductor.

Benelli, it is reported via interpreter, has been obliged to mortgage the family castle in Italy to feed the 35 songsters he has with him. The conductor does not dare to let the choir disband, since some of the members want to remain in America. Benelli put up a cash bond for every member of the choir on entrance to America, and failure to return some of the members could result in the personal bankruptcy of the famous Italian leader.

When engaged in Italy Benelli made the error of farming himself out on Italian money. Resulting here, with the salary exchanged into American cash, it meant very little for 35 songbirds.

The choir has played some of the larger picture and vaude houses at \$3500 a week, the singers getting a cut which was hardly sufficient to live upon. The group has been vitaphoned, showing at the Warner here with the opening of "Glorious Betsy."

Benelli has retained Hymen Roberto, attorney, to seek an injunction against the Vitaphone Records Co. to stop the sale of records made by the Florentine Choir. Benelli says his manager promised him 5 cents for every record sold, and that he has not received any money yet.

It is reported Count Renato Zeponi may advance the singers \$25,000 to enable them to reach their choir together until September when they are to be routed through South America.

## Army and Navy Blamed For London's Bad Biz

With no chum money about to foster musical mayhem London houses are entering the warm season with unsuitable attractions. The depression is blamed in part upon the Royal Naval, Military and Air tournament at Olympia which is playing to absolute capacity of approximately 10,000 seats twice daily. Paul Murray has compiled a statistic showing that similar conditions have existed around tournament time for the past five years.

## Gershwin Concert

A Gershwin concert, similar to one given in New York by Walter Damrosch, is proposed for the Paris opera as a Franco-American good will collaboration. Dmitri Tiomkin, Russian pianist and husband of Alpertina Rasch, New York dance director, is promoting the affair. The Wladimir Golschmann Orchestra, recently from Spain, is scheduled to interpret the Gershwin music.

## SAILINGS

July 6 (San Francisco to Shanghai) Frank Chamberlin (President Roosevelt).

June 13 (New York to London) Sam Eckmann (Mauretania).

June 13 (London to New York) Gertrude Lawrence, Alex Arons, George Gershwin, Dewey Bloom (Majestic).

June 9 (New York to Paris) Mr. and Mrs. Harry Reichenbach, Ruth Elder (De France).

June 8 (New York to Paris) Mr. and Mrs. Harry Kline (De France).

June 9 (London to New York) Alice Morley (Lapland).

June 6 (New York to Paris) Dorothy Rose (DeGrasse).

June 2 (New York to Hamburg) U. S. (Sloe Kid) Thompson, Edith Wilson, Greenlee and Drayton, Sam Wooding and band (New York).

June 2 (New York to London) Frank Van Hoven (Majestic).

June 2 (New York to Morocco) Hassey Pasha (Morocco).

May 31 (Vancouver to Melbourne) Leona Martin, Elizabeth Mears, Miss E. Wade, Leonard Doyle, R. Van Sickle, Willy Birch (company to play American play successes for Carroll & White, Australia) (Nacora).

## Light London Business; Nothing to Attract

London, June 5. Of the veteran crop of West End shows, the only one doing big business is "Clowns in Clover."

Among the more recent batch, "Cochran's Revue," "Show Boat," "Blue Eyes" and "Lady Mary," which fell off for a fortnight, but recovered, are showing anything with "So This Is Love," getting by to a small profit.

All these are musicals. Of the straight shows not affected by the slump just "Mary Dugan," "Young Woodley," "The Squealer" and "Alibi" are holding up. "Skin Deep," weak comedy, is staying on the right side because of a small operating cost.

A prominent producer says the slump in business is not surprising as there is nothing now in London theatres to attract American and Continental tourists.

## "Girl Friend" Dives

Business took a dive at the Palace for "The Girl Friend." Endeavors are being made to recruit a revival of "No, No, Nanette," providing Binnie Hale may be secured for her original role.

Project would also have Joe Coyne in the part he created here, but this would necessitate closing of "The Baby Cyclone" at the Lyric, which might leave that house on Clayton and Waller's hands with no suitable attraction ready. "Cyclone" is to go on tour without Coyne.

Clayton and Waller have another dark house since "Running Wild" blew up, leaving the Carlton vacant. Theatre will be without tenant until C-W can get the American principal "Good News" ready the middle of August.

## Gershwin-Lawrence Play

Gertrude Lawrence, Alex Arons, George Gershwin and Miss Lawrence's personal representative, Dewey Bloom, will be on the "Majestic" when it leaves this side June 13.

Gershwin will write the music for Miss Lawrence's next American show which Arons & Freedley will do at the Alvin, New York, in September. Authors for the book have not yet been chosen.

Miss Lawrence makes her farewell radio broadcasts here June 6 and 9, and goes on the N. B. C. Eveready Hour upon her arrival in New York.

## Paris Ducats Cheaper

A meeting of all theatre owners has been called for the purpose of discussing a general reduction in theatre admissions. It is expected that 50 francs for the big revues will hereafter be top, with the houses along the line cutting proportionately.

## PARIS THEATRE CONGRESS

An International Theatrical Congress meets here June 18-23 under the auspices of the French Minister of Public Instruction. Legitimate and classical theatre musicians will be represented.

## NEW REVUE LOOKS LIKELY

Many Happy Returns, new Archie Debar revue, opened last night (Monday) at Duke of York's and looks good. Show needs strengthening in the first section.

## Buy "Tip Toes" for Paris

John S. Vajda has purchased the foreign rights to "Tip Toes" from Arons & Freedley. George Y. Banya is to prod the American musical in Paris shortly after his arrival in France in June.

## Alice Morley Sailing

Alice Morley and husband sail on the "Lapland" this Saturday (June 9) for New York, but return here in September to take up vaudeville contracts.

## Propaganda Given For Refusal of Russian Passports

The American consul in Berlin refused to vize the passports of the Soviet Russian theatrical company called "Sinaiya Blouza" ("The Blue Blouse"), on the grounds that the productions of the troupe are permeated with revolutionary propaganda.

"The Blue Blouse" group is composed of young actors and specialists in brief sketches, dancing and acrobatic numbers, etc. It's a kind of Baliff's "Chauve-Souris" a Soviet. The fame which is quickly won in Soviet Russia led to a rather successful engagement in Germany, after which the company has returned to Moscow, there to get ready for a trip to America.

About a month ago B. Yuzhanin, manager of the company, came to Berlin to secure United States visas for his charges. After many attempts he received a final no and left for Moscow.

"Sinaiya Blouza," or "The Blue Blouse," B. Yuzhanin, manager, is not to be confused with "Sinaiya Pitza," or "The Blue Bird," J. Yuzhanin, manager.

Similarity of the companies' and managers' names often causes embarrassment to the members of both troupes.

"The Blue Bird," also shaped after Baliff's manner, is a conservative organization. It visited this country a few seasons ago, attracted by Baliff's success here, but it did not gather any shekels to speak of. It tours the sundry countries of Western Europe now, being virtually a company of Russian refugees who fled from the Soviet Republic.

## Noel Coward's Revue

Noel Coward sailed for New York Saturday on the "Mauretania" to appear in his own revue, "This Year of Grace." Charles Cochran sails today on the "Leviathan" to join Selwyn and Coward in handling the production.

## London Agents Combine

The agencies of Henry Sherck and Reeves and Lampert have been amalgamated and will function jointly from June 19 on. Sherck will continue to handle the acts personally and to be associated with Jenie Jacobs (New York) in legit playings. The amalgamation will send its operations to the production of plays.

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## Sapiro Writes Sharp Letter Denouncing Usual Methods Of Film Board Arbitration

Members of the Independent Motion Picture Exhibitors' Association intend breaking away from the usual method of arbitration via film boards of trade, according to a threatening letter sent by Aaron Sapiro to the latter organization June 1, unless allowed to appoint their own arbitrators in disputes with exhibitors.

According to an arrangement between members of the Sapiro organization and the Theatre Owners Chamber of Commerce (New York) several weeks ago the latter organization agreed that while it would retain its right to designate exhibitor arbitrators, the Sapiro organization would be allowed to appoint its own representatives when cases concerning the members of the I. M. P. E. A. would arise.

At a meeting of the Joint Board of Arbitration May 18 two cases involving members of the I. M. P. E. A. were heard, and in each case the exhibitors' members of the I. M. P. E. A. withdrew and three members were appointed to sit as exhibitor arbitrators for the hearing.

This arrangement met with objection from some of the exchange members on the board. One of the exchange men, Royce, claimed that the exchanges had no right to question the appointment of exhibitor representatives.

At a meeting of the board of arbitration May 29, when other cases involving members of the Sapiro organization were brought up, Earl Raives, president of the Theatre Owners Chamber of Commerce, announced that the board had objected to the previous arrangement.

**Sapiro Charges**  
In his letter Sapiro charges that the Chamber of Commerce, presumably an exhibitor organization, has been tampered with by the Film Board of Trade.  
"The incident which have occurred," according to Sapiro's letter, "give rise to no other conclusion than that the objection to our representation upon the board comes from exchanges and that the Theatre Owners Chamber of Commerce is being used as a tool to accomplish what they desire."

The president of the I. M. P. E. A. states, further, that this is another illustration of the extreme difficulty of friendly and concerted action among the exhibitors without interference by the exchanges, being "a striking illustration of the method by which the whole procedure of so-called arbitration has been set up and maintained for the primary benefit and advantage of the producers and distributors."

While asking for representation on the Joint Board of Arbitration, Sapiro alleges that the whole system is illegal, unenforceable, coercive and destructive.

At a meeting of directors of the I. M. P. E. A. recently Sapiro stated that unless he was refused the authority to do so he would shortly begin a federal court action in regard to a case involving the Consolidated Amusement Co., which the latter lost by default, to test the validity of various methods applied in arbitration by the Film Boards of Trade.

### LONG DISTANCE PREVIEW

DeMille Extending Fishing Trip to Honolulu to Show "Godless Girl"

Los Angeles, June 5. Pathe has had a radiogram from C. B. DeMille informing he is headed for Honolulu to preview "The Godless Girl."

DeMille left the studio 10 days ago for a three weeks' fishing cruise along the Coast. He took the working print of the picture with him for previews in various towns.

### Weather Forecast

Washington, June 5.

The weather bureau furnished the following outlook for the week beginning tomorrow (6) for the country east of the Mississippi:

Showers Wednesday and possibly Thursday.

Friday (8) fair and warmer, followed by showers late Saturday or Sunday.

### "Dry" Propaganda Film Aimed at Al Smith

"Deliverance," ostensibly a "dry" picture preaching film containing political propaganda involving and against Al Smith, was screened at the Union M. E. Church, New York, Sunday night. There are two shots of Smith in the picture, evidently taken from news reel weeklies.

According to report, Mrs. Moscovitz, in charge of the women's vote in New York for the Smith party, will endeavor to have the scenes in which Smith is shown removed from the picture on the grounds that news weeklies clips cannot be used for special purposes. "Deliverance" is a plug for Prohibition, showing the evil effects of liquor and featuring Smith as a wet. At the showing Sunday night attendance was very poor. A silver collection was taken up before the completion of the final reel, with gross seeming very light.

Shots of the American flag, Henry Ford and Lindbergh, rung in indiscriminately, drew applause, and when it started to drag a flash of Lincoln, in the form of a bust with an actor made up to represent him, helped a little. Even Al Smith got some applause, most of the spectators not being quite sure as to the meaning.

Picture intended for routing in churches, Y. M. C. A. halls, schools, and so on.

### DeMille's "Fall of Rome"

Los Angeles, June 5. Cecil B. DeMille's next personally directed special will be "The Fall of Rome."

Jeanie MacPherson is writing the screen story.

### Sheldon Splitting Time

Los Angeles, June 5. E. Lloyd Sheldon has abdicated as editor in chief and production supervisor for Paramount. He is now writing the continuity for "Sins of the Fathers," Emil Jannings' next, which J. G. Bachman is supervising.

Sheldon was on a full time contract when reaching the Coast from the Fox Long Island studios, where he had been editor in chief. He did not want to give more than six months a year to studio work; the balance for travel, recreation and research work. His contract under these conditions has two years to run.

### Dix in Colors

Los Angeles, June 5. Richard Dix next for Paramount, "Redskin," from an original by Elizabeth Pickett, will be made practically in Technicolor. Victor Schertzinger will direct with production starting next week when the star will have fully recovered from his recent appendicitis operation.

### VIRGINIA CORBIN LANDS

Virginia Lee Corbin, former child screen star, will go under the Ziegfeld banner either in the Eddie Cantor show or the next production thereafter.

The now matured actress is making personal appearances in picture houses in between indie film productions for Gotham and others.

### THOMAS DIXON SCORES

Thomas Dixon, author, whose suit for \$300,000 damages against Robert Lehman and Julius Tannen has been long pending, scored a point with an order for Lehman's exoniation before trial.

Suit is predicated on "bath accidents" allegedly contracting to film produce Dixon's story, "The Torch." Alleged understanding was that the author would be made an associate executive at a \$300 a week drawing account, plus 12 1/2 per cent of the net profits, which Dixon estimates at \$500,000.

### Ringers at Film Parties

Press parties for visiting film celebrities hit their highest spot to date at the "tea" last Friday given for Janet Gaynor by the Fox people at the studio of Emil Fuchs, noted artist, in the Hotel des Artistes, New York.

The whole thing was on a grand-scale, from engraved invitations (hopelessly marked F. S. V. P.) to an elaborate buffet manned by a platoon of waiters. The affair was scheduled on the invitations to last from five until 10, which ought to be long enough for any tea party, but at 11:30, long after little Janet Gaynor and her mother had departed, the amiable Mr. Fuchs, was wandering around looking polite but bewildered, and wondering, probably, if these people, none of whom he appeared to know, would ever let him go to sleep.

Pretty soon the publicity staffs of the film companies will have to institute some sort of checking up system, similar to that used by Fifth avenue hostesses for their parties. The number of ringers who crash these movie teas is getting greater all the time.

### Mayer in Kansas City For Republican Convention

Los Angeles, June 5.

Louis B. Mayer, Herbert Hoover's strongest backer on the Coast, is now in Kansas City, where he arrived ahead of 27 other California delegates so that he may confer with Republican leaders prior to the convention.

Prior to leaving for Kansas City, Mayer addressed 1,400 women, all members of California women's clubs, telling them that the women's clubs have the power to dictate the type of moving pictures to be made. The production head also said that if they did not indicate their choice they are like the man who does not vote, and anyone who does not vote has no right to criticize. He concluded by saying that the women could select pictures for their children as carefully as they select reading matter.

### Former Ufa Exec: Will Supervise Religious Films

Religious Films, Inc., which will send a production unit to the Holy Land the latter part of this month, has signed Baron Von Behrn, former head of Ufa, to accompany the expedition as production advisor.

Col. W. E. Watkins, former Brooklyn pastor, who has lived in Palestine for 27 years, has been engaged in an advisory capacity and will return to the United States in the fall to lecture with the pictures.

Ten two-reelers, based on the New Testament, will be made.

### Coast Marriages

Los Angeles, June 5. Matrimonial circle in Hollywood's picture colony will claim several new recruits during this month. Phil Gersdorf, assistant publicity director at Pathe studios, will tie the knot to Beulah Metcalf (non-pro) on June 14.

Peter Diego and Ruth Morgan, both screen players, will say "yes" about the end of June.

### HURLEY WAMPAS' PRESIDENT

Los Angeles, June 5. Harold Hurley was installed as president of the Wampas at a dinner dance given by Wampas members at the Rodeo Hotel. Hurley replaces Mark Larkin, who resigned.

Larkin is now western-editor for "Photoplay" magazine.

### SPENCE SUIT SETTLED

Los Angeles, June 5. Suit of Ralph Spence, title writer, against Christie Film Co. has been settled out of court.

Spence sued on a contract guaranteeing him \$5,000 for titling "Tillie's Punctured Romance." Spence claimed he received only \$2,000. Christie contended the titles were not as prescribed.

## "Perils of Hollywood" Lecturer, Abe Marks, Subject of B. B. B. Letter

### SHEEHAN'S VILLA

Los Angeles, June 5.

W. R. Sheehan, vice-president and general manager for Fox, is building a home on a two-acre plot in Beverly Hills. The entire house has been brought from Milan, Italy.

Sheehan bought this place while in Italy last summer and had the entire structure taken down brick by brick, including all of its antique woodwork and fire grates, and put on board a steamer which brought it to Los Angeles by way of the Panama Canal.

The house is now being re-erected as originally built in Italy and will be ready for Sheehan's occupancy in the fall.

### Nick Kessel Bankrupt

Nicholas Kessel, of the old Kessel & Baumann crowd (Triangle and Keystone), declares himself a voluntary bankrupt with no assets and liabilities totaling \$54,976.62. Kessel's residence is in Peekskill, N. Y.

Chief among his creditors are Texas Guinan (Johnson), \$14,000; Adam Kessel, Jr., and Charles Kessel, 1476 Broadway, \$15,000 each; Willett Studios, same address, \$8,500, and to a number of film laboratories, tradesmen, etc.

Kessel states in his petition that he has considerable money outstanding, "none of which I consider of any value."

### Biro Going Home

Los Angeles, June 5.

Lajos Biro, Hungarian playwright brought here a year ago by Paramount, later going to the First National, returns to Hungary next week.

Biro's first adaptation for the screen was from his own play, "Hotel Imperial," which Paramount bought for Pola Negri. He also wrote the original for "The Last Command" and did adaptation and continuity for "The Way of All Flesh."

### Jannings, German

Los Angeles, June 5.

Emil Jannings, born in Brooklyn, N. Y., raised and worked all of his life in Germany, was an American citizen until three years ago, when he came to the United States to work for Paramount.

At that time he renounced his American citizenship and became a German citizen, which he still is.

### FEATURING EDDIE QUINLAN

Los Angeles, June 5.

"Show Folks" to be directed by Paul L. Stein for Pathe, will feature Eddie Quinlan, Elliott H. Clawson and Jack Jungmyer are preparing adaptation and continuity. It will go into production at end of June.

Another subject listed for the same time at the Pathe studio is "Marked Money," featuring Junior Coghlan.

### FOREIGN HEADS GO BACK

Sam Eckmann, managing director for M-G-M in London, leaves New York June 18 on the "Mauretania." Frank Chamberlin, who handles the Philippines, China and Japan, sails from San Francisco July 6 on the "President Roosevelt," to return to his headquarters in Shanghai.

Both men were in New York to report to Arthur Loew, M-G-M's foreign department head.

### BUYS PLANTATION BLIND

Los Angeles, June 5.

George Dromgold, contract scenarioist for Pathe, has purchased a coconut plantation, sight unseen, because it is situated at Moorea, Tahiti.

Dromgold plans to spend six months of the year on his tropical property.

### Reichenbach's Vacation

Harry Reichenbach would up his exploitation work for Universal a week.

He sails this week with M. Reichenbach and Ruth Elder for an extended stay abroad.

The National Better Business Bureau, Inc., is on the trail of one, Abe Marks. It has sent out a letter from the office, at 383 Madison avenue, New York, to all motion picture concerns as follows:

"To all Bureaus:

"We are anxious to learn the present whereabouts of Abe Marks, who we understand at one time resided in Los Angeles, California.

"According to our information, Marks is touring the country, lecturing before schools, colleges and civic organizations on 'The Perils of Hollywood.' He was last heard of in Texas and newspapers in that state have carried publicity for Marks, stating that he is making this tour with the endorsement of Will H. Hays.

"We are informed that no such endorsement has been given by Mr. Hays and are therefore anxious to get in touch with Marks at once. "If you have heard of this individual or if you should learn of his whereabouts, please communicate with the National Bureau at once.

An acknowledgment of this Bulletin will be appreciated. National Better Business Bureau, Inc.

### Al Cohn, Writers' Pres.

Los Angeles, June 5.

Joseph W. Farnum, recently elected vice-president of the Screen Writers' Guild, will be unable to fulfill the position.

Al A. Cohn has been elected to fill the vacancy.

Winifred Dunn was elected to a place on the board of directors.

### Neilan Back with Par.

Los Angeles, June 5.

Marshall Neilan will probably return to the Paramount fold as a director. He is negotiating to direct Bebe Daniels in "Take Me Home," her next upon the conclusion of making "Hot News."

Neilan just completed making a picture for F.B.O.

### Young Laemmle Replaces

Los Angeles, June 5.

Carl Laemmle, Jr., is replacing William Lord Wright as supervisor on Universal's "Horace of Hollywood" short subjects with Edward L. Luddy replacing Doren Cox as director.

Arthur Lake is to play the title part.

### JOE SCHENCK AT K. C.

Joseph M. Schenck, head of United Artists, in New York on a brief business trip, is returning to the West Coast this week.

On his way back Schenck will stop over in Kansas City for the Republican national convention.

### "LILAC" IN FALL

First National has put back the New York premiere of "Lilac Time" until around Aug. 1. Picture was to have come in this month.

Victor is now synchronizing the score to the picture on Miramonte with F. N. seeking one of the Broadway legit houses. No definite site has as yet been obtained.

### P. A. Staff in Schoolroom

Los Angeles, June 5.

Fox studio publicity staff has moved across the street to the studio's schoolroom where the staff will remain until new offices can be erected on the present site of the old film laboratory.

Fox's new lab is where the old publicity offices used to be.

### L. A. TO N. Y.

Pola Negri  
Prince Serge Mdivani

### N. Y. to L. A.

Frank Vincent  
M. S. Roylan  
John Ford

# STAGE BANDS PASSING?

## Outside Big Business Merging, Taking in Brand Disc Makers and All of Show Business Leaning

The amusement phase of an impending gigantic merger between the International Telephone & Telegraph Co. with the Radio Corporation of America has to do with an expansion of RCA's already extensive broadcasting activities. It particularly concerns closer affiliation or possible absorption or merger with the Victor Talking Machine Co. as well, giving RCA exclusive privileges to the services of Victor's galaxy of world-famous recording artists.

The I. T. & T. RCA deal was to follow close on the heels of a \$300,000,000 merger by the former corporation with the Mackay system, the Postal-Telegraph-Commercial Cable Companies.

Victor and RCA have had a three-year working agreement for the use of RCA radio receiving sets in Victor combination machines, but this arrangement has just expired. It is believed this will tend to hasten the further alliance between Victor and RCA.

This has also given rise to a possibility of the Brunswick-Balke-Collender Co.'s recording activities at least being merged with Victor and RCA. Like Victor, the Brunswick has been using RCA sets in its combination phonograph-radio machines. There has always been a close bond between Brunswick and RCA and while Brunswick and Victor are direct rivals in the phonograph field, the common denominator of the RCA may be the means of such triple alliance. On the strength of the RCA-I. T. & T. advance dope, Radio Corp. shot up to a new high of 224 last week.

## PAR. FAVORS DETACHED STRIPS FOR SOUND FILM

Pomeroy Figuring on Foreign Tongue Translations—Teaching Jannings to Talk

Los Angeles, June 5. Emil Jannings is being taught English. Though born in Brooklyn, N. Y., Jannings was educated in Germany and forgot his native tongue. With Paramount going into sound and effect pictures they want Jannings to talk.

It is Paramount's plan to use a detached strip for these pictures so that both the English and German translations can go with the picture. Roy Pomeroy, head of the Paramount sound and effect work, contends that the detached film strip for synchronization would work out much better than the sound of the film registration. He claims that the laboratory can work with each individually and that nothing will rub off of either the film or synchronization in this way which might happen if both were recorded on the same strip of film. Pomeroy figures where foreign languages would be used that five or six separate strip registrations could be worked out on the same negative.

## Par's News with Sound

Los Angeles, June 5. Paramount News intends dealing into sound and effect.

The Long Island plant will be where freak subjects for the news weeklies are to be turned out.

## Fox Directors' Sound Shorts

Los Angeles, June 5. Fox plans to give all contract directors a short Movietone subject, so that they may become familiar with the process of recording.

Idea, of course, is with an eye to future productions.

## 2 Cuts in Rent

Chicago, June 5. A circuit of 10 houses took over a theatre on a rental basis in Chicago's colored district, and installed \$35,000 worth of fixtures. Rent was \$18,000 yearly. Biz not so good. An official of the new theatre corporation approached the landlord with a demand to cut the rent to \$9,000 or lose the fixtures and tenants. The 50 percent rental cut was made. But biz continued bad, and the landlord again has been approached by the same official with a new demand to cut the rent to \$5,000.

The landlord knows show business pretty well. He has just seen an opposition house go dark because its tenants couldn't pay the rent. He's decided to get along on \$5,000.

## W. E. Equipment Cost Up to \$15,000; Average, \$9,000

J. E. Otterson of Western Electric Co., head of the Electrical Research Products, Inc., states that the Movietone-Vitaphone apparatus costs from \$5,000 to \$15,000 and not up to the \$24,000 top, which was formerly the case when the talkers were brand new.

Through experimentation and perfection it was found that not as much wiring apparatus was necessary, hence the curtailment in costs. The average theatre price is \$9,000.

This about approximates the cost of the R. C. A. Photophone, Inc., which under the original W. E. schedule figured at a one-third savings.

## Fox's Flying Flags

Los Angeles, June 5. W. R. Sheehan's regard for all countries patronizing the William Fox film product has prompted him to install a huge plate glass casing at the entrance of the Fox studio executive building, exhibiting the flags of every nation playing Fox pictures.

## Sound Effect in 'Baggage' To Beat in 'Burlesque'

Los Angeles, June 5. Although M-G-M has completed making "Excess Baggage," it is planned to have sound and effect adjustments made before it is turned loose.

Main idea is to beat to New York any other sound film of stage life, especially Paramount's "Burlesque."

## Mankie's Meal Ticket

Los Angeles, June 5. Herman Mankiewicz is writing a play of Hollywood life entitled "The Meal Ticket."

It is a story of a young actress who becomes the support of her family.

It will be completed in the fall.

## AMPA'S BI-MONTHLY EATS

During June, July and August the A. M. P. A. will lunch on the second and fourth Thursdays instead of weekly as during the season.

The idea is an innovation of president Bruce Gallup.

## CHAIN OPERATORS SEEK SUBSTITUTE

Public May Try "Book" Stage Units, Musical Tabloids—M. C.'s Perhaps Removed From Stage to Pit—Ash to Go in Paramount's Pit During Summer

## TALKERS IMPORTANT

Chain operators and production executives of the picture houses are definitely preparing for the passing of the stage band policy, and this includes the masters of ceremony. A general check among various officials is that the writing is on the wall for the musicians and animated interlocutors with a predicted that both of these factions are likely to be back in the pit before the middle of next season.

Preparatory measures to meet the situation are seen in Public experimenting with "book" units (the tab idea) this summer and also readying a show, due in about six or eight weeks at the Paramount, New York, wherein Paul Ash will work throughout in the pit with his men until the finale when all will be on stage.

Production men who have been touring their houses have no doubt that the band policy is on the wane and are concerned with finding a substitute. Some are of the belief that a combination of talking shorts and brief presentation (stage) items will form the nucleus of the new form of picture house entertainment. Others claim the "story" units will be successful. Doubt is expressed as to the success of the latter undertaking because of the demand upon dialog and comedy, the skepticism pointing out that the Broadway musicals have a tough enough time getting both book and comedy.

A majority of the opinions agree that some use will be found for the m. c.'s, even if but working from the pit, unless the talking screen thing should become so strong as to eliminate all stage entertainment. This is doubtful, however, as it is contended that in a full two-hour program the public will continue to favor some sort of contrast between screen and stage.

There seems no doubt that the film theatres will drastically cut their orchestras upon being wired for talkers. With the newswreels also to be heard as well as seen the only duties left for the musicians perhaps will be an overture and for whatever performers are listed to appear.

An example of this is the Strand, New York, which a year ago had around 40 men in the pit at this time, cut to 27 this season and currently reduced to 18 men upon adopting a policy of Vitaphone talkers and shorts.

## Memphis City-Owned Hall Installs Talker

Memphis, Tenn., June 5. The management of the Concert Hall of the City Auditorium, owned by the city of Memphis and the county of Shelby, have succeeded in getting the Commissioners who operate the Auditorium Building to install the talking picture's wiring at the cost of \$10,000.

The managers of the local theatres don't like the idea. Last year the Auditorium played traveling shows and practically ruined the Lyric Theatre because of lack of attractions at that house and now they are going to encroach on the picture houses with their opposition to pictures.

The City Auditorium is losing \$50,000 a year, taxpayers' money, of course.

## "Abie" Withdrawing as \$2 Film; Will Have Talker Dialog Added For Par's Regular Program

## Talking "Talker" Talk

Within the past 10 days along Broadway it has seemed as though universal talk of the talkers had swamped thoughts of mergers by the manipulating picture men.

## REFUSE WEEKLY \$1,000 TO CLOSE CHI SHERIDAN

Chicago, June 5. Balaban & Katz is reported to have offered the Chicago Title & Trust Co., and William Fox, operating the Ascher circuit, \$1,000 weekly to keep the Sheridan theatre dark.

Sheridan draws from the same neighborhood as B. & K.'s Uptown, the Diversey and Riviera, the last two operated via rental by the Orpheum Circuit, B. & K. sharing in the profits. The reported money was to have been furnished by all three theatres, the Uptown paying \$500 weekly, and the Diversey and Riviera \$250 each.

Although the Sheridan has been operated at a loss for some time, it has shown a recent tendency to edge into the profit column. The offer is said to have been vehemently refused.

## Fox Cuts Out Reps For Engagements

Los Angeles, June 5. Fox studios are dealing direct with screen talent when engaging them for a picture, and will not hire them through their agents or representatives.

This order was put into effect recently but does not prohibit the player from taking his manager with him to the studio when being interviewed.

Just how this will affect the big league players who have in the past insisted on their managers doing all the talking and interviewing is too early for conjecture.

## Amateurs' Gag Talkers With Phonograph Discs

Amateur picture fans now make their talkies using an ordinary phonograph record to create the effect. Such disc characters as "Cohen on the Telephone" and "Two Black Crows" now appear on the amateur screen with members of the family enacting the parts.

The record is played during the time the film is taken, the characters singing or talking while the camera is grinding. When the picture is projected the same phonograph selection is played, and if properly done the illusion is complete.

## M-G-M Picking 10 of 75 Michigan Undergrads

Detroit, June 5. Those 75 "students" of the University of Michigan whose photographs in the school's year book attracted the attention of M-G-M were looked over at Ann Arbor last week by John Leroy Johnston.

The group Johnston will select 10 for screen tests. The chosen boys and girls will be offered contracts.

Paramount will pull "Abie's Irish Rose" out of the 44th Street June 17, to be synchronized with dialog at the Long Island studio and to go on Par's regular program next season.

This means retakes with cast leads brought on from the Coast to speak the original script of the play. Of the cast only Jean Hersholt, Ida Kramer and Nancy Carroll have had stage experience. The plan is to insert talk into the last half of the picture.

Theatre will go dark and seek sub-tenant for the summer.

"Abie" opened at the 44th Street May 19 with the closing date giving it a complete run of eight weeks. The picture is estimated to be around \$150,000 in the box on its \$2 stay.

"Abie" as a production represents in cost, to date, including the advance made to Anne Nichols of \$175,000, but exclusive of the theatre loss, over \$700,000. Miss Nichols is reported holding a total guarantee of \$300,000 with a sharing arrangement on the net profit.

## Engineers' Offers By Film Concerns

In the face of fat offers from picture producers, electrical engineers with the big companies are reported in a dilemma.

While attracted by the big money the engineers are not convinced that they would have any permanent position or assured future in the film business. They are afraid their present employers would be peeved and the chances of getting back their jobs after the movie thing petered out would be slim.

From the standpoint of the movie companies now experimenting with talkers, the value of the engineers at the present time is inestimable. With an expert on hand it obviates the existing need for running to one of the big electrical corporations when problems arise.

Regardless of whether the engineer is apt to save his salary many times over, the producers figure.

## Week's "Deal" Situation

"Dealing" in mergers the past week appeared stagnant.

Nothing has been in the reports concerning Stanley Company going with anyone, nor has Pathe and Universal gotten into the mention.

Fox is reported expectant of both Stanley and Pathe, but they don't say when. Either can happen anytime with no surprise following.

Keith's also is looking Polliwag without date.

Deal reported between Jos. Kennedy on one side and Universal on other. Nature of negotiations not mentioned. Kennedy denied the rumor, which was also refuted at Universal's office.

"Deals" are in the air but so far remain up there.

One or more may come out at any time, they say, without saying who "they" are.

## Greater Movie Season Aug. 18

Los Angeles, June 5. Greater Movie Season is to be ushered in for a four-week period on the Coast beginning Aug. 18. Jeff Lazarus, advertising and publicity director for West Coast Theatres, is chairman of the committee in charge of mapping out the campaign.

This is the fourth Greater Movie Season held out here, where it originated.



# British Film Field

By Frank Tilley.

London, May 26.

**Two More Flotations**  
Current week has seen the issues by Ludwig Blattner Picture Corp., Ltd., and British and Foreign Films, Ltd. Former asked for \$945,000 out of a total capital of \$1,250,000; latter for \$1,000,000 of a total capital of \$1,750,000.

In the first case the public response was not very great and in the second case they claim to have been fully subscribed, so Norman Wright says. Blattner's company saw much before it finally got to the public. The original scheme, with United Artists giving a release to a Rex Ingram picture, fell down at the last moment and then some smart guy registered several companies using the name Blattner, and for a time obstructed the new flotation by his prior right to the name for a public company. After that one of the directors quit when the prospectus had been printed and ready for mailing.

Issue is made in the form of 180,000 cumulative participating 10 per cent bonds. Preferred of a five par, and 180,000 deferred, par value 20 cents. Remainder of the deferred is kept inside, and both classes of stock carry voting rights. One vote a share for the preferred and one vote for each four of the deferred. So the public holders have 215,000 votes against 205,000 of the inside.

Former Ideal studios, Bistree, and the surrounding 43 acres has been bought, with an option on a further 100 acres. Of the land bought, 38 acres has been paid for at about \$1,000 an acre.

**Screen Rights and Contracts**  
Other properties include the screen rights of "The Jazz Singer" contract with Rex Ingram and Alice Terry for one film, distribution here through British International and Gaumont, and in Europe through Lupu Pick, who is also to direct several films for the company.

Blattner has a contract as managing director for five years at \$25,000 a year, with an option to extend another five. There is a production committee of five, including W. G. Crothers, formerly with Cecil DeMille; Mary Muriel, scenarist; Lupu Pick, director, and the Hon. Maurice Brett.

Profits are estimated at \$520,000 a year, consisting of \$120,000 from the distribution of six pictures in the market; \$110,000 from foreign sales of the same; \$265,000 from the world on one super, and \$12,000 from studio rentals.

## The Old Firms

British and Foreign Films issues 800,000 common stock, retaining 600,000. They have a par value of \$1.20, and 440,000 of the retained stock has been fully paid. Part of the purchase price of existing business bought. These include the Frederick White Co., Manchester, described as film producers and distributors; Metro Film Service, Leeds; Famous Films (Midlands), Birmingham and Nottingham; Robertson's Film Service, Glasgow, and the Metro and Orplid Companies of Germany.

From the German companies six existing films have been bought and two more are in production. George Jacoby, director of "The Fake" and "The Physician," is general manager of the two German firms acquired, and goes on the board of the new British company as joint managing director with F. Norman Wright.

By grouping the companies together, the prospectus shows profits to end of December 1927 of \$271,650, and estimates making a further \$329,980 a year, part of this being estimated profits of \$41,000 each on five British pictures.

## We Sometimes Move

Floated less than two months, the Welsh-Pearson-Elder Co. has shown more signs of activity than almost any of the companies which have taken money off Mr. J. P. Uble.

WPE has managed to get a release for "Huntingtower" (the Lauder film) from Paramount, and expects to get some real money from the American distribution. Six two reel comedies, from W. W. Jacobs' stories, have been finished and they have contracts for joint quota pictures for Paramount to distribute here and two for Metro-Goldwyn. In both cases advances against share in distribution returns are being made on delivery of negatives. A couple of deals like these are worth more to the foreign film trade of America than 50 glad hand lunch blarneyes. By taking British pictures this way, Paramount and M-G have done more to recreate a feeling of confidence in American film business methods than 39 speeches.

## Films for America

As this is written, J. D. Williams is sailing for New York for the object of arranging for a series of British films to be released through Educational. His schedule includes Herbert Wilcox's product, except

"Dawn," and gives Jaydee's company, United Motion Picture Producers, Ltd., "The Woman in White," "Triumph of the Scarlet Pimpernel," "When Knights Were Bold" and "The New Clown." From British International he gets "The White Sheik," "Toni," "The Ring," "The Farmer's Wife," "Poppies in Flanders," "The Silver Lining," "Moulin Rouge," "Teessha," "Adams Apple" (Monty Banks' feature), "Campanella" and "Not Quite a Lady." Behind Williams' concern is the Parent Trust and Finance Corp., Ltd., a city financial house, and it is claimed they are advancing British International \$750,000 cash against a percentage of the American distribution.

## Studios Busy

Production is getting into full swing. All existing studio space is fully occupied.

At Crickwood T. Hayes Hunter is using the Stoll studio for "Triumph of the Scarlet Pimpernel," Herbert Wilcox is completing "The Woman in White" and H. B. Parry is shooting some shorts. All three directors are working for British and Dominions Co. Sinclair Hill is shooting "The Ring of the Dove" being made by a private syndicate in which Wyndham Standing, also in the film, is interested.

At Ealing "The Passing of Mr. Quinn," being directed by Leslie Hiscott for the Catermoul-Hagen, producing quota films for distribution, and no production facilities of their own.

British Filmcraft starts shooting "The Blue Peter" this week end, Arthur Hoake directing and Matheson Lang starring. "The Burgomaster or Stilemonde," with Sir Martin Harvey and Fern Andra, is in its third week. Studios are at Walthamstow.

Harry Lachman begins this week on "My Wife's Husband," British International, with Monty Banks, Jameson Thomas and Estelle Brody as co-stars. Anthony Asquith is megaphoning "Underground" for British Instructional, while Frank Wells, H. G. has become a director of Angle Films, Ltd., a new producing incorporation, which is to make six two reels from stories to Arthur Hoake directing. De La Haye can't make the first film, after he and Leslie Stuart, Jr., had spent weeks on the Adriatic coast getting atmospheric for the scenario. De La Haye has to start on an American contract in two weeks.

## Things That Have Happened

Wembley scheme is suffering further vicissitudes. De La Haye can't make the first film, after he and Leslie Stuart, Jr., had spent weeks on the Adriatic coast getting atmospheric for the scenario. De La Haye has to start on an American contract in two weeks.

Their anticipated affiliation with the Metro-Goldwyn picture, De La Haye has to start on an American contract in two weeks. Their anticipated affiliation with the Metro-Goldwyn picture, De La Haye has to start on an American contract in two weeks.

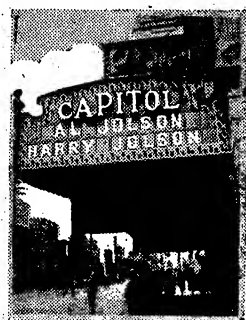
## These Combine

Forecast in Variety May 2 and details in this issue here as an "exclusive story," the connection between Gaumont-British or rather Denman Picture Houses, much the same thing—and the connection between the two companies originally matured May 17. It takes the form of an exchange of stock and the mutual appointment of a director of each company to the board of the other.

Gaumont-British acquires the whole of the Common Stock of General Theatres amounting to \$3,750,000, in addition to which there are \$25,250,000 in Debentures issued. Moss Empires, which has put a director on the board of Denman, has a capital of \$5,300,000, with \$2,862,275 in Debentures.

This fusion is creating more activity in the American search for films, both in London and the provinces, for the Fox Co. has been buying but first after a block on Leicester Square facing the Metro-Goldwyn New Empire—to be opened in September, and later after a block on Haymarket and Coventry street, just west of the Empire and almost opposite the London Pavilion on one street and the Capitol on the other. Fiction of the kind is said to have both around \$3,250,000, but nothing has yet been concluded. Meantime Fox has scouts looking the Provinces well over for sites in the key cities. With First National taken care of by the connection between Pathe-First National and Provincial Cinematograph Theatres, with the British combine and the whole of the big American organizations except itself with "shop windows" scattered over the West End of London and a few in the Provinces.

Fox seems to feel bound to start something. Maybe others will, too. For the Gaumont-British-General Theatre Moss Empires alliance can



AL and HARRY JOLSON

After not playing together for 23 years, Al and I were reunited. Al is "The Jazz Singer" and yours truly in person. Looks like a Jolson year.

## NEWSREELS' DILEMMA

Olympic Committee Sells Rights to Italian Firm

Paris, June 5.  
World film rights for the Olympic games in Amsterdam have been sold to the Luce Organization, an Italian government subsidy. The sum was \$60,000. The American rights alone would have brought more.

Persistent inquiry to the Amsterdam committee by American newsreels has thus far failed to elicit any definite response. The newsreels are left up in the air. They have decided to abandon their policy of a few weeks ago not to buy rights at any figure in view of the way they have been treated. Several companies have since made a similar willingness to pay a dollar a foot for stuff, the same as formerly.

## "WINGS," 14 WEEKS, LONDON

London, June 5.  
Owing to the failure of "Running Wild" (musical) to open at the Carlton, "Wings," Paramount's air picture, has been retained for another three weeks.

This will give the film a run of 14 weeks here.

## AMERICANS NEEDED

Los Angeles, June 5.  
Owen Gorline, European actor in this country on an extended visit to study American production methods, says that in order to improve their respective products, Americans need American cameramen and German American scenarists.

## Keaton Title Change

Los Angeles, June 5.  
Metro-Goldwyn has decided on a change of title for Buster Keaton's new picture. Instead of "Snap Shots" the picture will be known as "The Camera-man."

pretty well dictate the pre-release and first run situation. If P. C. T. could almost get by with their fewer theatres and still fewer big ones, it is certain the new combine can.

That is going to buck prices and other conditions with one or the other of the big American producers. The obvious sequence is the American will use over the plea of "insufficient field" and get hard into the theatre field. But they will have to build at that, for there is nothing left that is worth buying these days except family and neighborhood houses and not so many big-seaters at that.

## Propaganda Films

At Croydon, where the airplanes from the Continent land, a machine from Leipzig, Germany, arrived May 15 with a couple of cases (no not hooch) addressed to the Friends of Russia Society. The customs boys took a look-see, and found the cases held films. So they held them and got on the wire to the Special Branch at Scotland Yard (police headquarters of London). Scotland Yard found the films were Red propaganda from Russia and took them to the Home Office, where they were viewed by the Department before being destroyed. The consigners are out of jurisdiction, but the consignees will probably get it in the neck.

## Not a Bean

With liabilities of \$2,620, and assets estimated at \$16,220, but only likely to produce \$6,385, the G. B. Samuelson Film Company has no possibility, says the Official Liquidator, of paying any one except its debenture holders. The company had a capital of \$5,000, and made one feature and a series of shorts before being compulsorily wound up.

## ENGLAND'S BIGGEST HOUSE, 4,000 SEATS

London, June 5.  
Construction work is under way at Marble Arch of the new Regal Cinema, independent house, which will have 4,000 seats. It will be the largest movie house in England.

A September opening with "The Jazz Singer" is scheduled. House will probably be wired for vitaphone.

## FILM NEWS OVER WORLD

Washington, June 5.  
Summary of reports to the motion picture section of the Department of Commerce:

### Malaya Films

Films are closely censored in Malaya, according to Vice Consul John H. Drums. All scenes derogatory to the European races or which depict riots or battles are deleted.

Two types of cinema theatres in Malaya: those using films appealing to the native population, coming mainly from China, and those catering to the class which appreciates the American or European made picture. In the latter class it is estimated that 70 to 75 per cent of the films shown are American.

A considerable number of American films are said to come into Malaya by way of Australia or other countries.

### Italian Depression

The largest Italian motion picture firm, Pittaluga Company, with a combined capital stated to be 100,000,000 lire, has reduced the value of its shares so that its capital is now 60,000,000 lire.

Business depression and competition on the part of American films are believed to be the principal reasons.

### Australian Notes

(From Assistant Trade Commissioner C. F. Baldwin, Sydney)

Receipts at all Sydney cinema theatres during the week ending April 14 amounted to \$112,500. This does not include receipts at semi-suburban suburban theatres.

Total is considered excellent.

At an extraordinary meeting of shareholders of British Dominions Film Pty. Ltd., all Sydney cinema theatres during the week ending April 14 amounted to \$112,500. This does not include receipts at semi-suburban suburban theatres.

Managers of English companies will soon visit the capitals of Australia and New Zealand, where exchanges and agencies will be established.

## English Film Stocks Rise Despite Lethargy

London, June 5.  
Survey of first six months of 1928 shows amount of stock issued to public in film producing companies totals for the period \$27,038,500. While the public in general is not subscribing largely to these issues, present valuation by the London Stock Exchange for the same stock is \$42,978,875.

## Australian Pictures

London, June 5.  
British and Dominions Film Company will make three pictures in Australia with official backing. Gaumont British will release and will have the okay on directors.

## SWISS BAR RUSSIAN FILM

Washington, June 5.  
Cantonal censorship of Zurich has prohibited the showing of the Russian film "Ten Days Which Shook the World," reports the American commercial attaché at Berne, Switzerland. Picture was rejected on grounds it was propaganda for Bolshevism.

Communist Party has protested with situation complicated as the present government is Socialist.

## Revised Theatre Lists

Washington, June 5.  
Revised lists on the picture theatres of Guatemala (LA-24380-A), Honduras (LA-25380-A), Hungary (EUR-5380), and Portugal (EUR-10380-A), are now available through Commercial Intelligence of the Department of Commerce.

Copies may be secured by requesting same by name and code number.

## All Paramounts With Sound Before 6 Months—Lasky

London, June 5.  
Jesse Lasky states all Paramount product within six months' time will carry synchronized 80-piece orchestra accompaniment and sound effects. Lasky is here with Beddington Behrens, formerly of Kuhn, Loeb, but later with Paramount's foreign department.

## Stage Unit in England Twice Cancelled on Start

London, June 5.  
Stage unit booked by General Theatres Corp., booked through Ernest Edelstein, was cancelled after playing the Penge Empire last week and at Portsmouth this week. Unit featured Jackie Hooray.

Replacement was made by Jose Collins, Billy Elliott, Evans and Wolf and Clarkson Rose. The Edelstein troupe is one of the troupes in a series being organized for the picture houses over here and patterned after the American idea.

## Italy Regulating?

Paris, June 5.  
Agitation in Italy to restrict film imports on some sort of quota basis has been detected. Mussolini is expected, however, to issue shortly a series of administrative regulations based on film law of March, 1927, which requires part of program include Italian film. Ten per cent of total exhibition time for home-made product appears to be the proviso.

## France's Film Receipts Jump \$1,220,000 for '27

Washington, June 5.  
Picture house receipts in France jumped about \$1,220,000 in 1927, George Canty, trade commissioner, reports to the Department of Commerce. Cinemas recorded the largest increase of all forms of entertainment.

The franc averaged approximately 25 to 1 during 1927.

## Another Warning

Washington, June 5.  
Department of Commerce is again issuing a warning against the pirating of trade-marks abroad.

Foreign situation sums up in two classes of countries: First class wherein protection, and the consequent defense, is afforded to the first user, even though a later user has registered the mark; in the second class, ownership is established by registration rather than by use.

Division of commercial laws of the department will act as "agent of good will" in any dispute and, at the same time, will furnish information on individual countries upon request.

## Mel Shauer's Tour

Paris, June 5.  
Mel Shauer, who succeeds Al Kaufman at Paramount head when the latter sails for the states to become one of Jesse Lasky's assistants, will make a complete tour of Europe before assuming office. Kaufman is ill in a hospital but reported much better.

## Australian Return

Washington, June 5.  
American picture producers realized over \$3,000,000 from the Australian market in the year 1926-27, according to the report of the film commission of that country, the first copy of which has just been received by the Department of Commerce.

## Georges Petit Dead

Paris, June 5.  
Georges Petit, one of the pioneer French picture distributors, died here May 24.

# GOV'T AND FILM INDUSTRY

## REPEAT ATTACKS CALL FOR DEFENSE

**Recent Sessions of Congress Display Continuous Agitation Against Picture Business—Not Only From the Reformers With Their Objectives—Pictures Favoring Government's Diplomatic Relations With Foreign Countries—May Use Own Defense**

### 70TH SESSION RESUMES

Washington, June 5. Any resume of what Congress did for, or to, show business during the 70th session will disclose that the "downtrodden leg," as the law-making body has been informed covers the status of that phase, was the only faction to actually get a break.

That consisted of the repeal of the 10 per cent. tax on admissions up to \$3.

Another change, brought about through the efforts of Senator Wagner, New York, and which was a Senate committee amendment, gives the ticket brokers an extra quarter, or 75 cents, above the box office established price before it is necessary to make the 50-50 split with the Government on that excess amount.

Clause placing a 25 per cent tax on night tickets selling at \$5 or more practically went through without a protesting voice on either floor.

These changes become effective 30 days after the President affixed his signature. Bureau of Internal Revenue will probably issue additional regulations to those now existing as to collection and reporting on these taxes.

Next in importance to show business in general were the House efforts (the Senate showing but little interest) to revise various phases of the 1909 copyright law. One measure got through both houses and passed the President, that increasing the "divisibility" bill, 100 per cent. on practically every change. This is the first revision generally of fees wherein practically all were affected in more than a century of copyright law.

House committee, both Republicans and Democrats, with one exception, is definitely sold on the idea that the price fixing royalty on mechanical reproduction should go. That one exception, left Busby (D.), Miss., serving his first assignment on the committee, stopped the sincere effort of that committee to get the revision of that clause through the House. Mr. Busby blocked its consideration, after a favorable report, during the last two weeks of the session.

This same Congressman also knocked out the "divisibility" bill, wherein general trade practices as to the various "rights" under a copyright are to be legally recognized.

Both of these measures remain on the calendar with their status unchanged when the session resumes next December.

In the Senate interest centers in the fate of the Brookhart bill to eliminate block booking of films. It is believed here that some sort of a report will be made by the Interstate Commerce Commission early next session when the political situation has cleared.

Importance of the Brookhart measure cannot be underestimated, particularly in the twist taken during the hearings toward the alleged evils of the film boards of trade. This was further brought out by Senator Brookhart's statement that he would propose in executive session that the committee amend his bill to include the control of those boards. To still further enhance this Congressional move is the suit of the Department of Justice against the Hays organization, Mr. Hays

### Saving for Bankruptcy

Los Angeles, June 5. Recently a writer of the picture colony who owes considerable money approached another writer and asked him for a loan of \$150. The man asked what the money was wanted for and the reply was that the party desiring the loan wanted to go into bankruptcy and that was the amount needed to defray expenses.

The man from whom he tried to borrow it replied: "When I save that amount I will use it to go into bankruptcy myself."

personally and the member companies and these boards. Also there is the Federal Trade Commission, court move against Paramount on the block booking plus Commissioner Myers' report on the trade conference accepting some of the adopted resolutions as fair and unfair trade practices.

All of which leads to the brief flurry caused by the introduction of a resolution by Senator Thomas Walsh authorizing an investigation by the Senate of the investigations being conducted both by the Department of Justice and the Federal Trade Commission.

This was referred to the judiciary committee, and there it now rests over the summer, but Senator Walsh had hoped to gain authority to make the investigation over the summer, but it was not forthcoming. What action will be taken in December no one here is willing to predict.

In many quarters some Congressional recognition of the foreign agitation against American-made pictures was anticipated. The subject was sidestepped in the Senate and House, as well as by the present administration. Only indication of what might happen should the most drastic of the foreign retaliation moves (France) not be modified was a series of letters to France of the various moves that were contemplated should such action be necessary.

A recent development that would have undoubtedly broken had conditions been the same several weeks ago was the investigation of the influx of foreign propaganda in the motion picture now coming in so freely and in such numbers from abroad.

Hammerstein incident on "End of St. Petersburg" added "fuel" to this situation, forcing a check-up by the customs on films already in and an ordered closer scrutiny of future imports. The investigation may lead to a general deluge involving the agitation against American films abroad.

Representative Hammer has his two bills to tighten the fight film transportation ban so as to reach the exhibitor as well as the transporter, so set the hearings should be opened early next session.

Next is the slumbering, but smoldering proposal from Mr. Lankford of Georgia to shut up the District of Columbia on Sunday as a shining example to the rest of the country and as a wedge to get such legislation enacted in every State. Those opposing the bill fully realizing the strength of the reforming influences behind Mr. Lankford, saw but one chance to beat it—to have the sub-committee sit on it throughout the session. That is what happened.

The only bill to likewise control the situation next session lies in the fact that it is the short session with its consequent legislative jam.

#### Canon Chase

And now for the prize of them all—Canon Chase and his censorship bill. This reformer was very active during the past session and though he did not find a sponsor for his pet proposal until late in May, when he did get the bill introduced he found a member of the Republican majority, Grant M. Hudson, of Michigan, to present it. That was a break. The Canon also succeeded in getting it referred to the Interstate and foreign commerce committee, where, as he previously informed Variety, anticipated more favorable action than from the committee on education, where it had quietly died.

The bill is a very much revised

proposition embracing everything—in fact, the Canon has so written it as to "correct" every existing complaint against phase of the industry.

Next session, in view of the reformer's statements, should see further hearings on the new bill. The details of the new bill can then be presented.

Several minor measures of indirect bearing occupied some time during the past session. The enumerated highlights indicate very clearly just what amusements mean to the people in general and to Congress in particular.

Without reflection upon those legislators behind the various proposals it is admitted that anything for or against the industry, principally the pictures, means much publicity. For those prompted by such motives it is sure means of attracting space in the press of the entire country. As it involves the airing of the inner difficulties of the industry it may not be so good for that industry.

#### Attacks on Industry

It has been noted that at recent Congressional sessions a determined assault from various directions appears continuously to be aimed at the picture industry. The claim is made that this does not come alone from the reformers, who see in attacking the pictures a chance for further subscriptions from their under-cover constituents. What influences are behind the constant pounding of the industry has not been revealed. If political, the angle is not clear, but like Prohibition and "Sunday," they may be for the benefit of rural communities, or as so often alleged, the sureness of publicity in connection.

The show business, including the moving picture interests, has no outstanding figure in official Washington as its defender. Some say it should have two U. S. Senators on its side, one in either party, and both avowedly favoring, also defending, the picture business when attacked.

#### Favoring Government

While the Will Hays influence is considerable and reaches particularly into the Senate, or did, it is not openly convincing to the masses, such as outspoken Senators would in defending the screen as the show business. Nor has either or both taken any steps to correct this notable deficiency in the film trade especially, now one of the largest industries of the country and likely the only one not so represented in Congress.

From all accounts the picture industry through Mr. Hays has turned in many a favor to the Government. This has been by Hays' intervention with the leading film producers and frequently from the reports at the request of the State Department.

Those favors extend to the cutting, changing or elimination in prepared or made pictures, to appease diplomatic channels of foreign countries. Some of these alterations have not been alone for the countries involved, but have been made at the foreigner's request for the pictures' circulation over here.

How much of a wedge that may be in the future as against the attacks and the impassiveness of the Government concerning them is problematical. Nor is there information as to whether the picture industry will take up that angle in its own defense, but that it's there isn't denied.

### Lionel Barrymore in M-G-M's First Talker

Plans call for the making on the coast of a number of M-G talkers, and Lionel Barrymore will probably be the featured player in the first such production. Barrymore, Frank Currier, Ralph Forbes and Lew Cody are the only actors on M-G-M's string of 14 stars and 27 featured players who have had stage experience. The company is after a distinctive name for its sound device, and may offer a prize for the best coined word to be used as a label.

#### Only 2 Cast for "Show Boat"

Los Angeles, June 5. Emily Fitzroy and Albert Zenban are the only two people so far cast for "Show Boat" Universal's super, which Harry Pollard will direct.

## Film Talkers Will Legally Seek to Prove Talking Rights To Any Copyrighted Show Music

### CHINAMEN CAMERA SHY

FBO rounded up all available Chinese characters to be found around Chinatown and could only find 170 willing to work before a camera. It was necessary to make up 50 additional white extras to double for the Chinamen for a scene of a Chinese New Year celebration for "Gang War," now being directed by Bert Glennon.

### "Am. Girl" with Dialog At Par's L. I. Studios

Los Angeles, June 5. Paramount's plan for reopening of the Long Island studios are to utilize that plant entirely for sound and effect pictures. At the present time the one feature scheduled to be made there is "Glorifying the American Girl." It is understood of the numerous stories and continuities submitted for this picture by some 25 or more writers very little of this material will be used in the talking version. Practically a new story will have to be written.

It is said that Walter Wanger, who will be in charge of the Long Island plant, will engage writers in the east to prepare this script. Eddie Cantor may appear in it, as it will be made during the fall while Cantor is working in his Ziegfeld production in New York.

It is hardly likely that any of the directors now on the Paramount lot in Hollywood will handle the mega-phone, but the director chosen, it is said, will be familiar with stage mechanics and the screen, and in turn will have to be acceptable to Florenz Ziegfeld, who, to some extent, will have the supervision of the making of the story.

### Gilbert Prefers Discussing New Contract in Nov.

Los Angeles, June 5. J. Robert Rubin, general counsel for M-G-M, is back in New York without having signed a new five-year contract with John Gilbert.

After several conferences with the star and his business advisor, H. E. Eddington, Rubin was told that as the present contract has 11 months yet to run, it would be better to again discuss the matter in November, Eddington, who now also advises William Haines, expects to straighten out the latter's new contract with the same company this week.

### Bachman Over Four

Los Angeles, June 5. J. G. Bachman is supervising four pictures for Paramount, all going into production this month.

They are: Emil Jannings in "The Sins of the Fathers," which Ludwig Berger is directing; George Bancroft in "Docks of New York," under the direction of Josef Von Sternberg; Richard Dix in "Red-skin," direction of Victor Schertzinger; and "Interference," directed by Lother Mendes, which will be a special.

### "GLORIFYING" NEXT YEAR

Los Angeles, June 5. Another report drifting around on "Glorifying the American Girl" is that Paramount is unable to secure a story to coincide with the spectacular production possibilities, and has again abandoned production on this picture until next year.

Ruth Elder, to have had an important part in the Ziegfeld film, will now be opposite Richard Dix in "Moran of the Marines." Latter picture is due to go into production in September.

The matter of the film-synchronization rights to a musical play will be contested in the courts for a legal opinion. The Ziegfeld complaint against Universal over "Show Boat" has brought the argument from the electrical research executives that through the musical publishers ceding the mechanical rights to the Victor Talking Machine Co., the latter is within its province to authorize the same mechanical reproduction rights to film accompaniment and synchronization.

With the powerful electric companies thus allied with the film interests to sustain the privilege of using copyrighted musical compositions to a screen version of a play like "Show Boat," Nathan Burkan, on behalf of Ziegfeld, is determined to fight the issues to the highest tribunal.

Universal is going ahead with its ideas of producing "Show Boat" to a Kern musical synchronization and Ziegfeld is considerably indignant at this proposal.

The film talkers already have an arrangement with the music publishers (who are the copyright owners) for a minimum of \$100,000 annually for the music recording rights and on this contract is based the film talkers' contention they have the music synchronization rights to everything.

Last week, Fox eliminated the "Kinkajou" number from its Movie-tone shots of the Moulin Rouge (Paris) revue, as a special courtesy to Ziegfeld, in whose "Rio Rita" this number is a feature.

## M-G STARTS ON 4 SOUND PROOF STAGES NEXT WK.

Platforms 60x100 on Culver City Lot—Not Attempting to Sell Sound Films Yet

Los Angeles, June 5. Metro-Goldwyn-Mayer starts construction next week on four sound-proof stages for use in recording sound with a new 4-sound sound program pictures. Stages are to be 60x100 of concrete construction, with six-inch walls. They will be at the rear of the Culver City lot.

No attempt is being made at this time to sell the sound features with any of the '28-'29 program. Any pictures containing such sound of charge to the exhibitors.

### Photographers on Coast

Los Angeles, June 5. International Photographers of Motion Picture Industry have opened offices in Hollywood with Art Reeves temporary secretary.

For the present the Hollywood branch is an integral part of the New York organization which holds charter with the I. A. T. S. E. All action awaits the outcome of the Detroit International convention. Hollywood wants separate jurisdiction and self-government.

### FANNIE BRICE WITH WARNER

Los Angeles, June 5. Unable to come to terms as associate producers for Warner, Ascher, Small and Rogers have turned over to Warner Bros. their star, Fannie Brice, to make a Vitaphone picture, "My Man." The deal is said to have involved a \$35,000 bonus to the producers.

### FRISCO FILM CAPITAL

Los Angeles, June 5. Ferry Productions, a new producing firm, with San Francisco capital, will star Irene Rich in "The Condemned Woman." Robert Dillon will direct at Tee Art Studios.

## Chi Erratic—"Teen," \$33,000 at Oriental; \$46,000 for Dove; Talker, \$9,100 in Third Week

Chicago, June 5.  
Weather: Fair.  
While Memorial Day brought extra business to all Loop houses, grosses for the week were erratic. Third week of "Street of Sin" at McVicker's was over last week, \$18,000 being the final recording. This is one of the least endurable Jannings films ever in town. The Chicago, as contrasted with its upward climb to hit \$46,000 with "The Yellow Lily" and Lou Holtz heavily exploited on stage. This is only \$2,000 above average, but the house was steadily below normal until a few weeks ago.

Oriental dropped to its lowest figure since Ash's departure with "Harold Teen." Somewhat of a surprise, as the house was getting a strong young element throughout the week. Absence of ads possibly responsible for the slump to \$33,000. At the Monroe Abe Cohn experienced a good seven days with "Don't Marry," a popular picture locally. Besides the "Don't Marry" was playing three large neighborhood houses and drew a unanimous line of okay notices. Roosevelt held "Laugh, Clown, Laugh" for a second week, after McVicker's already had played it two, and bit the dust with \$10,000. Chaney film went into the Roosevelt to play for a second week. Latter picture, having over come its local police ban by revision and cutting, opened Monday at the Roosevelt three weeks behind schedule. Film won't profit by the lifted ban, as B. & K. and Paramount have kept the police trouble out of print. Whatever the film does will be on what merit the cutting has left.

Judging by newspaper notices alone, Paramount made a mistake in slipping "Partners in Crime," Beery-Hutton comedy, into the second week instead of a Publix house. Reviewers gave it second best comment of the week. House went above average of \$17,500. "Glorious Betsy" continued a real draw at the Orpheum with no "out" notice posted as yet. Third week brought \$3,100. "Hard and Final" (McVicker's) and "Thompson" at United Artists gave the film definite local rating as moderate money stuff. "Ramona" off Friday to a strong start.

Estimates for Last Week—Chicago (Publix): "The Yellow Lily" (F. N.) (4,500; 50-75). Clive Brook and Billie Dove good for moderate money in Chi, and Lou Holtz in "Araby." Publix unit, helped with slight draw, \$46,000.

McVicker's (Publix): "Street of Sin" (Par) (2,400; 50-75). Jannings picture dropped to \$10,000, and to \$18,000; judged by three week average this one didn't fare so well. Monroe (Fox): "Don't Marry" (Fox) (75; 50-75). Beery-Hutton usual here; also playing three neighborhood de Luxers simultaneously; house plays Movietone and no stage show, \$4,100.

Oriental (Publix): "Harold Teen" (F. N.) (3,300; 35-75). While plainly choice stuff for the flaming generation, adults don't go for it; \$33,000 with locally produced "Here Comes the Bride." Publix unit.

Orpheum (Warner): "Glorious Betsy" and Vita. (W. B.) (700; 50). Talking film great at \$10,000 in third week; Vitaphone subjects regular part of bill.

Playhouse (Mandlin): "Strange Case of Jonathan Drew" (Piccadilly) (600; 50-75). British import went above house average to \$3,200.

Roosevelt (Publix): "Laugh, Clown, Laugh" (M-G) (400; 60-60). Second week very low and out at \$10,000; also played two weeks at McVicker's.

State-Lake (Orpheum): "Partners in Crime" (Par) (2,500; 50-75). Unusual film break for vaudeville stand; drew well at \$17,500.

United Artists (U. A.): "Sadie Thompson" (U. A.) (1,700; 35-75). Out after three weeks of fair money; closed to \$17,500; "Ramona" (U. A.) current.

## Fairbanks and Jannings Close in Small Town

Popoka, June 5.  
(Drawing Pop., \$5,000)  
Weather: Fair and Warm.  
Contest between Douglas Fairbanks and Emil Jannings last week, with "Gaucho" at the Orpheum, and "The Last Command" at the Jannings, pulled total up a bit with prize stunts, etc., making just under \$2,000.

Cozy (400; 25) (Lawrence)—"Soft Living" (Vine) assisted by addition of Phonograph, replacing trio in pit and organ, picked up fair business. "The Escape" last night did better, bringing week's gross to about \$200.

## 'RAMONA,' \$9,000, H. O., 3D WEEK IN TORONTO

All Other Locals Under Summer Average Last Week—"Drums" Fell Down

Toronto, June 5.  
(Drawing Population 700,000)

Weather: Fair and Cool.  
"Ramona" saved Toronto from a dismal last week. Everything else fell below summer averages due in part to competition from the race track and ball yard.

"Ramona" was brought into Tom Daley's Tivoli as a program release with nothing much expected of it. The musical plug helped and after a routine opening the picture bettered \$9,000 in its first week in the 1,400-seater. Held over and last week again \$9,000. This means a third and probably fourth week.

"Glorious Betsy" opened stronger Saturday but largely on the strength of the stage show. Jack Arthur had operatic stars on the stage and on the screen an English travel picture with a lecturer.

Loew's got about \$9,000 with "The Big City" despite handicaps of being in a small temporary house with carpenters and painters helping to make life unpleasant.

Estimates for Last Week—Tivoli (FP) "Ramona" (1,400; 30-60). Continues to win. Eased up a bit, but still a draw. "Drums of War" (U.) Street of show in stage effort. Almost \$3,000, good for this season with radio plugging help. Opened weak.

Loew's (M-G) "The Big City" (1,500; 30-60). Chaney held below here. While this one did add many to list, satisfied diehards despite discomfort of paint smell and some only working in repairing house recently burned.

Uptown (FP) (3,000; 30-60) "Drums of Love" (U.). Disappointment at under \$5,000. Critics razzed picture as elaborate nothingness.

Pantages (FP) "Surrender" (U) (3,400; 30-60). Failed to come out of slump, but \$7,800. Weather and all that sort of thing.

special with prizes attached for nearly every day or night of the week.

It was the first really warm weather of the year and instead of the expected harvest Wednesday dropped to a decided slump. Al Russell and vaudeville were in stock at the Best continues to increase the grosses, the Best being the only place in town that showed good returns for the holiday.

Estimates for Last Week—Jayhawk (1,400; 40) (Jayhawk)—"The Last Command" with Emil Jannings first four days laded by critics and did extra business.

"Slightly Used" last two days only program material, didn't help; about \$2,000.

Orpheum (1,200; 50) (National)—"The Gaucho" with Douglas Fairbanks, playing belated run in this territory got Fairbanks fans but not hailed as picture. Extra one kept many away but also helped build up total of about \$2,400.

Grand (1,400; 75) (National)—Waddell played with aid of two-for-ones and prize nights showed increase with "To the Ladies" as bill. About \$1,900.

Novelty (1,100; 75) (Crowford)—Art Higgins and "Tollytown Maids" in bit musical stock and "Turkey Hens," another version of something pulled total up a bit with prize stunts, etc., making just under \$2,000.

Cozy (400; 25) (Lawrence)—"Soft Living" (Vine) assisted by addition of Phonograph, replacing trio in pit and organ, picked up fair business. "The Escape" last night did better, bringing week's gross to about \$200.

Best (550; 20) (Lawrence)—Al Russell's vaudeville revue with three changes for week and second and some extra prize nights. Income Memorial Day business accounted for it, which made gross about \$900.

## JANN'GS AT \$1, \$1,500 VS 'GAUCHO,' \$21,000

"Othello" at Shubert in K. C.  
Couldn't Draw—"Thief in Dark," Pan's, \$8,300

Kansas City, June 5.  
(Drawing Pop., 600,000)

Weather: Good; one night rain.  
Loew's Midland, with "The Gaucho," drawing \$21,000, and the Shubert with Emil Jannings in "Othello," as a rental, around \$1,500, were the two extremes on the street last week.

First time the Midland had had a Fairbanks picture. It turned in a better than average week, but failed to top the gross of the last Clara Bow feature, though the advantage of a holiday with increased prices.

The Jannings picture at the Shubert could not get them in at any performance. Two shows daily up to \$1 top at night were given for seven days.

Mainstreet played the Mexican Orchestra up with extra publicity and was not disappointed. Number of Mexicans here and they all turned out. With the other houses it was just another week.

Estimates for Last Week—Loew's Midland, "The Gaucho" (4,000; 25-50). Held up fairly well to expectation. Memorial Day with holiday scale helped. Stage show, "Hula Blues," Loew-Publix unit, \$21,000.

Mainstreet (Orpheum). "Yamping Venus" (3,200; 25-50). For first time in many weeks, title of screen feature given second place. Mexican Orchestra, on stage, topping; \$19,000.

Pantages, "Thief in Dark" (2,200; 25-50). Film feature good melodrama. Stage vaude. Show badly balanced, most tiresome in spots; \$8,300.

Newman (Loew's). "The Drag Net," 1st half; "Pools for Luck," 2d half (1,980; 25-35). Got away to good start and would have been money maker, but held up for week instead of changing to Fields-Conklin comedy; \$3,200.

The Liberty (Ind.). "Son of Sheik" (1,000; 25-35). Another revival; \$1,100.

Uptown (Universal). "Golf Widows" on screen and stage orchestra, with acts. H. Hans Plath at organ. Globe had "Powder My Back" and Bridge street. Capitol's picture, "The Perfect Gentleman."

## "50-50 Girl" in U. A. at Seattle Sagged to \$13,000

Seattle, June 5.  
(Drawing Population, 500,000)

Weather: Warm and Rain.  
Town's over-seated condition is evidenced in the seating of the United Artists theatre next week. And soon 2,500 more seats will be added by the Mayflower and later 1,000 by Hamrick's Music Box.

No word to call out of the department to hold back mobs last week. "Street of Sin" was sordid enough and had the call on the street. "The Last Command" was somewhat better at the Columbia.

Blue Mouse was off with Vita just so-so and the show at the Fifth Avenue was yes and no. United Artists poorly, and Metropolitan had "Wings" for a fair second week.

Estimates for Last Week—Seattle (W. C. Pub-L) (3,100; 25-50). "Street of Sin" (Par) Jannings billed heavily and "Milady's Fan" as stage offering. Started off well, then sagged; gross an improvement over recent weeks; \$16,500.

Fifth Ave. (W. C.) (2,700; 25-50)—"50-50 Girl" (Par). Usual Bebe Daniels with average Fanchon-Marcel show. Not quite so good as last week; \$13,000.

United Artists (U. A.) (2,000; 25-50)—"Shepherd of the Hills" (F. N.). Biz still slow; \$5,100.

Columbia (U.) (1,000; 25-50)—"Yan, the Terrible" (Amkino). Lots of folks didn't like it, but something appealing in this foreign realism; better at \$5,200.

Blue Mouse (Hamrick) (950; 25-50)—"Speed to Meet Me" (Col). No go any and Vita acts not up to par; off at \$6,000.

Pantages (1,500; 25-50)—"The News Parade" (Fox). Backed with good vaude, not for a second week. Orpheum (2,700; 25-50)—"Hold 'Em, Yale" (Pathe). Smashing comedy play didn't smash anything here, but brought some laughs; vaude average; best Sunday since grind policy started.

Winter Garden (U. Chain) (850; 25-50)—"The Gaucho" (U. A.)—Over to good start, second week. Orchestra music featured; \$3,300.

President (Duffy) (1,650; 25-35)—"Shannons on Broadway" (Henry Foy Players). Marion Ford as guest star; fair good; \$3,500.

Metropolitan (1,450; 30-65)—"Wings" (Par). In second week fair at \$5,600.

## Stanley, Philly, \$24,500; Fox Close at \$23,500

Philadelphia, June 5.  
With the Stanley company engaged in extensive campaign for Jubilee Week, the downtown houses reported only fair to middlin' grosses last week. A sustained stretch of real summer weather from Thursday on did not help attendance and the pictures, in general, were not such as to cause much box office excitement.

This Jubilee Week experiment is being watched this week. Trade has been badly off this spring and all of the houses have suffered. Last week the Stanley had Adolphe Menjou in "A Night of Mystery," plus another of the Stanley unit revues with Buddy Page as m. c. The combination dragged in about \$24,500, slight gain over preceding week, but nothing to rave over.

Stanton also disappointing with the second and final week of "The Patent Leather Kid" with Barthelme. This feature did fine business when road-showed at the Erlanger last winter, but flivvered on its first showing at regular prices. Last week's gross was under \$8,000 and there was no question of its being held in as had been originally intended. It is succeeded by "Old Ironsides," another road-show here with big success.

Several months last season the Aldine and getting a better record here than in most cities.

One case of improvement was the Keltor with had a number of bad weeks, but came back strong with "Across to Singapore," to \$7,500, exceptionally good considering the adverse conditions. Held for another week.

"Seventh Heaven," which finished a six weeks' run at the Fox-Locust Saturday had a peculiarly uneven record, but on the whole a profitable one. It started weakly, spurred, dropped and then after "last week" was announced, came back to \$10,500 last week. It might have remained longer, but the Fox people were probably wise in taking it off while the film was still a money-maker.

The Fox made more of its presentation features than of its main film last week. The picture was "A Thief in the Dark." Not a single member of the cast mentioned in the billing or ads. The principal attraction was "Syncope. Revelations" on the stage. Hot weather late in the week kept the gross down to \$23,500.

Estimates for Last Week—Stanley (4,000; 35-50-75)—"A Night of Mystery" (Par). Adolphe Menjou picture, good picture, good notice. Another Stanley stage unit revue. About \$24,500, fair.

Aldine (1,500; 50-75)—"Old San Francisco" (Warner; 2d week). Nothing unusual, second week. House needs strong draw because of location, and this film missed that by mile. Under \$9,000.

Stanton (1,700; 35-50-75)—"The Patent Leather Kid" (1st N. 2d week). Big when road-showed at Erlanger earlier in season, but dis appeared here. Under \$5,000.

Keltor (1,000; 50-75)—"Across to Singapore" (P. D. C. 1st week). Exception to general rule of bad business last week. Satisfied with \$7,500. Held another week.

Arcadia (1,500; 50-75)—"Baby Mine" (M-G-M, 2d week). Held up fairly well with \$3,000 reported.

Fox-Locust (1,800; 15-65)—"Street of Sin" (Par). 6th week. Closed Saturday after uneven, but profitable, engagement. Jumped to \$10,500 at end.

Fox (2,000; 99)—"A Thief in the Dark" (Fox). Picture not given much attention. On stage tabloid revue. \$23,500 or better.

## ST. LOUIS MILD

"Lily" Gives Missouri Very Good Week at \$28,800

St. Louis, June 5.  
(Drawing Population, 1,000,000)

Weather: Cool and Rain.  
Failure of summer to arrive on schedule proved a boon to the picture theatres. Real competition enters the field this week, however, in the opening of the Municipal open air theatre in Forest Park, and Charles Sumner's garden theatre on the city's outskirts.

Estimates for Last Week—Ambassador (Skouras) (3,000; 35-65)—"Street of Sin" (Par) Jannings at his best, despite rather poor material; Lowry stage show splendid entertainment; \$30,800.

Loew's (3,300; 25-35-65)—"The Devil Dancer" (U. A.) Glida Gray, in person and film production; Nat Nazario, Jr., doing okay as m. c.; \$25,800.

Missouri (Skouras) (3,800; 35-65)—"The Yellow Lily" (F. N.). Frank Fay as m. c.; 1st week, \$28,800.

Grand Central (Skouras) (1,700; 50-75)—"The Yellow Lily" (F. N.). St. Louis. Prospered on third week; \$14,000.

St. Louis (4,280; 35-65)—"Broadway Daddies" and vaude.

## WARFIELD FRISCO'S BEST \$29,500 WITH "LILY"

California Going Dark and  
Granada 'Way Down at  
\$14,000 With Menjou

(Drawing Population, 756,000)  
Weather: Fair

San Francisco, June 5.  
In the face of a state-wide business depression, the Warfield went close to record figures, demonstrating beyond question, that it's the outstanding house on the coast for consistent business. Holiday helped, yet the fans seem set for this house no matter what the screen features.

Since Publix units came in here, the Warfield has increased its business until it has averaged a weekly profit of \$2,500. The Warfield has not once been out of the red. Much of the Granada grief has been due to poor screen features, though Publix is given first choice on all available pictures.

St. Francis went Movietone last week with "Sunrise." Initial week was satisfactory, considering the general slump. Caravone took another dive and had its lowest week in months. House has gone to the bow-wows and will be closed after this week. Inability to get suitable pictures coupled with what are termed unreasonable demands by union musicians, and a failure on their part to co-operate with the management in the face of depressing business, is responsible for the shut down.

Embassy wound up four weeks of "Tenderloin." Picture fell off around \$1,000 a week, as anticipated. "Good Time Charlie" current.

Estimates for Last Week—Warfield—"The Yellow Lily" (F. N.) (2,872; 35-50-65-90). Okay. Billie Dove feature, among stage show pushed total to \$29,500.

St. Francis—"Sunrise" and Movietone (Fox) (1,375; 35-65-90). Didn't start as strong as anticipated, but built as week advanced. George O'Brien, local boy and strong favorite, opening week close to \$18,000; satisfactory.

Granada—"His Tiger Lady" (Par) (2,785; 35-50-65-90). Bad opening day through Menjou feature not arriving until first evening show; off about \$8,000 from average; but little better than \$14,000; plenty of red.

Embassy—"Tenderloin" and Vitaphone (W. B.) (1,367; 50-65-90). Interest in the picture continued; fourth week grossed \$10,750; exceptional.

California—"Across the Pacific" (W. B.) (2,200; 35-65-90). Public used to seeing high type of run features here; last few weeks have not provided that sort of entertainment; last week dismal flop at around \$8,000. House going dark indefinitely after current week.

PAN'S \$6,000, TACOMA  
Dressed to Kill, Pan, Tops Town at \$6,000. Good

Tacoma, June 5.  
(Drawing Population, 125,000)  
Weather: Mostly Fair

City is not going wild, but business is satisfactory. It makes a difference to see the house. House have the ace West Coast house out for the summer.

Rialto and Colonial have been perking up, but guidance of Steve Perutz and Earl Cook has helped the Pan along.

Estimates for Last Week—Pantages (1,500; 25-50)—"Dressed to Kill" (Fox). Not so bad with \$6,000.

Rialto (W. C.) (1,250; 35-50)—"Legion of the Condemned" (Par). House brightened up, biz the same way; \$4,400.

Blue Mouse (Hamrick) (650; 25-50)—"The Sporting Ace" (Col) and Vita. Did \$3,200.

Gold (W. C.) (850; 15-25)—"Tigriss" (U) and "Girl in Fulman" (Pathe). Low price and low nut seems to be putting house into winning class; \$1,600.

TRYON IN "KID'S CLEVER"  
Los Angeles, June 5.

Universal has purchased "The Kid's Clever," original by Vin Moore, to be used as their next starring picture for Glenn Tryon.

Jack Foley is writing the screen treatment with William J. Craft scheduled to direct.

10-EPISODE "WOLVES"  
Los Angeles, June 5.

Nat Levine started production on his first 10-episode serial for Mascot release. It is titled "Wolves of the Sea," with Johnny Walker, Shirley Mason and Tom-Santsch in the cast.

Richard Phillip directing.

M-G's Ufa "Spies"  
M-G will release "Spies," Ufa picture, as part of its share of German quota films.

It is more or less futuristic.



# Foreign Films Occupying B'way's "Special" Attention—Last Week Fair

Paramount Up to \$76,100 and Ash Now Conceded Draw—"Tempest" Street's Best Demand

Street had a couple of foreign pictures to look over last week in legit houses and gave them more than passing attention. Counting "Youth Asyrai," at the Cameo, the film houses had an international aspect with British, Russian and German features bidding for patronage. Regular houses were good here and off there, mainly due to generally nice weather, with a real summer week-end.

Hammerstein's got most beads in town for "The End of St. Petersburg." From Wednesday until Saturday night probably bettered \$5,000 and had standees.

Women appeared more interested in "Dawn" at the Times Square than the men and were mainly responsible for its \$3,500, a figure which isn't great, but all right. Cameo's German-made showed nothing at a little over \$1,000.

Wednesday holiday was spotty at the matinee, although the Street was jammed at night. It helped the Paramount get \$76,100 for Menjou's "His Tiger Lady." Ash, on the stage, and the Capitol to hold over "Laugh, Clown, Laugh," on \$73,700. Stage show aided the Roxy in attaining around \$90,000 for "The News Parade," unsatisfactory total.

"Street of Sin's" first week at the Rialto caught \$45,800 for Jannings, and "Ramona's" picture which isn't just \$3,700 to \$35,100 at the Rivoli. It depicts June 15, the same night "Lion and the Mouse" (talker) will open at Warner's. "Lady Be Good" did little at the Strand, a house which has since gone talker with "Tenderloin." "Ladies" \$21,300 plus the fine Stanley unit on this site was not inconsiderable.

"Trail of '98" went under \$11,000 in its 11th week, and the Central claimed around \$12,000 again for "Man Who Laughs." Globe was just shy of \$12,000 for "Street Angel," and "Four Sons" departed to \$5,800 to permit "Fazili's" entrance Monday.

"Tempest" continues its fast pace at the Embassy, where the holiday was a factor in the \$13,500 gross, and "Wings" was near the same figure.

"Abie" leaves the 44th Street in two weeks (June 16), with no successor named. Colony (U) has opened just for week-ends with triple bills. Reported a couple of legit managers are after the house, with nothing settled to date.

**Estimates for Last Week**  
Astor (Trail of '98) (1,129; \$1-\$2) (12th week). Took decided drop to \$10,900. Question as to how much longer it will go. M-G-M has named "Cossacks" to follow.  
Cameo ("Youth Asyrai" (Artlee) (50; 50-75). German picture didn't do as much as French release preceding it; neither film showed anything, this one being right behind its predecessors at just over \$4,000; low.

Capitol—"Laugh, Clown, Laugh" (M-G) (4,620; 35-50-75-Clown, 15) (2d week). Good word-of-mouth on Chaney film and with holiday in middle of week, \$73,700; sufficient to hold over.

Central—"Man Who Laughs" (U) (923; \$1-\$2) (6th week). Doing pretty well; fifth week between \$10,000 and \$12,000.

Criterion—"Wings" (Par) (830; \$1-\$2) (43d week). Here long time and, sticking into August, will have achieved a year's run; about \$11,000 or \$12,000.

Embassy—"Tempest" (UA) (596; \$1-\$1.65) (3d week). Hasn't left off for minute; \$13,500; big in this house despite holiday; still getting best play on stage.

44th St.—"Abie's Irish Rose" (Par) (1,490; \$1-\$2) (7th week). Goes out June 16 to obtain sound dialog in Long Island studio; brutal stage continuity explained by it; will have had eight weeks of it and estimated to be in the box for \$150,000 on \$2 try. Last week, around \$3,000.

Gaiety—"Fazili" and Movietone (Fox) (808; \$1-\$2) (1st week). Opened Monday. "Four Sons" left after 16th week to \$5,800; moderately profitable stay.

Globe—"Street Angel" and Movietone (Fox) (1,416; \$1-\$2) (9th week). Will go along until bottom of week; "Red Dancer" (Fox) to follow; no material decrease at \$11,900.

Hammerstein—"End of St. Petersburg" (Zakora) (1,265; \$1-\$1.50) (1st week). Day after yesterday, hysterical and it has been catching strong draw from its natural element; opened Wednesday, doing consistently well, with some standees; around \$5,000 on half week. House top \$150, house absorbing tax. That will give it an edge when

## "RAMONA'S" \$10 SEATS IN 1,200 SEATER, MIL.

"Circus Rookies" Falls Down at Merrill—"Harold Teen" Fair, \$16,000

Milwaukee, June 5. (Drawing Population, 650,000).  
Weather: Clear and Cool  
"Ramona" came to town last week and mopped the boards clean. Opening at the Garden to capacity, picture broke all existing records at the house for cash at the \$60-cent top.

Riverside, combo house, gave most of its space to "Shepherd of Kingdom Come" and did plenty of business.

**Estimates for Last Week**  
Alhambra (U)—"Thanks for the Duggy Ride" (U) (1,800; 30-50). Laura LaPlante is increasing in favor here; fair business, but not up to standard; not more than \$3,100.

Garden (Brin)—"Ramona" (U. A.) (1,200; 25-50-75). Plus Vitaphone and Movietone news house had cream of street; passed \$12,000 mark, plenty for this 1,200 seater; picture held over.

Merrill (Midwestco)—"Circus Rookies" (M-G) (1,200; 25-50). Picture neither amusing or pleasing if general comment means anything; business off with a dribbling of overflow from the Garden; not \$4,500.

Miller (Midwestco)—"Buttons" (M-G) (1,600; 25-35-50). Seven acts; drop to picture in last week on grind policy; doing fairly well and went over \$7,200.

Palace (Orph)—"Skinner's Big Ride" (PBO) (2,500; 25-50-75). Orph vaude on two-day with picture passed as second; coasted in out of the red at \$13,000.

Strand (Orph)—"Shepherd of the Kingdom Come" (N) (3,000; 25-40-50). Picture rated above acts; well over \$10,000.

Strand (Midwestco)—"Three Sinners" (PBO) (2,500; 25-50-75). In the doldrums and can't snap out of it; not \$4,000.

Wisconsin (Midwestco)—"Harold Teen" (N) (2,800; 25-35-50-60-75). Comic strip not so well known here; stage show helped some; hardly hit \$16,000.

\$3 top admission tax off starts July 1.  
Paramount—"His Tiger Lady" (2,645; 35-50-75-90). Holroy helped here and Paul Ash credited with having established draw; no real squawks against picture and \$76,100 for "Drag Net" (Par) current will be off Broadway next week, but comes back to Rivoli on June 16.

Rialto—"Street of Sin" (Par) (1,960; 35-50-75-99) (2d week). Has had lot of trouble doing business around country, but first week at \$45,800 was very good; figures to go to two more weeks, and then "Two Lovers" (UA).

Rivoli—"Ramona" (UA) (2,200; 35-50-75-99) (4th week). Normal drop to \$35,100; the word goes out to let "Drag Net" come in June 16; this picture now playing Paramount; same procedure as for "Underworld" after "Drag Net," Bennett's "Good-bye Kiss" due at this house.

Roxey—"The News Parade" (Fox) (2,600; 50-75 \$1-\$1.65). Mediocre picture of good subject showed nothing; stage had much to do with holding house near \$30,000; starting second or third week in July, will cut loose with Fox special, "Sunrise," "Four Sons," "Mother Macabre" and "River Pirates," now listed in that order.

Strat—"Lady Be Good" (FN) (2,900; 35-50-65-75). Final week of units, and indifferent picture kept total down to \$21,300; house went to "Warner-Vita" to do a little over \$16,000 on week-end; big, considering last Saturday and Sunday; will play another Vita full length feature until next month, when "Glorious Betsy" (WB) arrives.

Times Square—"Dawn" (Selwyn) (1,080; \$1-\$2) (2d week). Seems to have special appeal for women, and getting dress clothes at night, not always good sign for future; management would rather have consistent flow of plain business suits; \$3,550 not too bad, but all right.

Warner's—"Glorious Betsy" and Vitaphone (WB) (1,360; \$1-\$2) (6th week). Going out to let "Lion and the Mouse" come in June 16; it has done pretty well, with another week to go; maybe \$10,000.

## "YELLOW LILY" BALTO, STANLEY GOT \$18,500

Better All Around Last Week —"We Americans," \$18,000, at Combo Garden

Baltimore, June 5. (Drawing Pop., 750,000).  
Weather—Rain and fair

It is now assured two of Baltimore's downtown first-runs will go talky. Rivoli and the New will be wired this summer. Last week was generally good. Stanley, with "The Yellow Lily" on in the second, up several grand, while the Century, with "The Drag Net," all but equalled the big draw of "Singapore" the previous week. "Lion and the Mouse," "damned," holdover at the Valencia, did better than the average recent second week in that house.

Both combination houses were up, the New Garden picture—the best break in movie with "We Americans," and "The Desert Bride" pleasing at the Hippodrome. "The Patsy," at the Parkway, turned in a good second-run gross.

**Estimates for Last Week**  
Century (Loew)—"The Drag Net" (3,200; 25-60). Week big, as predicted by General Manager Kingsmore. This makes three big weeks in succession at this house ("Patsy," "Singapore," "Drag Net"). Last week added somewhat by Decoration Day holiday draw. "Bovary Frolics," stage show, did well, and proved more of a night show than a matinee magnet, this accounting for failure to top "Singapore." Excellent, however, at \$22,000.

New Garden (Stanley-Central)—"The Yellow Lily" (3,400; 25-60). Business up from slump with "Gorilla." Draw consistent. "Venetian Nights," stage show, liked. Friday only off-night. Up two thousand to \$15,500.

Valencia (Loew-U. A.)—"Legion of Condemned" (1,500; 25-60). Drew better than recent second weeks in this fortnight stand. About \$7,000.

New Garden (Hargers)—"We Americans" and K-A vaude (3,200; 25-60). Best week in months here. George Sidney, on stage and screen, magnet; \$18,000.

Hippodrome (Pearce & Schick)—"Desperate Bride" and K-A vaude (3,200; 25-50). Better than previous week. Marty Dupres Company on stage.

Parkway (Loew-U. A.)—"The Patsy" (3,000; 15-35). Matinee not exceptional, but nights big. Holiday good, but reaction Thursday. Rather good, week at \$4,000.

## BOSTON'S MET, \$41,800

Big Gross Against Handicaps for "Drag Net" Last Week

Boston, June 5. (Drawing Population 850,000).

Business last week exceptionally good, considering weather and obstacles for indoor entertainment.

Metro (Fox) (1,778; 35-50-75). Bid adieu as local Fox business at this house, booked in a thriller at \$41,800.

**Estimates for Last Week**  
Metropolitan (Publix) (4,000; 50-60). "The Drag Net" (Par) sent gross to \$41,800, big. On stage, "Sunny Skies" unit.

State (3,500; 35-60). Marion Davies and the Patsy (M-G-M) with Harry Fox on stage, \$19,000, fair.

Orpheum (3,500; 35-50). Lillian Gish in "The Enemy" (M-G-M). About \$20,000.

## \$14,000 for Talker's Hold Over Week in Buffalo

Buffalo, June 5. (Drawing Population 590,000).  
Weather: Cool

"Business was average and under that for the picture theatres last week. Weather was cool and wet, helped business.

**Estimates for Last Week**  
Buffalo (Publix) (3,600; 30-40-65). "Partners in Crime" (Par) and "Rah, Rah, Rah" (Publix unit). Talker to show anything exciting; \$24,000.

Hipp (Publix) (2,400; 50) "Night of Mystery" (Par) and vaude. Business showed rising tendencies; about \$13,000.

Great Lakes (Fox) (3,000; 35-50). "We Americans" (U) and vaude. House capitalized its first anniversary with a heavy program of eight acts but showed only a slight response; about \$10,000.

Loew's (Loew) (3,400; 35-50). "Skirts" (Roach) and vaude. Final week of Loew's tenure at this house; under \$7,500.

Lafayette (Ind) (3,400; 35-50). "Lion and the Mouse" and Vita (W. B.) and vaude. Business held up surprisingly well for the second week of this feature; \$14,000.

## Paul, Gus and Joe Do \$90,400 Between Them in Detroit

Detroit, June 5. Paul Whitman grabbed the interest last week and knocked off a gross of \$40,400. Van and Schenck were at the Michigan for \$20,000. It seemed a case of left-handed booking, but the Capitol's size and the fruit film and stage support may explain the need of Whitman.

"Hold 'Em, Yale," at the Capitol, meant practically nothing, unless to the alumni, with Van and Schenck received top billing and plunging over the Michigan's "Lady Be Good."

"Tenderloin" Vita maintained its excellent pace at the Madison. Second week with picture which is big, though considerably under the sensational opening sum. Talker is a cinch to ride on velvet for four weeks at the Capitol. The State becomes the spot for the speaking screen. Latter house, in its semi-final week with stage stuff, did nothing to speak of with "Walking Back."

"Ramona" finished three weeks at the Oriental Artists, with a final gross that insists the film could have profitably been waived after a pair. "Drums of Love" opened Friday to a fairly good reception.

The Washington (Ind) exert itself in its final week as a picture house under Fox operation with "Hingman's House."

**Estimates for Last Week**  
Adams (Kunsky)—"We Americans" (U) (1,700; 50-65-75). Caused little commotion and out after week to \$9,000; competition too heavy.

Capitol (Kunsky)—"Hold 'Em, Yale" (Pathe) (3,418; 50-75). Paul Whitman excellent at \$40,400, picture without weight and Whitman accountable for practically entire gross.

Madison (Kunsky)—"Tenderloin" (U) (P. B.) (3,000; 35-50-75). Very big second week at \$18,000 and continues a hit; looks capable of standing up profitably for this and next week.

Michigan (Kunsky)—"Lady Be Good" (P. N.) (4,100; 50-75). Much reliance on Van and Schenck, okay; \$50,000, with big overhead.

Oriental—"Bachelor's Paradise" (U) (3,000; 25-75). Fine picture, vaude and gross in same class; \$6,500 for the receivers in their second week.

State (Kunsky)—"Walking Back" (Pathe) (3,000; 25-75). All here until change of policy to sound pictures; \$9,000, fair.

United Artists (U. A.)—"Ramona" (U. A.) (2,000; 60-65). Third week holdover had house doing well; two excellent weeks for this picture, followed by \$13,000 final; "Drums of Love" (U. A.) current.

Washington (Ind)—"Hingman's House" (Fox) (1,778; 35-50-75). Bid adieu as local Fox business at this house, booked in a thriller at \$41,800.

**Estimates for Last Week**  
Portland (Publix-W. C.) (3,500; 35-60). "Street of Sin" (Par). Paled to live up to expectations of Jannings feature; a good show, but not received too well; Public stage unit, "Click Trick" (Phil Lampkin now with stage band; \$12,000).

Broadway (W. C.) (2,000; 35-60). "Gentlemen Prefer Blondes" (F. & M's) good exploitation; F. & M's "Ingenuis" idea on stage; \$14,000.

Pantages (Pan) (2,000; 35-60). "Hingman's House" (Fox). Phil Lampkin headlined above vaudeville; business remains fairly steady in spite of season; \$12,000.

Oriental (Tobetto) (2,700; 25-35). "Skyseraper" (Pathe). Good comedy held up well; \$6,500.

Columbia (U) (1,200; 35-50). "We Americans" (U). Excellent exploitation but picture only popular with certain types; "Gaiety" held over for two days into the week; total on split week; \$8,000.

Rivoli (Parker-W. C.) (1,200; 35-60). "The Girl in the Red" (Fox). Poorly exploited and not strong picture; \$5,500.

Heilly—Henry Duffy Players (2,000; 25-31.25). Burton Churchill's last week at the house. "The Soul"; business not above mediocrity; \$5,000.

## "SIN," \$25,400, MINN.; TOWN STILL SQUAWKING

Chaney Below \$10,000, State —Even Big Furniture Store Quits in Minneapolis

Minneapolis, June 5. (Drawing Population, 450,000).  
Weather: Clear and Mild

Fine weather continued to induce havoc with theatrical trade. Normal business is bad enough here, so when it drops below that par it's plain.

Managers of local houses took some comfort from an advertisement in all newspapers by a big retail furniture store, a member of a \$21-000,000 weekly advertising campaign, going out of business "in Minneapolis." Store took occasion to explain in the ads (which got by uncensored in all the newspapers) that the local store is "the one and only one" of the concern's 19 stores that is not paying. A fine rap for the city. Managers of houses took this and sent it to their home offices.

Even Jannings and Chaney are not box-office evils here. Only demand is for "Flora, Bow and sex stuff." "Street of Sin," praised by the critics, failed to meet the public's approval. Femme fans particularly disliked it.

In the case of Chaney, "Laugh, Clown, Laugh," seemed to please the majority of State patrons, but takings fell far short of \$100,000. Picture since "Road to Mandalay" has done worthwhile business in this city.

Skinner's Big Idea meant zero to the Hingman-Orpheum. Three of the "Our Gang" comedy kids, in person, brought some trade. Tom Mix's "Hello, Cheyenne," didn't do much for Patheaters, but "Diamond Handcuffs" flied at the Lyric. Seventh Street, with "Tea for Three," showed nothing.

**Estimates for Last Week**  
Minneapolis (U. A.)—"R. Public" (4,100; 60-65). "Street of Sin" (Par) and Public unit, "Steps and Steppers." Jannings' name means little here, and patrons of Patheaters, who start, show pleased exceptionally well; \$25,400.

State (U. A. & R. Public) (2,500; 60-65). "Laugh, Clown, Laugh," Vitaphone and stage show. Splendid program, but Chaney no draw; picture seemed to satisfy, but failed to reach in to \$30,000.

Hennepin Orpheum (Orpheum) (2,800; 50). "Skinner's Big Idea" (PBO) and vaude. Big buy for the manager, but tough going for everybody here, even with so many houses "closed for the summer"; around \$8,000; little better, but still bad.

Pantages (Pantages) (1,000; 25-50-60). "Hello, Cheyenne" (Fox) and vaude. Tom Mix responsible for most of draw; far from good at around \$5,000.

Lyric (F. & R. Public) (1,350; 35). "Diamond Handcuffs" (M-G). Public ignored it almost entirely; less than \$4,000.

Seventh Street Orpheum (1,400; 40). "Tea for Three" (M-G) and vaude. Better picture than house usually boasts and satisfactory body here, even with so many houses "closed for the summer"; about \$3,200, very bad.

Grand (F. & R.) (1,100; 25). "Ramona" (U. A.). Second loop run after big trade at the State; about \$600, fair.

## "DRAG NET" N. O.'S WOW

\$15,800 at State—Unit Saves "Street of Sin" for Saenger, \$14,700

New Orleans, June 5. (Drawing Population, 500,000).  
Weather: Fair and Warm

"The Dragnet" was a sensation at Loew's State last week, sending the gross up nearly \$4,000, with the house close to \$16,000. Biggest in months.

Not so forte for Jannings and his "Street of Sin" at the Saenger, the "Merry Widow" revue that supplemented it, furnishing more entertainment than the picture. Jannings' "bad boy" dipped the house below \$15,000. "Escape" did not help the Orpheum, but the picture being \$5,000 and in the red.

"Lady Raffles" was utterly neglected at the Liberty, which is experiencing a sad turn in the matter of patronage. Strand had "Diamond Handcuffs" and just managing to pass \$3,000.

**Estimates for Last Week**  
Loew's State (3,218; 50-60). "Dragnet" (U. A.). Picture drew splendidly at this time of year, when business is generally bad; \$15,800.

Saenger (3,364; 65). "Street of Sin" (Par). Good picture, but "Merry Widow" revue was something of a lifesaver; \$14,700.

Orpheum (2,400; 40-50). "The Escape" (Fox). Old Paul Armstrong meller did stand up; \$7,600.

Strand (2,200; 50). "Diamond Handcuffs" (M-G). Rather a quiet week; \$2,200.

Liberty (1,500; 35). "Lady Raffles" (U. A.). Something will have to be done here shortly; business has been poor. Old Paul Armstrong's house a steady loser for weeks; \$2,200.

# Amusement Stocks Rally at Once; Hold Through Money Scare

Fox and Warners Dip When Loans Go to 7 P. C.—Selling Absorbed and Bull Move Resumed

The amusement stocks made a particularly favorable group showing Monday when the list skidded badly during the money scare of that day, the call rate going to 7 per cent for the first time in eight years. It was evident to any casual onlooker that the cliques were seriously in command. Fox drifted off from its new top, around 92, to 86; Loew was off from 74 to 72 and a fraction; while Warner Bros. eased from the peak of 43 to 39. These recessions were trivial compared to the wide-open breaks elsewhere in the list.

**Pools Confident**  
Yesterday morning all the theatre issues opened fractionally off, but nowhere was there any urgent selling manifest, and when the renewal rate of 6 1/2 per cent came out and the whole market perked up they were among the first to respond. Practically the whole group rallied to about their former levels. The striking thing about the market performance of the amusements during the flurry was that as prices gradually retreated all of them turned quiet. The same thing was true yesterday morning when traders gathered in a highly nervous condition.

It seems to be evident that none of the issues has any large weak following. Yesterday's opening seemed to make that conclusive. If there had been any timid long account outstanding it would have gone to cover at the time it ever. Also the bull pools probably would have seized the opportunity to shake it off.

The view grows that the strong

cliques are prepared to carry on under this market situation. They probably couldn't realize now if they wanted to, but they appear to be content at least to maintain their position, awaiting more favorable season. Probably the strongest evidence of the clique being in powerful hands is the conspicuous absence of bear drives against any issue along the line. If ever the theatre stocks were to meet a test of their sponsorship, it would seem to be in the Monday closing hour. Certainly no one wanted to short such dividend payers as Loew and Paramount.

Loew, as a matter of fact, was lower last week under no special pressure than it was during the semi-panic of Monday's final hour. Last week it got close to 71, while Monday's low was above 72. The Loew 25 per cent extra in stock is payable June 18, and by a rulling of the Exchange it sells "ex" that day, owing to delay in making certificates ready.

The accumulation of Fox was merely interrupted. Late last week and on Monday before the crash, it had gotten to new high levels near 92. Far from being talked about, based on further talk of potential profits from royalties from Movietone. Fox owns a 25 per cent. interest in the Fox-Case patents, and Fox Theatres (on the Curb) holds a like interest. Trading in the latter reached large proportions. This stock, which not long ago sold down to 15, crossed 30 on enormous turnover of 144,000 shares last week.

**Talkers Figure**  
The eight-sound side of the Warner business likewise has attracted a bull following. That stock is in high ground again near 43, top since the spectacular run up of two summers ago. The trade now makes the related success of this move seems to have some support behind it, in view of the highly favorable financial statements that have been coming out.

No line was to be had on Keith—either the common or preferred. It was right in the middle of what looked like a sizeable move up Monday when the bad news hit the ticker. From its Monday top of 24, it retreated to 22 1/2 yesterday, and then rallied to better than 24. Pathe took small part in the movement either way, ranging indefinitely between 18 1/2 and 19 1/2 on moderate turnover. Dealings in Keith preferred, which show people are watching carefully, were negligible.

Summary of business for week ending June 2:

STOCK EXCHANGE			
High.	Low.	Sales.	Issue and re- tires.
118 1/2	103	15,000	Eastman Kodak
107 1/2	97	27,200	Low
110 1/2	97	10,000	Do. pref.
82 1/2	70 1/2	102,000	Pub. Class A (4)
74 1/2	62 1/2	10,000	Do. pref.
66 1/2	54 1/2	7,100	Do. pref. (7)
58 1/2	46 1/2	8,300	Madison Square
50 1/2	38 1/2	10,000	Do. pref.
42 1/2	30 1/2	21,400	Motion. Film
34 1/2	22 1/2	15,000	Do. pref.
26 1/2	14 1/2	2,600	Pathe Exchange
18 1/2	6 1/2	1,000	Do. pref.
10 1/2	- 1/2	2,100	Shubert (6)
2 1/2	- 8 1/2	50	Universal Int. pr
		33,600	Warner Bros.
			C
10 1/2	9 1/2	2,800	Com. Film Ent.
90 1/2	75 1/2	15,000	Do. pref. (2)
82 1/2	74 1/2	144,900	Do. pref.
74 1/2	62 1/2	500	Griffith, D. W.
66 1/2	54 1/2	10,000	Do. pref.
58 1/2	46 1/2	10,000	Warner Bros.
			B
101	90 1/2	\$5,000	Keith's
102 1/2	100 1/2	40,000	Low 6's
103 1/2	98 1/2	80,000	Do. ex. war.
91 1/2	80 1/2	10,000	Mathe. pr.
83 1/2	70 1/2	45,000	Paramount-Pic
75 1/2	60 1/2	8,000	Shubert
67 1/2	55 1/2	35,000	Warner Bros. (1)

# MUST WIRE, SAYS GRAUMAN

## COAST'S FAMOUS SHOWMAN SPEAKS

**Talking Picture Arriving Just in Time, Sid Tells Academy Meeting—Wm. DeMille Sees Marvelous Opportunity or Stupendous Catastrophe Impending—Extended Talkfest of Latest Film Development**

### MRS. CLIFT'S REMARK

Los Angeles, June 5. With the exhibitors finding themselves in a tough spot on account of lack of box office result production, Sid Grauman declares that the talking picture is arriving just in time to save the day, especially for the picture house man who operates with a heavy overhead.

Grauman made this statement at a meeting of the Academy of Motion Picture Arts and Sciences, where a general discussion was on among some 200 as to how to approach the new art of synchronization and work out the most practical method of operation.

More than two hours had been given to the discussion at which Wm. DeMille presided as chairman. When Grauman, an exhibitor-member of the Academy gave his views. Others who spoke on the subject were Frank Woods, secretary of the Academy, who unbundled himself of a summary of the four preceding meetings; Fred W. Beeson, secretary of the Producers' Association; Reginald Barker, director, and many others who asked questions of the various speakers.

At the close of the discussion, Mrs. Dennison Clift, not connected with the industry directly and wife of a director, made quite an impression with the remark: "There is a secret chamber in the heart of every human being that can be opened only by the human voice, and that is what your sound and effect pictures will do if properly handled."

DeMille, in opening the meeting, stated that the industry was confronted with a marvelous opportunity or a stupendous catastrophe, and that only the method of operation would show which it would be. He continued, that he was tremendously impressed and enthused over the new idea, which he feels right now is in a better condition than were the movies at the time feature productions were first started. DeMille stated that they had listened to experts talk and demonstrations, but that they did not understand them. So, therefore, as the meeting was being held for those who had seen the writing on the wall, it was their time to exchange ideas and questions.

Grauman stated that the talkers of today are being taken seriously; that those of 15 years ago were just a flash in the pan. He thought the sound and effect devices would be one great thing for the exhibitor and that was eventually being about the elimination of the prolog. Grauman stated that any exhibitor not installing the sound device within two years might as well shut up shop, as the public will consider him behind the times.

Beeson's news Fred W. Beeson stated the talkie would greatly enlarge the scope of the industry. He declared that the number of short subjects made will be increased and that the prolog (Continued on page 44)

### 'Gala Banquet' Pictures

Riviera Film Corp., of which Ercole Montagna is promoter, launched its second production, "The Bread Winner," at a "gala banquet" in the Hotel Majestic Sunday. The company's first production, "A Son of New York," was never finished, but will be, according to an announcement.

Riviera is a nationality group among Italians. Montagna is his own star, under the name of Bruno Valley. The pictures are intended evidently for private distribution at gala banquets "in honor of the numerous patrons."

Dexter McRaynolds directed the picture.

### Vita Has Made 400 Subjects Since Aug. '26

Los Angeles, June 5. A check on the number of talking subjects made since Vitaphone started in August, 1926, shows that 400 of these subjects, or sketches, have been produced at the Warner's studio.

Warners has increased its Vita production units from four to six and more than 275 stage personalities have worked on these sound films.

### Title Dispute Ends

Controversy over the title of "Wings" (Par) has been satisfactorily adjusted.

Five years ago an original story, titled "Wings" was sold to O. D. Woodward for screen production by the Ore-Col Film Co. Finally, J. K. Adamson (Denver Dixon) made the picture, which was sold to Biltmore. Then Paramount made its picture, and is reported having paid Adamson \$5,000 to kill the title, so that there would be no further conflict. Meanwhile, Jay Packard, who had negotiated the film sale between Woodward and Adamson, held up the title sale for four months, or until Adamson paid Woodward the balance due on the story.

Paramount last week, upon authorization from Adamson, settled with Packard for Woodward, paying about \$400, the balance due him from Adamson. The former "Wings" made by the independent concern, is still being released under title of "Compassion."

### Von Stroheim vs. Time

Los Angeles, June 5. Eric Von Stroheim's deal with Gloria Swanson, to make her next picture from an original which he has written, provides he is not to spend more than six weeks on the continuity and that the entire shooting, with the picture to be ready for cutting, be washed up in nine weeks.

If Von Stroheim comes through it will be a record for him.

### JESS WEIL PRODUCING

Los Angeles, June 5. Jesse Weil, former New York box office man, who has been doing free lance publicity, has turned producer.

He calls his company Embarrassing Moments Pictures, Inc., and announces that his first film, untitled, will have in its cast David Finlay, Alcoa Porter, Joe Mack, William Curran and Frank Bond.

### MAC GREGOR O'NEILL IN U'S

At the time Universal engaged Malcolm MacGregor and Sally O'Neill to play the girl and boy roles in "The Girl on the Barge," they also got an option on their services for four more Universal pictures. The leads may play opposite in five U pictures.

### Goodman's Reissues

Daniel Carson Goodman is making a complete reissue of all pictures he wrote and produced some time ago. Films were all seven reels. Plans for distribution are not completed.

### Christie Using Disc Service As Synchro Substitute

Los Angeles, June 5. Through a tie-up with the Victor Talking Machine Company, Christie has instituted a service whereby a record cue is milled to 300 exhibitors on each comedy. The Victor turntable operates two discs. Projectionist, following his schedule, simply fades in one record as its predecessor fades out, cue being supplied through the listed title or indicated action.

Many exhibitors carry a library of some 300 records, from which the cue sheets are compiled. About 100 of the subscribers have non-synchronizing equipment, such as may be employed for reproducing sounds independent of the screen.

Christies are employing this method as a substitution device until full synchronization of their product is a fact.

Charles Christie is now in the east securing sound device equipment. It will parallel that to be instituted by Paramount.

### ORIG AUTOGRAPHS?

Stars Photos Direct From Kunsky's Press Department

Detroit, June 5. That popular racket for film stars—photographs for phans—has been copied on the local end by the Kunsky office.

The Star Photo bureau has been established in the Kunsky publicity department and deals out photos at the usual two-bit rate. The only difference between the studio service and Kunsky's is that the former's stills are autographed, though by whom no one knows.

The Kunsky service is described by that office as a convenience for nearby fans.

### Block Given 12 of Pathe's

Los Angeles, June 5. Ralph Block, associate producer at Pathe, will produce 12 of the 28 features on Pathe's '28-'29 program. Titles assigned him are "Power," already produced, and "Celebrity," now in production; "Show Folks," "The Spiler," "High Voltage," "Leathernecks," "The Flying Foot," "The Getaway," "The Elevator Girl," "Sal of Singapore," "Ned McCobb's Daughter," and "The Shady Lady." This leaves 16 pictures to be divided among Hector Turnbull, P. McGrew, Willis, Bertram Milhauser and William DeMille. Bulk of the 16 will go to Turnbull, while Milhauser and Willis's time will be divided in writing and producing. William DeMille will act as producer only on those features he directs himself.

### ZEHNOR'S AUTO BAN

Los Angeles, June 5. Harry Zehnor, officially known as an assistant to Carl Laemmle at Universal City, has declared only automobiles actually engaged in production can enter the studio grounds.

Those wishing to visit independent producers' offices, located about three miles from the main entrance, have the alternative of walking or begging a ride from the studio bus which makes the rounds every so often.

### UNPAID TAX IN SUIT

Moline, Ill., June 5. Zella Dustman has filed a suit in the district court against the Moline Theatres Co. of Moline for collection of \$434.43, claimed owing in taxes on the theatre property for 1925.

The plaintiff alleges that the Moline theatre was purchased by her April 30, 1925, when it was agreed that the defendant would pay the taxes.

### Foreign "Red Knight" Film

A picture made abroad entitled, "The Red Knight of Germany," dealing with Germany's noted air ace, Baron Rittcheffen, has been offered New York exhibitors. This is presumably the picturization of the recent "Liberty" (magazine) story.

### Chatter in New York

Louella O. Parsons comes to town this week. She will see her daughter's commencement at Wellesley. Janet Gaynor works the shy stuff so well, she almost crawls out of theatres.

Joe Schenck ducked the press on his visit to New York last week. The ship news boys reported high-hatting by Mrs. Adolphe Menjou, when she sailed as Kathryn Carver several months ago. The tough lads plan routine retaliation—blank camera plates.

Len Hall and Arthur Caesar, among other bugs, went dippy together on "The End of St. Petersburg."

Helen Kane, who clicked at the Paramount, gets that funny walk-off from a sore foot.

One of the big companies offered a Broadway star \$100 a week for the talkers, adding as an inducement that they would budget it for her so she could live on forty a week in Hollywood.

Paul Ash has compromised and sacrificed one inch of his six-inch curls.

Hopkins is angling to put Greta Nissen in a Hollywood satire.

Leo, headwaiter at the Parody, is squawking about having to pay to get into the Palace to see those three boys.

"The Graphic" is using Winchell's "whoopie" line for a contest, awarding ten bucks per day to the hottest whoopee maker.

La Belle Rose, falsetto prima donna of the radio'd at two a. m. "Nut Club," is getting raves from "the boys."

Gloria Swanson recently paid the town an under cover visit. Nobody spotted the Marquise.

The out-of-town critics are getting their annual loads of Broadway.

Lon Chaney is refusing to "see people."

Another press agent tea-party flopped on space results last week.

### Girl Impersonator

The old gag about the agent who booked two female impersonators and then howled when he found out one was a woman was revived at the Paramount this week. Georgie Hayes of the Oscar unit, "Sunny Skies," does female impersonations and gets away with them because of her boyish figure. There is less meat on Georgie than on a table d'hote squab. But Georgie is really a girl, smart enough to capitalize a disadvantageous figure. Nobody in the theatre was wise to the gag.

### Mme. and the Chief

The magazine, "Plain Talk," has just been suppressed in Louisville objection being centered on an article describing a local baigno. The inevitable implication that the madam didn't like the article and squawked to the local police is sending all the literary camp into hysterics.

### No Dough Scale

One of the free-lance press agents in town has evolved a peculiar racket. He has acquired an elaborate mailing list and plastered the Square with post cards soliciting clients. He is asking nothing but an authorization to send out stuff, no dough. The money he collects on stories landed at space rates. Five dollars is the fee for mention in the agate picture or theatre notes. Display stuff runs higher.

### Sob Sisters Clique

An association of the once notorious back-scratchers of the Algonquin is springing up in town. The movie writers are ganging up on feature-stories and apparently on reviews. The sobbies string together, with the laddies a minor auxiliary.

Luncheons and gabfests flourish, with even some of the press agents in evidence—for the check-stitching.

Recent stuff shows agreement on a good many subjects, notably directors.

### Celebs Getting Tired

For several days local agents have been laughing at the stars, gawking their interviews and tilting their chins before the

feature service cameras. For what? The celestial visitors from the coast are wearing higher and higher hats with the space manipulators.

Stars are openly ducking appointments, tea parties and those four or five luncheons a day heretofore eaten with four or five different by-liners. Press photographers have been disappointed so consistently this season they no longer bother to go to the Grand Central to catch arriving celebrities. The subjects have been slipping out of the station. It is generally believed, through the 8th avenue subway excavation.

The latest big box office name to arrive ducked not only the press but his own press agents, picking his own hotel and keeping the choice under cover. One of the younger stars naively tipped that expenses precalculated the revolution.

Actors and even actresses here on "vacations" are not given accounts for the heavy chow and liquor drab put on them by the literary gentry. They also have learned that they get space only slightly less without the wet goods outlay.

Their arrivals, plans and departures reach print anyway through the conventional mimeographed channels. High-hatting leaves only the press agents up in the air for alibis and excuses.

Nobody has yet thought of the excuse that the actor had nothing important to say.

### Pantages Without Fox May Switch to U

Los Angeles, June 5. With Fox ready to use its own production in West Coast theatres instead of giving Alexander Pantages first run rights in towns where he has his houses, Pantages is now negotiating with Universal to take over its product for 35 Pan houses. The deal with Universal, it is said, provides that Pantages gets his pick of the entire U product; also specials.

Universal seems reluctant about giving him the privilege of choosing the specials, with Pantages holding out until that is done.

### M-G's Next Brood

Los Angeles, June 5. Next batch of pictures to go into production at Metro-Goldwyn-Mayer studios are "West of Zanzibar," Tod Browning scheduled to direct; "Gold Braid," starring Ramon Novarro; "Ballyhoo," starring Norma Shearer; "Greasepaint," featuring "Flash," the dog; "Mask of the Devil," for John Gilbert, and "Tiger Skin," with Greta Garbo.

### SMITH AND ALLER BUILDING

Los Angeles, June 5. Smith & Aller, Inc., Coast distributors of du Pont-Pathe Film Manufacturing Co., has purchased a plot 50 x 135 on the south side of Santa Monica boulevard. Price was \$450 a front foot.

Company plans to erect a two-story building with offices, warehouse and experimental laboratory, to be ready by May 1 next. Property is the frontage thrown upon the market by withdrawing of buildings on the Metropolitan studio lot.

### Juvenile Air Films

Los Angeles, June 5. Series of juvenile aviation pictures to be made by Harry J. Brown, in association with Charles R. Rogers, will be two reel subjects releasing through Educational.

Work on the first begins shortly with Reed Howes.

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## Talking Shorts

CLARK AND MCCULLOUGH,  
MOVIEZONE  
"The Interview"; 8 Mins.  
Gaiety, New York

Doing their familiar two Senators routine with cigar and all, but plus new gags, or old ones revamped, and a girl reporter, Clark and McCullough bring great laughing session to sound films.

Barring a slight camera-consciousness on the part of McCullough the famous twosome acquit themselves nobly. They conclude with one of their topical patterns, well freighted with giggles.

Bright number all the way.

Land.

JOE COOK  
MOVIEZONE  
"At the Ball Game"; 6 Mins.  
Gaiety, New York

Joe Cook, presently starring in "Rain or Shine," manages to be almost continuously laugh-inducing in his initial Moviezone appearance. It is novel in conception and shows the creative talent of Cook in the matter of material.

Outside of the Polo Grounds Cook, stone broke, is waiting for a break to get into the game. This comes in the form of a sap Englishman in a plug hat who asks him if seat A in box A, is a good seat. Cook volunteers to take the ticket and go inside and out it is good. In the grandstand Cook starts to explain about the old days when the original Polo Grounds existed. This is an elaboration of part, or one, of his old routines in vaude. It is packed with laughs. In fact, the laughs come almost too fast. Cook's voice gets across nicely and he is free and easy before the camera.

After the game he goes outside, finds the Englishman still waiting, says the ticket is no good, asks for his money back and gets it.

Land.

RUBY KEELER  
MOVIEZONE  
Tap Dance; Two Mins.  
Gaiety, New York

Ruby Keeler, revue dancer, snaps through a short but nifty tap dance. The machine gets every tap and reveals Miss Keeler as an exceptional female hooper.

She dressed in form-fitting trunks with a house effect. Short but neat subject.

Land.

BILLY AND ELSA NEWELL  
VITAPHONE No. 2296  
8 Mins.  
Granada, Chicago

This team, formerly Newell and Most, doing their act sub-titled "Those Hot Tamales." Film presents the duo dressed in Spanish comedy attire. Billy Most films first, spreading the rubber "ironbars" in the garden wall, to make his entrance. Goes into a comic song of Spain, turning in the middle of it to introduce Miss Newell.

Girl, reclining on a garden wall, sits up and lets her rag-stuffed prop legs drop over the wall. She folds 'em up grotesquely, as in the act, for laughs. Later she scurries about to join in the clowning and songs. Bill uses a guitar, singing, while the girl goes through some comedy dance gyrations.

Good talkie material, registering nicely on appearance and voice. Drew real laughs here and should do likewise elsewhere. Acts of this type seem to manage nicely in the talkies.

Loop.

NAT CARR (2)  
VITAPHONE No. 2309  
Comedy and song  
9 Min.  
Clinton, New York

Impossible to clock the number of laughs this boy gets. Very strong in this East Side house with response heavy every time. Carr rearranged his face as if he were a babe doing a comedian with a peculiar type of voice capable of glorifying eccentric lyrics. Carr has assembled a routine for his talking film debut that should prove generally entertaining.

In his opening number, "My Hungarian Rose," in which he refers to a most recent wife. Carr injects various Yiddish vocal expressions, also adding a great deal of interest in the offering, particularly surefire here.

A combination of good material and type characterization that can't nosedive, regardless of locality.

Spotted third on a four-act Vitaphone program. Pianist accompanying.

Mori.

"THE LASH" (3)  
VITAPHONE No. 2133  
Dramatic Playlet  
10 Mins.  
Clinton, New York

A Lawyer.....Richard Tucker  
Inspector Nolan.....William Davidson  
Ned.....Hilf Crane  
Scene.....Tomb, New York. Time 9 p.m.

In 10 minutes it here was shown possible to put on a high grade dramatic playlet via talking pictures, with nothing to justify its pictorial existence and depending for its favor with the audience only on the dialog and restricted delivery.

Despite that, at times, delivery is too fast, detracting from the dramatic effects through the unceasing flow of words, there is little doubt that this number scores heavily.

Direction in production has not been any too clever but this tends to show that talking shorts, just like stage productions, will get over only when the story and dialog are there.

The subject matter of this sketch is particularly well suited for sound effects. Story is planted in the Tombs. Inspector Nolan and the lawyer are discussing the death of a man whose wife is being held in prison pending the settlement of the case.

Nolan suspects murder. The lawyer believes it to be a natural death. The woman's son, Ned, calls to see his mother. Nolan figures it a good chance to pump for a possible clue. The boy does not commit himself until leaving the room for his mother's cell when Nolan says something aloud to the lawyer which implies that the man had been killed by another because of a love affair with the woman.

The boy turns and, in a frenzy, confesses that he killed his father because he had beaten his mother with the whip on the inspector's desk. Nolan prepares to make out a warrant for the boy's arrest on a charge of wilful murder, in the first degree, despite the boy's pleas for pity. As Nolan turns to leave the room the boy snatches the whip from the table and strikes the inspector on the face crying, "What would you do if a man struck your mother like this with a whip?"

"By God, I'd kill him," is the reply. And the warrant is torn up. Every word of dialog clear and penetrating. The story gets and holds attention. The play works up to a natural and climactic climax without the loss of a second and without slowing its pace.

The field for playlets of this type appears unlimited but a steady source of good material does not seem to be so certain.

Mori.

GUS ARNHEIM'S ORCHESTRA  
VITAPHONE No. 2565  
9 Mins.  
Warner's, Hollywood

Presented in deluxe surroundings, atmosphere of class being created by a pleasing architectural background and abundant floral and plant decoration in the foreground. Program is composed of three numbers, "If I Can't Have You," "Something About a Rose" and "Tiger Rag."

Capacity House on Memorial Day, applauded each number liberally. Second number took the palm for musical entertainment, there being less of the mechanical tendency noted in the opener. All selections were full of life, the value enhanced by vocal bits offered by the players. Orchestra is from the Ambassador (hotel), Coconut Grove.

MOVIEZONE NEWSREEL  
Week June 4, 1928  
Globe, New York

Eight new subjects on the issue of June 4, preceding "Street Angel" and "The Globe." All told the reel runs about 12 minutes with a couple of shots, the trans-Atlantic phone conversation to Paris and the Mexican horse race, hold overs.

Among the latest inclusions the 500 mile Indianapolis auto race and some outdoor entertainment for the boys up at West Point look and listen pretty good. Latter subject in title as the famulus gambling up the Hudson, but only three women are shown. These are first, the Miller Sisters, dancing, and then Marilyn Miller singing "Who" with the cadets banked in the baseball grandstand.

Following Miss Miller's song the camera being behind her, the cadets give a Short Corps yell for the

## File These Reviews

It is 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 in the future may then want to refer back to the notices, as subjects are sub-ritted.

Most of the Talking Shorts reviewed are identified by their numbers, rather than titles.

Ziegfeld star, gunning up the three "Marilyn Millers" on the end and to which Miss Miller replies with a "Rosalee" salute.

Other items are a Joliet, Ill. high school band in action, leading into Sousa guiding the massed musicians of several like institutions, and the President delivering his recent Memorial Day address at Gettysburg. Both are unproductive of the unusual.

London mounted bobbies training their horses for riot duty held interest while a French-made clip of some sort of instrument which doesn't hold or seem necessary. The reel concluded with a few more words from Lloyd George, who was not in previous Moviezone form.

It's noticeable that the operators are apparently letting the Moviezone "mike" intentionally creep into the pictures. In the case of the Coole speech the film-sound device had Moviezone speak across it in white letters and in a close up of the auto race winner speaking to another driver, a helper was among those present as he held the "mike."

Various subjects from the Moviezone Magazine and Moviezone Entertainment followed the News, all of which have been previously reviewed.

Sid.

"MISS INFORMATION"  
VITAPHONE No. 2237  
Sketch  
10 Mins.  
Orpheum, Chicago

Comedy sketch on Vitaphone with Lois Wilson, Edward Horton and Alan Sears. Written for more laughs than it received here, and probably will be most favorably received in the smaller towns.

Idea has Horton as representative of a grifty business, confiding to the public tene (Miss Wilson) in a small town hotel that he's out to buy an invention from an old man for a fraction of what it's worth. She pleads morally to him, and finally says the old man is her father. He recently died. Impressed, Horton names a high price to his boss over the phone, and is canned. The gal then asks him to stay and help manage the invention, with marriage around the corner.

The story's so condensed it can't seem seeming, some phony. Horton gets just a few laughs with continuous comedy talk, and Miss Wilson sounds good. Sears is boss, with two short spots.

Just fair and better for small houses and towns than cosmopolitan place.

Loop.

"REALIZATION" (2)  
VITAPHONE No. 2141  
10 Mins.; Comedy Skit  
Tower, Los Angeles

Bryan Foy has directed a strongly entertaining bit of New York east side domestic history. Hugh Herbert and Anita Pan are the players, who cleverly do the business man seeking divorce and the woman lawyer. She learns the wife has built up the fortune and decides a separation would be an injustice to both parties.

Abundance of humor and just a touch of pathos in the development of the story, told without waste of words.

On the voice side the subject is particularly satisfactory. The production is one that may be played in any wired house to advantage.

FOUR ARISTOCRATS  
VITAPHONE No. 545  
Song and Instrumental  
6 Mins.

Clinton, New York

Selections delivered continuously without stopping for name introductions. Band scores nicely on instrumental numbers and clinches with several songs in quartet.

May be played as a very good orchestra number. Three guitars and piano. Close a four-act Vitaphone bill in this house.

Mori.

## DAWN

(BRITISH MADE)

Presented by Arch Selwyn at the Times Square, New York, on run, twice daily, at \$1.50 top. Produced in England by Herbert Wilton and De Minion Film Company. Directed by Herbert Wilton from the story by Capt. Reginald Berkeley. Featuring Sybil Thorneike running time, 80 mins.

Nurse Cavell.....Sybil Thorneike  
Madame Ada Bodart.....Madame Bodart  
Philippe Bodart.....Gordon Craig  
Madame Huppert.....Marie Aubert  
Her son, Jacques.....Mickey Brannford  
Her husband.....Richard Worth  
Widow Devereux.....Colin Bell  
Her daughter.....Lucie Leane  
Col. Schultz.....Geoff Barry  
General.....Hugo Watson  
British Alchemist.....Maurice Braddell  
Lutheran Priest.....Edward O'Neill  
Free Court-martial.....Griffith Humphrey

In a 10-minute introduction, preceding the feature picture, Helen Ware (legit) hails this production as the most pretentious anti-war propaganda to date. It was a labor of love, said Miss Ware, "made by warm hearts to benefit suffering human beings."

It may have been a labor of love, so, and once again, Love's labor loses.

The picture can make a little money only if expertly and extensively publicized and then only in certain localities in large cities. At the Times Square it is due for a short-run at best. The grosses only on account of the publicity created through the European discussion which was echoed here, also, recently. Its detractors, the foreign population, English or other.

There is nothing objectionable in the film to any nation or any creed. Neither is there anything of merit in it of interest to the educational, perhaps, it can be used, but educational are not commercial ones here.

The story, the situations, the locale, the characters, all are bleak, colorless creations lacking the essentials of popular American appeal. The leading character, Nurse Cavell, is a stiff, starched old-fashioned person. Titles are not enough, in themselves, to create likeable characters on the screen.

It is fairly well known over here in picture circles that the producer of "Dawn," in England, finding himself stuck with a picture, determined to start a little "Cavell" discussion in the hope that the publicity would put the film over. The publicity ran away from him and resulted in heated discussion of the film over there. From that international publicity resulted.

The importers of this picture in America must know that the picture depends on ballyhoo. The usual spot for a picture of this type is in the sure-seaters and it will probably end up there.

As far as New York is aware the picture is being shown in its original state, without any cuts. It was Selwyn's original intention to produce the picture on the stage of the theatre with a legit speaking-playing company. This would have been more effective than the screen version, which is quite uninteresting as it merely suggests the execution.

It is understood that Selwyn got the picture under a percentage arrangement with the censor involved.

Briefly, the story is of English Nurse Cavell in Belgium, whose love for suffering humanity caused her to break the military laws. She hid and nursed the wounded Germans, got well, and later shipped them out of the danger zone. One of the men was finally caught and sent about to go back to the front. The German action in executing the woman who had been supplying the enemy with men seems justified. The treatment by Germans of enemy prisoners as shown here, pictures the Germans as kind-hearted. But the clincher is in the execution scene. One of the soldiers in the firing squad refuses to raise his gun and the officer in command lets him get away with it.

Without the publicity attending this picture couldn't last a week anywhere top. It has been exploited to get a play in New York from the British element and possibly from the Germans.

A 15-minute newsreel preceding "Dawn" bills as "Memories of Conflict." "Official War Scenes" has some of the most thrilling war shots ever shown in a theatre. Had the same possible been secured, material of this kind in a feature production it would have been strong enough to stand up at \$2 on Broadway at a profit. It's unreleased scenes either official or deleted from news reels. The scenes are gruesome but gripping. They compose an undeniable preaching against war, as many are almost close-ups, probably by telephone (long-distance) lens.

The sinking of two ships, one a cruiser with 2,000 men aboard and the other a merchant vessel, is an unforgettable spectacle. Final shots of the cruiser sinking, bottom up, shows hundreds of men clinging vainly for some support. Only 76 of the 2,000 men were saved. The picture shows hundreds of men drowning.

These war shots, edited and cut by Al H. Young, easily form the

best part of the program at this theatre.

Added

In the out of town version of this picture the most powerful sequence, which has been eliminated by the state censors for the New York showing, is to be retained. That is the execution scene. As one of the soldiers refuses to raise his gun and fire at Nurse Cavell, the officer in command of the firing squad shoots him. Another scene cut in New York is where a German civilian official goes to make a final plea to the military governor who had ordered the nurse's execution. The military governor is shown at the theatre, implying inference to the fate of the woman he had ordered killed.

Mori.

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Mori.

End of St. Petersburg  
(RUSSIAN MADE)

Soviet Production directed by W. J. Pudovkin. D. exhibition rights with Arthur Hammerstein. Scenario by Nathan Zurchel, with Boris Zurchel. Cast: "Kameraman" A. Golownia. Score by Herbert Stothart. At Hammerstein's, New York, for twice daily run starting May 27 at \$1.50 top. Running time, 93 mins.

His Father.....Pavel Petrovich  
His Wife.....Olga Korolik  
His Mother.....Paul Petroff  
His Wife.....Paul Petroff  
Factory Manager.....Naim Golow  
Capitalist.....V. Obelensky  
Kerensky.....Alexandrovsky

Russian Revolution picture and nothing is grayer than the Russian Revolution. Story stresses the overthrow of Kerensky as the big moment in Russia's independence, doing away with the Czar by a title. Well choreographed and replete with types, but below the camera standard of the big German and program American pictures. Carries no love story and general interest. It is a must. Every sure-seat (art) house in the country should welcome it, and under that classification it fits.

If the picture is shown, it is turned over the city of St. Petersburg to Pudovkin for the making of this picture, as stated in the advance press stuff. The picture is a must. Director passed up plenty. At least he's done nothing with the metropolis and its population other than to symbolize the reign of Kerensky and of repeated scenes of crowning statues and by a traveling camera inside the famed Winter Palace which leads up to the finish.

The capital city of Russia is presented in the form of a munitions factory. A principal fault of the story is that it continuously promises a Soviet revolution and a new world in revolt which never fully arrives. Allowing that the pictured street skirmishes are facsimiles of the manner in which Russia actually fought its war, the picture is not enough spectacle concerned to interest a Yankee public which still believes the Czar was the main hurdle. The picture is, however, probably vital and true to Russia, its students and sympathizers, but the average American isn't that well informed and the bare and weak dramatic statement of that fact as made here doesn't sufficiently convince of the Kerensky middle class men.

Picture's appeal is in its presumed authenticity and peasant characters—dirty, dull-witted, and dumbly suffering, who are slow to realize themselves. It opens on a farm where a peasant, excellently played by Alexis Davor, must stay in a field and plow as his wife dies in childbirth. He is helped by his mother to seek work through relatives, the boy stumbles into a nest of revolutionists. He is advised about to go back to the farm as there is going to be trouble. When "the worker" and thinker (Paul Petroff), his relative, calls off the men as war increases. The demands upon the munition factory, the soldier thinking but big and bulking widower becomes a strike breaker, innocently involving his kinsman when he tells his co-workers that he knows who started all the trouble. Grabbed from the mob by factory officials to repeat what he knows to the military, on promise that his relative will go free, the peasant makes his way into the office of Lebedev (W. Obelensky), the factory head and capitalist figure, where he attacks the factory manager. Then, evidently smartened up by somebody, chants, "I want the highest," and goes for the throat of Lebedev. Four or five soldiers follow him after which he is beaten and thrown into prison. War stuff conforms to the foreign scene and the picture is practically no dissolves and lack of mixing. It's simply a matter of abrupt cutting from scene to scene. Various cam-

Mori.



## Stop on "La Gringa" After 4 Wks. and \$75,000

Los Angeles, June 5. Irving Cummings stopped production Saturday on "La Gringa" for Fox after working on it about four weeks. The director requested that the story be rewritten as he felt he couldn't turn out a box-office picture with the present script. Cummings and several members of the cast went to New Bedford, Mass., for exteriors and then returned to the local studio and worked two weeks before Cummings suggested to Sol Wuerzel that production be suspended for revision. Around \$75,000 has been spent on the picture to date.

### HAWLEY SAYS NO CHANGES

Los Angeles, June 5. Clifford B. Hawley, president of First National, told studio department heads at the Mithacker dinner last week that there will be no change of ownership of the company or any action which will affect operation of the studio by First National.

## "Burlesque" Talk Test

A talking test made by Movietone (Fox) for Paramount of "Burlesque" is said by the Paramount people to be most satisfactory. It is of the second act finale of the play, running about 500 feet. That bit is deemed essential to the screen version. It was not objected to by Arthur Hopkins, producer of the playstage hit. All of the principals in the stage show, excepting Barbara Stanwyck, had their original roles before the talker. In Miss Stanwyck's part was Nancy Carroll, who will probably play the role on the screen. Miss Carroll was in musical comedy before going on the screen. She is reported having registered nicely on the talker.

### Burkhardt on Dialog

Los Angeles, June 5. Addison Burkhardt has been signed by Warner Brothers to write dialog and other material for Vitaphone. He will work under direction of Bryant Foy.

## Pay and Grab Day

Tuesday has become Pay and Grab day for the Paramount building. Yesterday brought another visit from sneak thieves who have been rifling the wash rooms, generally on Tuesdays. Somebody snatched a clerk's wallet on the 11th floor yesterday morning, but found it empty. The building has been constantly annoyed by the petty thievery.

## U's Uniphone Only For Feature Production

Los Angeles, June 5. Universal's sound device will be known as Uniphone, using the Western Electric equipment. Plans for installing the equipment are being made. It will be used in connection with their feature productions only.

### Jacqueline Logan Renews

Los Angeles, June 5. Pathe extended its contract with Jacqueline Logan for another year. Agreement stipulates a guarantee of featuring not in less than three pictures and also bars farming out.

## Weekly Studio Survey

Los Angeles, June 5. Studio activity shows another gain of three points in percentage. This brings it closer to normal than at any other period this year, or just 10 points below average production conditions for the year 1927. A drop in number of features is noted, while an increase of short subjects raises the total of units to 97, five more than last week.

There are no idle studios on the Coast and it is reasonable to believe that by the end of June the lots will be operating beyond normal.

Fox leads the field with 11 features and one short Movietone subject in work. Features are: "Air Circus," directed by Howard Hawks; "The River Pirate," W. K. Howard; "The Barker," George Fitzmaurice; "Phantom City," Al Rogell; "The Night Watch," Alexander Korda; "Out of the Ruins," J. F. Dillon, and "Oh Kay," Mervyn LeRoy.

FBO has four features with "Gang War," directed by Bert Glennon; "Orphan of the Sage," Louis King; "The Doctor," George Fitzmaurice; "Phantom City," Al Rogell; "The Night Watch," Alexander Korda; "Out of the Ruins," J. F. Dillon, and "Oh Kay," Mervyn LeRoy.

Metropolitan, leasing studio has four features in work. These are: "Hell's Angels," directed by Howard Hughes for U. A.; "The Mating Call," James Cruze for Paramount; "Dream Melody," for Excellent, and a Trem Carr feature for Rayart.

Tec-Art, another leasing studio, has three features in work including "Revenge," directed by Edwin Carewe for U. A. "The Wright Idea," Johnny Hines' picture of First National, and "Cleopatra and Mark Anthony," a Technicolor for M-G.

Tiffany-Stahl has three features including "The Albany Night Boat," directed by Al Raboch; "A Grain of Dust," George Archainbaud, and "No Woman Allowed," Tiffany Color Classic.

Pathe has "Celebrity," directed by Tay Garnett; "Craig's Wife," William DeMille, and "Annapolis," Christy Cabanne.

Studios working one feature each are Columbia, "Say It With Sables," directed by Frank Capra; United Artists, "The Awakening," Victor Fleming, and Charles Chaplin and Chadwick with one feature each.

Those studios engaged in making short subjects are Educational, three units; Christie, three; Hal Roach, four; Stern Brothers, three; Cal Art, four; Larry Darmour, units making shorts for FBO; Mack Sennett, three; and Jean Novelle and Dailey studios, one each.

### U's 8—Vita's 6

Universal has eight features and three shorts. Features are: "Red Hot Speed," directed by Fred Newmeyer; "Girl on the Barge," Edward Sloman; "Collegian" series, Nat Rose; "Tarzan the Mighty," serial, Jack Nelson; "Phantom Fingers," Ligh Jason; "Riding Demon," Ray Taylor; "Leave It to Me," William J. Craft, and "Companionate Marriage," Erle Kenton, for Gotham. Shorts are: "Western Wallop," Walter Fabian; "Fighting Fool," Joe Levigard, and "Hollywood or Bust," Doran Cox.

Warners has three features and six Vitaphone units in work. Features are: "Noah's Ark," directed by Michael Curtiz; "The Terror," Roy Del Ruth, and "Singing Fool," Lloyd Bacon.

M-G-M has eight features including "War in the Dark," directed by Fred Niblo; "Four Walls," William Night; "While the City Sleeps," Jack Conway; "The Sign of the Cross," Alan Dwan; "Snapshots," Edward Sedgwick; "Her Cardboard Lover," Robert Z. Leonard; "Brotherly Love,"

# The Fourth INTERNATIONAL NUMBER

of **VARIETY**

will be issued around

July 15th

As in previous International Numbers, the 4th issue will cover the show business of the world

"Variety's" annual International Number is the  
INTERNATIONAL ANNOUNCEMENT MEDIUM

for any division of the screen or stage

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**VARIETY**

154 West 46th Street, New York City, U. S. A.

This table shows a summary of weekly studio activity for the past 16 weeks. Percentage of production is based on 106 units working at 23 studios on the Coast, determined by the average normal working conditions during the year 1927:

Week	Features	Shorts	Total	Studios	Pct.
Feb. 22	47	8	55	6	.52
Feb. 29	39	9	48	12	.46
March 7	46	14	60	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	66	21	87	2	.84
May 30	68	24	92	0	.87
June 6	65	32	97	0	.90

### Broughtan-Kent Films

Los Angeles, June 5. Cliff Broughtan has returned from New York after making arrangement with Willis Kent to form a producing and releasing corporation for the handling of forthcoming Broughtan productions. These are to be made in association with Mrs. Wallace Reid.

Plans are to make two specials and six features the coming year. First is "The Dude Wrangler," to be adapted from the novel of the same name by Caroline Lockhart.

There will be two separate corporations drawn, one to cover producing and the other releasing.

### DELE'S FAST WORK

Los Angeles, June 5. Harry Delf, from vaudeville, took six days to direct the first two reel picture he ever made, Movietone comedy for Fox.

It is considered quite an achievement on the Fox lot, especially as most of the scenes were exteriors. Raymond McKee and Kathleen Key are featured. It is called "The Family Picnic."

### Another Natural Color Patent Applied For

A process which makes raw film in moving picture and still cameras sensitive to every color and which can be sold at a few cents more than negative film and be developed at no more cost than black and white, are the claims of the business manager for a Philadelphia inventor who has to his credit over 700 miscellaneous inventions.

Applications for patents on this process have been filed in Washington. As they will not become effective until the fall, a public demonstration of this discovery will not occur until September.

Dr. Isaac Kline, inventor of the refrigerator car, the central battery for the telephone and several other patents, is claimed by Earl W. Hildreth, official of the Kitsee and Law laboratories, to have perfected the art of bringing color to the screen in all its naturalness and in a way that eliminates eye strain, regardless of the length of any feature in which it is used.





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**McAVOY**  
WILLIAM COLLIER, Jr.

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ALEC FRANCIS

From the play by CHARLES KLEIN

Directed by LLOYD BACON

Scenario by ROBERT LLOYD

**A WARNER BROS. EXTENDED RUN PRODUCTION**

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**"TENDERLOIN"**

*Held over for second week of return  
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**"GLORIOUS BETSY"**

Smashing Records Everywhere

**Breaking records in**

DENVER

WARNER BROS. THEATRE

BUFFALO

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NEW HAVEN

HARTFORD

*Opening June 15th at Warner Theatre, New York for  
Extended Run at \$2.00 Top*

***Coming!*** **"NOAH'S ARK"**  
Made to top any picture ever made!

## Federal Trade May Commence Country-Wide Investigation; Information from Indie-Exhibits

Washington, June 5.

Federal Trade Commission is moving with considerable caution in its contemplated action on block booking against the entire picture industry.

Each of the major producing-distributing companies was called before the board of review of the commission. Much testimony was taken but not satisfactory to that board.

Data compiled has been closely guarded, but it learned that both the board and the commission look upon the situation as standing right where it did before the companies had their representatives in Washington for the private hearings. The commission cannot make up its mind from the testimony secured whether or not to issue the wholesale complaints.

It is anticipated an order will be issued to make a field investigation which will carry the commission's investigators into all parts of the country to get the exhibitor's side of the story.

Belief here is that this investigation will be conducted in short order with as little time devoted to it as possible. When the information secured is brought into Washington it will be the controlling factor in deciding the commission's action, thus relegating the already secured testimony from the producers-distributors into second importance.

## HAMPTON GETS 2½ YEARS

Bookkeeper for Inspiration Stole \$10,000 From Co.

Guy S. Hampton, 24, former bookkeeper for Inspiration Pictures, 555 5th avenue, was sentenced to from two and one-half to five years in Sing Sing by Judge Joseph F. Mulqueen of General Sessions.

Hampton pleaded guilty two months ago to an indictment charging him with grand larceny. He admitted the theft of \$18,000 belonging to the picture company while he was in its employ. The forgery charge was based on the allegations of the two women who charged Hampton had raised a company voucher from \$28 to \$128 on August 2, 1927. Company officials declared that an investigation of Hampton's books showed that, during a period covering six months the bookkeeper had stolen over \$10,000.

Probation officers reported that Hampton was a graduate of the School of Commerce of the New York University and had been with Inspiration Pictures about a year.

## Bray's 16m. Stuff

J. R. Bray, short subject producer, is converting his stock of negatives extending back 15 years, into 16 mm. stock and offering them for sale on outright buys to the amateur movie field.

Subjects 100 feet in length are priced at \$7.50 and spools measuring 400 feet are priced at \$28.

Bray may also go into the rental field, but figures more profit and less overhead in selling at present.

## SHEA FLOATS BONDS

An issue of first mortgage bonds of Shea's Theatres, owned and operated by the Erie Amusement Company, is to be offered the public through the American Bond and Mortgage Company. The Secretary of State has licensed the latter to handle the issue. The Erie Amusement Company is a Pennsylvania corporation, with offices at 1540 Broadway, New York. Shea has houses in Buffalo and Toronto.

## WAITING ON LANGDON

Los Angeles, June 5. With "The Volunteer," Harry Langdon's latest for First National, about completed the unit is cutting down on office and production personnel.

Billy Leyser, publicity director, and a few office girls have been temporarily laid off until a decision as to Langdon's future is made.

## JESSEL'S PICTURES

Los Angeles, June 5. "George Jessel's final picture" will be George Jessel's final picture for Tiffany-Stahl. George Archambault will direct.

It is not definite whether Jessel will appear in Milt Gross' "Nize Baby" for M-G-M.

## "Daddys"

Universal's "That's My Baby" has been retitled "That's My Daddy." It's a Reginald Denny feature, directed by Fred Noymer.

Title change may be the result of a 1926 Paramount production of the same name, hence the substitution of "Daddy" for "Baby."

## No Restrictions on Talking News Reels

Winfield Sheehan, vice-president and general manager of the Fox Film Corp., refuted an alleged interview with him published in the Los Angeles "Times," which the Western Electric Company sustains, that Paramount, United Artists or M-G-M is prohibited from engaging in Movietone news reel production. The latter three producers, through their recently licensing with the Electric Research Products, Inc., the subsidiary of the Western Electric Company, are privileged to use the Movietone product and patent licenses, without restriction.

Par now produces its own black and white news reels, and has done so for the past season.

## Mayer Suspended From I.M.P.E.A., Sapiro May Sue

Elias Mayer, M & S theatres, was last week suspended from the film buying committee of the Independent Motion Picture Exhibitors' Association, the most important committee of the I. M. P. E. A. The M & S houses, around 12, are still forced to remain in the association, according to the operating agreement signed.

At a meeting of directors Sapiro was also authorized to sue Mayer for the 5 per cent. dues, which he had not been paid on flip purchasing to date.

## EXCELLENT'S TWO UNITS

Los Angeles, June 5. Samuel Freedman has started on "The Dream Melody," an original concerning the studios, to be released through Excellent. Cast includes Eddie Burns, Robert Ellis, Marjorie Daw and Hazel Howell. Al Kelley is directing at Metropolitan studios.

With Burton King also making features for this concern, it increases Excellent's production units now operating on the Coast to two.

## TWO TO GO

Los Angeles, June 5. First Division Producers, releasing through First Division Distributors, have two more pictures to deliver on the old program. These will be started shortly under working titles of "Creole Love" and "Belle of Avenue A."

When these are completed, production starts on the '28-'29 program, calling for 18 features.

## MacLEAN-NEILAN'S FIRST

Los Angeles, June 5. As soon as he completes "Taxi 13" for F-B-O Mickey Neilan will go over to Christie for the first of the MacLean-Christie Productions, "The Carnation Kid."

It will be Douglas MacLean's introduction in his new affiliation.

## LA ROCQUE WINDING UP

Los Angeles, June 5. Production on "Captain Swagger" has started at Pathe, E. H. Griffith directing.

Cast includes Rod La Rocque, his last picture under contract Pathe, contract, Su Carol, Victor Potel, Eric Haut and Richard Tucker.

## HENLEY'S "NIZE BABY"

Los Angeles, June 5. Hobart Henley, who returned from New York Saturday is again on the M-G-M payroll, after making a picture for Paramount.

He will direct "Nize Baby," scheduled for production July 1.

## PAWNEE BILL'S WESTERN

Pawnee Bill (Major Gordon W. Lillie) may star in a western to be known as "Heroes on Horseback." It will be made by the Globe Film Co.

The veteran frontiersman is now over 60 and lives in Pawnee, Okla.

## Stage Leads in Vita

Los Angeles, June 5. Eddie Nelson and Peggy Hope, comedy leads in Sam Salvin's "Good News" at the Mayan, have been signed by Warner Bros. to make a series of four Vitaphone records. Bryant Foy will direct them.

## Talkers Main Subject of Stage Hands' Convention at Detroit

Detroit, June 5.

The 29th and largest convention of the stage hands and picture operators, opened here yesterday (Monday) with a meeting at Moose Temple, with over 1,500 in attendance.

Officers and executive board had been in town the previous week for the purpose of discussing general business prior to the start of the convention proper.

As it is fairly well determined that William A. Canavan will be a candidate for re-election as international president, and as his new term is practically assured, about the most important topic to arise so far, and about as important as anything ever confronted by the organization, is the talking pictures and its relation to union conditions among operators and stage hands. Until now there has been no real

activity in regards to the question, though a resolution is reported completed, with eastern delegates prepared to father it.

Many of the delegates are of the opinion that the matter should be temporarily dropped until the new show business gets under way and until the unionists can get their bearings. It is the purported opinion that if the union holds off for a year, it will by that time have trained enough of its own members to comply with the demands.

Though the candidacy of Canavan has not been openly announced and considering the entire executive family has resigned in a body, it is a certainty that the present incumbent will fill the role of chief executive for another term, and that the present list of officers will be carried in with Canavan, with no more than two changes possible.

It is probable the tickets will be chosen by Wednesday, with the voting likely on Friday.

Harry Spencer, Texas, and Jim Lempe, Troy, are reported being boomed as candidates for president in opposition to Canavan. Neither has denied he will run.

Most of the activity on the talking pictures question has been carried on so far by Sam Kaplan, New York, and Tom McElroy, Chicago. Until the present moment, Maloy has been the outstanding personality of the convention.

## Kane's Talkers as Indie

"Tollers of the Sea," a Robert Kane production, will be distributed by First National on next season's program. It will be a talker. The picture will be made at First National's Burbank Studio in California and the final picture produced by Kane under his current F. N. contract.

A report that Kane was to join Paramount as an executive in its talking picture department is denied by all concerned. It is said Kane may produce talking pictures as an independent producer, with a release to be decided upon at some future date.

## SENNETT QUILTS STOCK IDEA

Los Angeles, June 5. Mack Sennett has signed Ethel Grey Terry to play in "Handy Andy" comedies for Pathe. Andy Clyde is being featured with Vernon Dent also in the cast.

Sennett has discontinued carrying stock players and will hire only from picture to picture.

## WATTS, JR., FULL CRITIC

Richard Watts, Jr., has been appointed picture critic of the New York "Herald Tribune," to fill the vacancy caused by the death of Harriet Underhill.

Watts had been assistant to Miss Underhill for the past three and a half years.

## Hoffman's Daughter Wed

Hermine Hoffman, daughter of M. H. Hoffman, executive head of Tiffany-Stahl Productions, was married to Leon Navara in New York on May 29 by Rabbi Stephen Wise. Al Lichtman was best man for Navara.

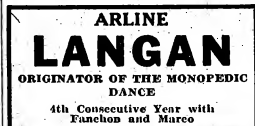
Navara had been a master of ceremonies on the coast before coming east in the same capacity at the Brooklyn Strand and the Strand, New York.

Miss Hoffman appeared in Tiffany color classics as Myrna Hoffman. The bride and party came from the coast for the ceremony.

## Bonomo's Serial

Los Angeles, June 5. Joe Bonomo, in association with Trem Carr, is making a 10-episode serial, "The Chinatown Mystery," for Syndicate Pictures.

Cast includes Bonomo, Francis Ford, Al Buffert and Jean Douglas, with J. P. McGowan directing at Metropolitan studios.



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**FOX**

"MAKING THE GRADE"

A George Ade Story

Under the Direction of

**ALFRED E. GREEN**

**LEONARD LEIGH**

"Master of the Organ"

After six years at F&R Capitol Theatre, St. Paul, and a year with Great States Circuit, now vacationing in the North Woods.

"EVEN AN ORGANIST DESERVES A REST"

**HELENE HUGHES ROY SMOOT**

Featured with FANCHON and MARCO

**FANCHON & MARCO IDEAS**

One that Is Always Sure Fire

**WILL KING**

and HIS COMPANY OF 25

Third Tour of West Coast Houses in Less Than Two Years

**THE JESSE CRAWFORD ORGAN CONCERT**

PARAMOUNT, NEW YORK

MRS. CRAWFORD AT THE STAGE CONSOLE

PROGRAM WEEK BEGINNING SATURDAY, JUNE 2

"DANCE OF THE BLUE DANUBE" (Fred Fisher)

"BERCEUSE" from "JOSELYN" (Godard)

"JUST LIKE A MELODY OUT OF THE SKY" (Walter Donaldson)

# Joseph P. Kennedy *and*

# FBO

are making the biggest  
and most dramatic  
news in motion pictures  
today and offering some  
of the greatest attractions  
of all time!

## The Perfect Crime

Clive Brook Irene Rich  
Tully Marshall Edmund Breese  
Produced by William Le Baron  
Directed by Bert Glennon

## Gangwar

Olive Borden Jack Pickford  
Eddie Gribbon  
Directed by Bert Glennon

## Hit of the Show

Gertrude Olmstead Joe E. Brown  
A Ralph Ince Production

## SIX

MIGHTY  
SHOWMENS'  
SPECIALS

FOR  
1928 ~ 29

## Blockade

Anna Q. Nilsson  
A George Seitz Production

## Circus Kid

FRANKIE DARRO Joe E. Brown  
Poodles Hanneford Troupe  
Directed by George B. Seitz

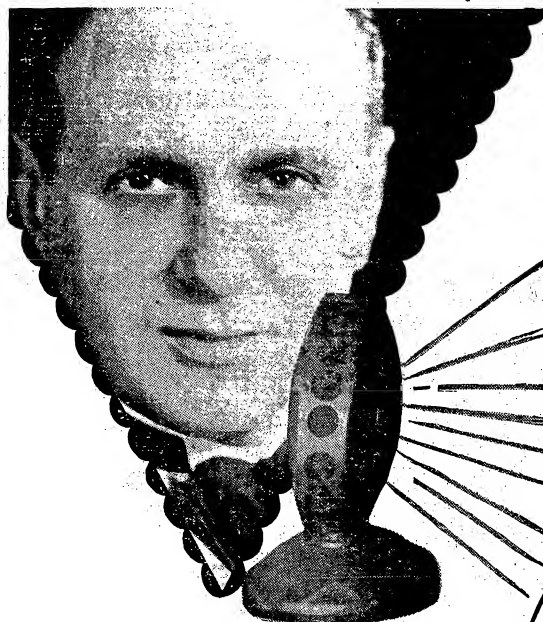
## Chester Conklin

### Taxi 13

Directed by Marshal Neilan

THE WATCHWORD OF 15000 SHOWMEN TODAY--  
**More NET Profit with FBO Pictures**





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NATIONAL**

1928-29 RELEASE  
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Knows his Grosses!

*The* **STRANGE CASE  
OF Capt. RAMPER**

WITH  
PAUL WEGENER  
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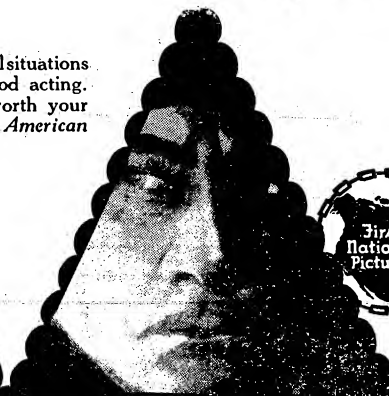
is stampeding the  
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*Dramatically Timely!—The story  
of a Polar flight that failed—and  
of the strangest passion the  
screen has ever dared to show!*

"A good film worth  
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—*N.Y. World*

"Possesses the vir-  
tue of a novel  
idea." *N.Y. Times*

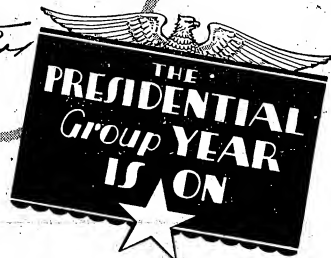
"Original situations  
and good acting.  
Well worth your  
while." *American*



"Hello,  
Everybody!"

"Once again we have the  
honor to sponsor the pres-  
entation of a European film  
[released by FIRST  
NATIONAL] which prom-  
ises to take its place among  
the notable achievements of  
the international screen. The  
story is of vital interest to  
the peoples of all coun-  
tries today."

*Off to the  
"Point"*



# Minn. Laymen Refuse to Take Part in Steffes' Ass'n's Stand On Local Film Board of Trade

Minneapolis, June 5. Neither the Minnesota Civic and Commerce Association, the city's leading body of business men, nor Mayor George E. Leach will comply with the request of the Film Board of Trade to appoint members to the joint board of arbitration here. Names had been furnished to the association and mayor along with the requests, but both notified President W. H. Workman that they will not mix in the arbitration row. The row is the result of the refusal of exhibitor members of the Northwest Theatre Owners' Association to sit as arbitrators on the arbitration board or participate in any arbitration involving the United Artists because of the alleged sales policy of the latter concern to sell its product to non-theatres in towns where no agreement can be reached with the legitimate showhouse.

This action on the association's part led C. C. Pettijohn to disqualify the organization from appointing more arbitrators. The unsuccessful move then was made to induce the Civic and Commerce Association and later the mayor to make the appointments.

W. A. Steffes, president of the association, declares that his body is prepared to go into court, if necessary, to resign the president of the American Arbitration Society or any other organization to appoint the arbitrators which rightfully should be named by the theatre owners' organization.

"We propose to exert every possible means to prevent such a board created by the American Arbitration

Society, from acting on any cases involving members of our organization," said Mr. Steffes. "We shall place every obstacle in the way of such a board and resort to any tactics we deem necessary to protect our interests in this fight, which will be to a finish."

"We propose to learn definitely and finally if the exhibitors have any rights in this industry and what those rights constitute. We are not going to sit idly by and see ourselves disenfranchised because Pettijohn and Hess have some pet ideas and hobbies concerning the picture business in which they have no direct financial interests."

"We are advising all exhibitors to refuse to sit on the board if appointed by others than this organization. Exhibitors so appointed should bear in mind that it is not compulsory for them to act on the board even if they are appointed."

"I don't think that there is an exhibitor in Minnesota or North and South Dakota who will act on the arbitration board against his brother exhibitors' wishes and to their detriment."

## Bankers Put Costen at Head of Nat'l Playhouses

Chicago, June 5.

National Playhouses, Inc., formerly operated by Ben and Jack Cooney, founders, has been taken over for operation by Barrett & Co., and Pierce & Co., investment bankers. James E. Costen has been elected vice-president and general manager of the chain.

Removal of the Cooneys and their offices followed investigation of the circuit's finances by the bankers who had floated a \$2,500,000 loan on the 10 local houses.

If stockholders are able to raise \$250,000 before July 1, to repay a \$200,000 advance and guarantee operation, they will be permitted to take over the circuit and install their own choice of executives.

Costen has been operating a string of small houses in Chicago and conducting a film booking agency.

## Permit Issued Al Boyd For Philly's 2,300 Seater

Philadelphia, June 5. Official permit has been issued for the construction of the proposed theatre on the south side of Chestnut, west of 19th, which has been reported planned for some time. It will occupy the site of the old Aldine Hotel and will be only a few doors away from the Stanley Company's Aldine theatre. The new house will be built by the Hoffman Henon Company of this city for Al Boyd and will cost \$750,000.

It will seat 2,300; 1,500 on the main floor and 800 in the balcony.

Boyd, who recently left the Stanley Company of which, for years, he was an influential officer and stockholder, is reported as associated with William Frehofer, prominent millionaire baker here, and owner of a chain of picture houses. This will be the first big competition to the Stanley Company here since Fox came into the local field.

## Loew-Publix on Units Playing Loew Houses

The phrase "Loew-Publix" will go on all future billing and advertisements for Loew's de luxe picture houses now playing, or scheduled to play Publix units.

The change is at the request of Sam Katz, president of Publix, who believes the word "Publix" has box office pull. The word "Loew" will not be used reciprocally by Publix, however.

## A NEW FISH STORY

S. L. Rothafel is complaining of a "charley horse" in his right arm from catching too many fish last week. It happened on Long Island.

## U. A. Bidding for Stage Names at L. A. House

Los Angeles, June 5.

United Artists is bidding for stage names to serve as drawing power for its local house.

When the theatre first opened it was contemplated that prologs and names be eliminated, all effort to be concentrated on the picture. However, when the third picture went in, U. A. put on a short animated atmospheric setting and added a bit more for "The Gaucho" with Lupe Velez appearing both in the film and on the stage.

With "Steamboat Bill, Jr." opening this week U. A. wants to spend \$3,000 or so weekly for a name. House tried to get Panny Brice but she starts next week on her picture contract for Warner Brothers.

## 2 in Syracuse Shut

Syracuse, N. Y., June 5.

Two Syracuse theatres closed last week, one for all time, while the future of the second is problematical.

A fixture on the local Rialto for 20 years, the Crescent, operated by Frank Sardine, folds up on Sunday. This action is dictated by the leasing of the site occupied by the theatre to the W. L. Addis Company for commercial purposes.

The Savoy, where Dewey Michaels of Buffalo has been operating the Palace Burleskers stock for some weeks, also goes dark this week. Whether Michaels will attempt to resume there in the fall is uncertain.

## Ray-Alt's Shorts

Los Angeles, June 5.

Bobby Ray and Al Alt co-featured in comedies by Morris Chank for the states right market, have formed their own producing A and R Enterprises.

They will make 24 two-reelers—eight starring Ray, eight starring Alt, and eight with the two teamed.

## Bitter Fight on Canned Music by St. Louis Union

St. Louis, June 5.

The battle between the union musicians of Missouri and the neighborhood theatres employing "canned music," to the exclusion of orchestras, has assumed a bitter aspect. The possibility that the Board of Police Commissioners may be compelled to take a hand and assume the role of dictator over music in St. Louis theatres looms just at this time. That possibility was discussed before members of the Central Trades Union here at a special meeting. Stephen Butler, business agent of the musicians' union, charged the Police Board with having made a promise not to disturb peaceful picketing in the vicinity of neighborhood theatres which use "canned music."

Butler warned the union musicians that the encroachment of these mechanical devices was threatening the future of musicians all over the country and declared that the National Musicians' Union was raising a defense fund of \$10,000,000 to fight the canned music. He declared that \$40,000 in funds raised annually in St. Louis alone to combat the menace to musicians of St. Louis and their profession.

The union then adopted a resolution criticizing Governor Baker of Missouri because he referred back to the Police Board the matter protesting against the attitude of the Police Board in the matter of the musicians' protest against the treatment of the hands of the St. Louis police in the present crisis. Butler attacked the city for curtailing public band concerts in the park and said the city took such action because motion picture owners and operators demanded such a policy.

Life of Rudolph Valentino, as written by E. George Ulman, is under consideration for filming. No definite plans with any producer.

## PRESS DEPT BUYING TALKERS AND NEWS

Chicago, June 5.

Believing that a good publicity department is in closer touch with the news of the day and its relation to the theatre, Marks Brothers have turned over the purchasing of talkers to their publicity head, Jack Hess.

In transferring the newsreel and feature talker buying to this department, the Marks state that important exploitation angles are frequently developed, as this staff is in close touch with the material used and its timeliness.

## Loew and Schwartz In Two-House Deal

Loew's and the Century Circuit, A. H. Schwartz and H. Clay Miner, are reported to have reached an understanding concerning the Coney Island section of Long Island. It mainly concerns Schwartz's Manor and Avalon theatres in that district.

The deal as reported is that Loew's will operate the two Schwartz houses and with that may book all of the Schwartz theatres on L. I. using vaudeville. It clears the way for Schwartz for film product, as the Coney Island houses, held out by the bigger producers product, also blocked the remainder of the Schwartz circuit for the same features.

Schwartz has 18 L. I. houses, besides four in the same territory in association with Loew's and three under construction. One of the Loew's four is the Century.

Loew-Publix with Loew the constructor is about to start a 4,500 seater in the Flatbush section of Brooklyn. Near by Schwartz contemplates another of 3,500 capacity, while the neighborhood already seems well supplied with seats. The Loew-Schwartz deal may adjust that situation.

The Schwartz vaudeville houses of late have been securing their acts through Pantages.

Some time ago it was reported Schwartz intended capitalizing his entire circuit for \$35,000,000 through Wall Street and floating the stock. No further report has come out, although recently downtown bankers were making inquiries uptown as to the Century Circuit, Schwartz and Miner. H. Clay Miner is of the Miner theatrical family and executor of his father's, Harry C. Miner, estate.

## F. & R. Buying Building

Minneapolis, June 5.

Despite business being very bad in their local first-run loop houses operated jointly with Publix under a partnership arrangement, F. & R. are going ahead with a big expansion program that promises to give them an even tighter hold on this entire territory, excepting Minneapolis and St. Paul, where they share the control with Publix.

F. & R. have taken over the Orpheum at Aberdeen, S. D., and the Orpheum at Duluth, Minn., three houses at Huron, S. D., and the only remaining competitive house, Lyric, at Mitchell, S. D. Through purchase or construction, the firm contemplates adding another 50 theatres to its circuit, which now numbers over 125 houses.

In Minneapolis F. & R. have purchased the Arion and the Granada, two large residential houses. The latter has been completed and is within a block of the Lagoon theatre, one of the most profitable houses on the entire F. & R. circuit, in the heart of an uptown business district. They also are planning to erect two more large and elaborate residential district theatres.

## Publix's New Lamp Cutting Juice Cost 50% More Light

Publix is preparing a new back stage lighting system of 50 watt lamps backed by chromium reflectors which double illumination and cut "juice" costs in half. It is expected. Present border bulbs are of 100 watts.

Understanding is that all future Publix houses will open with the new system, the current deluxe sites eventually installing them and the Class B theatres to get the present borders now in such houses as the Paramount, Chicago, Minnesota, etc.

Tests have been made at the Paramount where a difference decidedly in favor of the latest reflectors was the result. The principal is a dual reflection which doubles the ordinary power of the lamp.

## Films All Day, Stock At Night for Belmont

Los Angeles, June 5.

John P. Goring, operating the Garfield theatre in Alhambra, Cal., takes over the local Belmont theatre, June 11 and will operate the house with pictures and dramatic stock.

Goring's arrangement with Dr. Archibald, lessee of the Belmont, is tentative and on a percentage basis. Policy will be movies all day and dramatic shows at night.

## Raymond Griffith Back

Los Angeles, June 5.

Raymond Griffith and his wife, known as Bertha Mann, have returned from a six weeks' trip to Italy.

Griffith will start about July 1 in a Caddo production with Lewis Wolheim opposite.

## 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

**Ralph Parker**  
Writer, Technical Advisor  
ORIENTAL  
SOUTH SEAS  
ALASKAN SETTINGS  
7244 N. Van Ness St.  
HOLLYWOOD Ho. 7244

FOR SENSATIONAL ADAGIO SEE  
**VINA and ARTHUR**  
Permanent Address, Variety, Los Angeles  
IN THEIR OWN REVUE  
NOW TOURING PANTAGES CIRCUIT

**HOWARD EMERSON**  
Versatility and ORCHESTRA Showmanship  
Now at Melba, Brooklyn, for indefinite engagement  
Direction ARTHUR SPIZZI

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  
**MEN ONLY**

**SAMUEL CUMMINS**  
Public Welfare Pictures Corp.  
723 Seventh Ave., New York City

**PERSONAL**  
**RITA LE ROY**  
Please write to  
Capt. NYLANDER  
Palms Verde Hotel, San Pedro, Calif.

**Gino Severi**  
MUSICAL DIRECTOR  
CALIFORNIA THEATRE  
SAN FRANCISCO  
Direction:  
WEST COAST THEATRES, Inc.

**RICHARD**  
**"LIMBERLEGS" EDWARDS**  
With "DANCING FEET," a Publix Unit  
JUNE 6 TO JUNE 14, INCLUSIVE—RIVERIA THEATRE, OMAHA  
Direction: WILLIAM MORRIS OFFICE



## *always in the lead!*

TWO years ahead of all others on Movietone  
—the only publicly demonstrated vocal film.

Twenty-seven weekly releases acclaimed by public of Fox Movietone News — *it speaks for itself!*

"The News Parade," first of the newsreel dramas, leads the parade of carbon-copy films now in production.

Five specials for release next season backed up by successful Broadway showings twice daily at \$2 admission.

Prints of 12 completed pictures for release next season are now in all Fox exchanges ready for screening.

And now, first of all, William Fox announces the definite detailed weekly release schedule through to January 1929.

**FOX SETS THE PACE FOR THE INDUSTRY**



# NOW FROM FOX ON

## Look to FOX for FILM Supremacy

CAN ANY OTHER COMPANY  
SUPPLY SUCH PRODUCT AS THIS  
CAN ANY THEATRE AFFORD  
NOT TO PLAY THESE PICTURES  
OF DEMONSTRATED BOX-OFFICE VALUE



### AUGUST

#### 19 Street Angel

Janet Gaynor and Charles Farrell in Frank Borzage's greatest love lyric.

#### 26 The River Pirate

William K. Howard's production of the novel by Charles Francis Coe with Victor McLaglen, Lois Moran, Nick Stuart, Earle Foxe and Donald Crisp.

### SEPTEMBER

#### 3 Four Sons

John Ford's greatest picture with Margaret Mann, June Collyer, James Hall, Francis X. Bushman, Jr., George Meeker, Charles Morton and Earle Foxe.

#### 10 Fazil

Howard Hawks' tempestuous romance of the love of an Eastern Prince, played by Charles Farrell, for la petite Parisienne in the person of Greta Nissen.

#### 17 Win That Girl

David Rollins and Sue Carol in a football comedy directed by David Butler, who produced "High School Hero" and "The News Parade."

#### 24 Mother Knows Best

Edna Ferber's story of a stage star, managed from infancy to maturity by mama, movie-tized by J. G. Blystone, with Madge Bellamy, Louise Dresser, Barry Norton, Albert Gran and Lucien Littlefield.

### OCTOBER

#### 1 Plastered in Paris

Sammy Cohen and Jack Pennick in a riotous comedy directed by Benjamin Stoloff.

#### 8 Me, Gangster

Raoul Walsh production of the red-blooded novel of the underworld by Charles Francis Coe, with Don Terry, Margaret Mann, June Collyer, Arthur Stone, Anders Randell and Claude Gillingwater.

#### 15 The Air Circus

Howard Hawks' production of flying, flaming youth with Arthur Lake, Sue Carol and David Rollins.

#### 22 Mother Machree

John Ford production with Victor McLaglen, Belle Bennett, Neil Hamilton, Constance Howard, Ethel Clayton and Philippe DeLacy.

#### 29 Vampire a la Mode

Irving Cummings' production with Margerie Beebe and Tyler Brooke.

### NOVEMBER

#### 5 Sunrise

F. W. Murnau's song of two humans with Janet Gaynor, George O'Brien, Margaret Livingston and Farrell Macdonald.

#### 12 Prep and Pep

Campus life in a prep school, directed by David Butler with Nancy Drexel and David Rollins.

### NOVEMBER (cont.)

#### 19 The Baggage Smasher

James Tynning production of a baggage smasher who became a railroad king, with Victor McLaglen and Arthur Stone.

#### 26 Making the Grade

George Ade's latest and greatest story with Edmund Lowe and Lois Moran, Alfred E. Green production.

### DECEMBER

#### 3 The Red Dance

Raoul Walsh production with Dolores Del Rio, Charles Farrell and Ivan Linow.

#### 10 Joy Street

Irving Cummings' production with Lucien Barrymore, Marie Albo, Kenneth Thompson and Arthur Stone.

#### 17 Dry Martini

H. D'Abbadie D'Arast's sophisticated drama of Paris Boulevards with June Collyer, Edmund Lowe, Albert Gran, Barry Norton, Lu Tero, Tyler Brooke.

#### 31 Homesick

Benjamin Sichel production featuring the comedy team Sammy Cohen and Jack Pennick, with Sally Phipps and Nick Stuart.

### JANUARY

#### 7 Riley the Cop

John Ford production with Farrell Macdonald, Nancy Drexel, Warren Burke and Mildred Boyd.

**FOX — Your Weekly Prosperity Throughout 1928**

## Church People of Albany, N. Y., Petition Mayor to Prevent Sunday Benefit Performances

Albany, N. Y., June 5. A rather strange situation has developed in this Sunday movieless city, one of the very few in the Empire State where there is no theatrical entertainment on the day of rest.

Mayor John Boyd Thacher, 2d, has received a petition signed by 1,000 persons, asking him to stop benefit shows on Sunday, such as occasionally are presented in a few of the film houses.

The petition was circulated among 40 Protestant churches of Albany. At some churches the entire congregation voted support of it.

The mayor is urged to "prevent the commercializing of Sunday in contravention of what we believe to be the desire of a great majority of our citizens."

The petition states that Sunday film programs have been given in Albany theatres under the mask of

"sacred concerts," in which part of the proceeds were given for benefit purposes. It also says that private enterprises have reaped a commercial benefit from such shows, and that those for whom the "sacred concert" was given merely acted as a go-between in order that the theatres might be given an opportunity to open on Sunday.

The petition was presented to the mayor by Mrs. Russell Greenman, chairman of a special children's committee of the Albany Council for Religious Education.

Schenectady or Troy. Residents of Albany who do want Sunday movies—and there are thousands of them—take their amusement money to Schenectady, which has movie from 2 to 11 p. m., or to Troy, where Sunday shows are permitted from 6 p. m. to 11 p. m.

Albany theatre managers have never taken the initiative in any movement for Sunday shows. Within the last couple of years local newspapers carried full page advertisements telling people to go to church on Sunday and observe it otherwise religiously. At the bottom of these ads was a statement that the space was being paid for by theatre managers of Albany.

In a recent talk an Albany theatre man revealed what apparently is the reason the theatre operators are opposed to a seven-day show week. His chief objection was the expense attached to the operation of a show on the Sabbath. He said that the wage scale for picture operators, stagehands and musicians, would be doubled on Sunday and that virtually the overhead expense would be twice as much as on week days.

### CANADIAN FILM TROUBLE

Toronto, June 5.

The first feature length all-Ontario film, "Carry on Sergeant," has struck a snag and is now before the courts, with production temporarily hung up. Release is already far behind schedule and production costs are mounting up, with the usual viewings with alarm around the Canadian International Studios at Trenton.

The present order issued by the Supreme Court of Ontario directs the sheriff of Hastings county to enter the home of Bruce Baimsfather, creator of "Old Bill," and director of "Carry On," and seize the continuity and still pictures connected with that production.

Edward Johnson, president of Canadian International, swore out the complaint, which names Bert Camis as co-defendant. The technical language in the order claims that Baimsfather "wrongfully detained said continuity which covers a great many typewritten pages of letter size and did likewise retail 300 still negatives worth \$1,000."

### EVEN CUTTING HOUSE ORGAN

Los Angeles, June 5.

In line with the policy to eliminate overhead all around, West Coast Theatres, Inc., has cut the size of its house organ, "Now," from 11 x 14 to 8 x 10 inches.

Saving on paper is said to be quite an item.

## Pit Leader Both

A new idea in a pit orchestra conductor also doubling as the stage band personality leader, is being inaugurated at the Buffalo Public house. Herbert Straub, who is the symphony orchestra maestro succeeds Teddy King, Public-routed m. c., as the stage leader as well.

Shea sold Sam Katz this idea on the strength of Straub's strong personal following in Buffalo. Straub has also come to national attention on the radio through his crack symphony broadcastings.

## "Dawn" on States' Rights Some Cities Held Out

"Dawn," the English made picture, showing as a special at the Times Square, may be disposed of in this country by the holder of the rights, Archie Selwyn, to states rights buyers.

H. Wayne Pierson, handling the film for Selwyn, will restrict it to large cities for special showings. The first town "Dawn" will play other than New York is Boston, in a legit house there, and also at the \$1.50 top.

Educational is said to have secured the Canadian rights to the film from Selwyn before it opened in the metropolis. A comparative small figure is reported having been paid by Educational for the best territory for the film outside of England.

Last week at the Times Square "Dawn" did between \$3,000 and \$8,000, fair gross at the scale for a light show week in the business way, with the week end off all along Broadway.

Selwyn has the English picture for over here under a guarantee to Herbert Wilcox, its British producer. A slight, if any, advance payment was made by Selwyn. Wilcox is under a personally expressed obligation to turn over one-half of his proceeds from the picture to the Nurse Cavell Hospital Fund of Britain.

Other than in New York, where a few clips were made by the Censor Board, the "Dawn" picture will show in its original form. It has been passed in that manner by several States' censoring boards without eliminations of scenes or captions ordered.

### STANLEY'S PARKING REBATE

Harry W. Crull, managing director of the Branford, Newark, and the Stanley, Jersey City, Stanley, N. J., Publix houses, has worked out a parking plan for his patrons at the latter house.

Crull has tied up with the Stanley Garage, located near the theatre, where those parking cars are given a rebate slip that allows them a 10-cent reduction at the box office. This permits patrons to park their car and see the show for 75 cents on week days and 90 cents on week ends.

## French Film Notes

Paris, May 26.

Jacques Feyder, engaged by Metro-Goldwyn-Mayer, will not go to New York until he has terminated "Les Nouveaux Messieurs." He is producing for the Abelto Film Co.

Jean Bertin is assisting Maurice Tourneur on "Capitaine Fracasse." Appears to be some difficulty in the casting, Pierre Blanchard being the only surety at present in the title role.

Perhaps the most important point now to be thrashed out between the French Film Commission and the American producers with offices in France is the question of the French picture of the first category, giving a quota of seven imported films for one French purchased for export.

As it is stipulated in the regulations of the commission that the French picture must be produced entirely by French elements, exceptions being made for the leading roles, it is now contended that all local stock companies, legally organized according to French law but with bearer shares held by foreigners, must be considered as French. The reason is that a corporation having registered as a French concern, in compliance with the regulations, has not to furnish proof of the nationality of the bearer bonds. It is pointed out that the fiscal authorities do not worry, in collecting taxes, whether they are held by French citizens or by foreigners.

Many French subsidiaries of American producing concerns are organized as French corporations. Therefore, any picture produced in France by them, if otherwise complying with the regulations of the commission, must be treated as "French pictures of the first category."

## From 40-18 Musicians

This week the Strand, New York, is playing a talking picture for the first time. It is Warners' "Tenderloin" on Vitaphone, with accompanying Vita short subjects.

With the talker the Strand's pit orchestra consists of 18 musicians.

A year ago this week the Strand had 40 musicians in the pit.

## L. I. Irishmen Out For Racial Censoring

United Irish Societies of Long Island, representing 100,000 allied members, held mass meetings last week in line with a campaign given impetus by aldermen and district leaders against pictures carrying racial slurs. With the support of J. V. McKee, president of the Board of Aldermen, the groups are advocating strict censorship of offensive pictures.

Representatives of 53 Irish societies heard committee reports resulting from a canvass of 13 aldermen in Brooklyn and Queens who have promised to support the McKee bill, proposing to give the Commissioner of Licenses power to revoke the permits of offending theatre owners, if the bill ever comes out of committee.

This protest is a hangerover of the fight started by the Irish following the showing of "The Callahans and Murphys." Further discussion at the present time indicates a political angle.

## Wring Stanley's

Besides the New York Strand which goes Vitaphone this week, and the Brooklyn Strand, already wired for the talkers, other Stanley houses are to be wired for Vitaphone. The new Fabian house in Hoboken (Stanley circuit) opening in September with vaudeville, and the Strand in Utica, opening in August, will play talkers, as will the Metropolitan (Crandall's) in Washington; Stanley, Jersey City; Strands in Albany and Syracuse, and the Stanley, Bayonne, N. J.

It will not mean the total elimination of presentation acts and stage features but will serve to reduce the stage show budgets per house.

### PUBLIC CAROLINA CHANGES

Asheville, N. C., June 5. Changes in the management of two of the three Publix houses here place Howard Ames as manager of the local Plaza and Frank Labar, Jr., to take over the Strand in the same capacity.

Ames, at the Strand for the past nine months, succeeds Fritz Hirsch and Labar moves over from the Imperial where he was assistant manager. W. B. Jacoby goes from the Plaza to the Imperial as assistant manager under T. R. Earl. Harry Hardy, newly appointed Carolina district manager for Publix, announced the changes.

W. E. Drumbar, followed in by Hardy here, has been transferred to Atlanta.

### Balto. Deal Ready

Only signatures are lacking on the Baltimore deal which will place the Stanley (Stanley Company) and the two Loew houses (Century, Valencia), under a single direction, as reported last week.

E. V. Schiller, of Loews, having been out of town for several days is said to have caused the delay in completion of the deal.

## COUPONS FOR FAVORITES

Mail Boxes In Theatre; Fans Duly Notified

Chicago, June 5.

Management of the Norsshore theatre has installed mail boxes in the lobby of that house. Patrons are requested to write the names of their favorite stars on coupons over their names and addresses.

When a Norsshore movie features any of their favorites the patrons are notified by post card.

## Small Houses Closing or Just Open for Week-ends

Chicago, June 5.

Small neighborhood houses and some in the lesser towns and villages can't stand the slack summer business.

Among the houses affected are the Majestic at Streeter, now operating only on Saturdays and Sundays; the Rialto, Elgin, Ill., which closed May 27, and the LaSalle, at LaSalle, which will operate but week-ends during June.

Strand, Peoria, closed June 3 and will not reopen until fall, and out in Kankakee the La Petite has also announced just a Saturday and Sunday policy until September.

## 3rd Return Engagement

# MARGUERITE BALL

FEATURED DANCER

with

LOU McDERMOTT'S

## "HERE COMES THE BRIDE"

A Publix Unit

Week May 27  
ORIENTAL, CHICAGO

Week June 3  
NORSHORE, CHICAGO

Week June 10  
SENATE, CHICAGO

Week June 17  
HARDING, CHICAGO

Direction, WILLIAM MORRIS  
CHICAGO OFFICE

## BENNY MEROFF

CUTE, EH!



Breaking All Records—  
Marks Bros. Granada  
and  
Marbro Theatres,  
Chicago, Ill., Indefinitely

Exclusive Okeh Recording Artist

## AL MOREY

M. of C. & S. B. L.

Worth Publix



"STAR TEL": "Al Morey and band are forming the habit of stopping the show at the Worth. Their popularity is growing so, that in a number of places each took a sale, they were received so satisfactorily that the next performer had to take the stage without an introduction in order to proceed with the show." M. G.

FANCHON and MARCO

Present

# WILL KING

And His Revue

For Return Engagement

West Coast Theatres

A BOX OFFICE TONIC

# WALTER NILSSON

"WORLD'S MASTER UNICYCLIST"  
with "Top o' World," a Publix Unit  
Direction: WILLIAM MORRIS—CHICAGO OFFICE  
Thanks to NAT KALOHEIM

# TREEN and BARNETT

THE UNSOPHISTICATED CO-EDS OF SONG AND DANCE

Featured by FANCHON and MARCO in the  
"SALLY FROM HOLLYWOOD" IDEA

# Where the *HELL* am I heading?

**T**HE bull slinging season is on. This year, however, I'm wearing ear-muffs.

I've been pumped full of hot air season after season. Now I MUST talk—and talk straight out—up, and down and AT. I either get help or the Sheriff gets me.

I'm just a two theatre exhibitor— independent. I was in this game when a two-reeler was a feature. At one time I made a profit. In the last two years I've made a mere living. I'm spending some of this money now on these ads to shout MY battle cry, and to broadcast "Watch Your Step" to others.

What is sapping the life blood of my two theatres?

What the hell is anyone doing to fight the menaces that are stabbing at the heart of my business? What's keeping people away from my houses?

Is it Radio that keeps 'em glued to their Morris Chairs every night? If it is, how am I going to draw them when they can hear Parce and Coolidge and Dempsey or Al Smith or Hoover? What is anyone doing about this Radio Menace?

How can I fight over-seating and over-building?

What about this "Presentation Craze"—spangled sets, acrobats, tin pan bands and other stage

hokum? Am I in the picture business, or am I running a side show?

What can I do about the competition of toy cameras and films for the homes? If they get movies with their soup and coffee now— must I serve beer?

What can I do about these tin Lizzies on wheels and Lincoln highways?

Why must I be taxed the fat overhead salaries for fat heads, when I book their "Economy Wave" pictures?

Why must I take a dozen "duds" to get one possible box-office HIT? Why must I pay for a nightmare of colors to tell me how great pictures may be—maybe, and most of the stuff hasn't been put through the sausage grinder yet?

Where the Hell am I heading? How can I meet these threats at my livelihood?

**I WANT TO KNOW.**

I guess there must be others like me who want to know—who must know, or blow up.

If things don't get better, I'm going to take up brick-laying, where a brick's a brick, and no gold paint's on it.

If anyone's got the answer, for Heaven's sake, shoot—write me personally. I'm desperate. For good reasons I can't sign my name. But you can reach me by addressing

*Just An Exhibitor*

Box 400, Variety

154 West 46th Street, New York City





CAPITOL New York MIDLAND Kansas City STATE St. Louis OHIO Columbus ALLEN Cleveland PENN Pittsburgh CENTURY Baltimore VALENCIA Baltimore PALACE Washington, D. C. COLUMBIA Washington, D. C. STATE Boston PALACE Indianapolis STATE Syracuse

# TAKE A TIP FROM THE COUNTRY'S BIGGEST DE LUXE HOUSES—

*they're stimulating business and practising economy at the same time by building their presentation around M-G-M Short Subjects*



**LAUREL-HARDY**  
Hal Roach's newest comedy sensation in Shorts. You get 10 more of these great draws next year.



**CHARLIE CHASE**  
you get known stars in Roach M-G-M Shorts. 10 Chase next season.

**CAPITOL, N. Y.,** holds over **CHARLIE Chase** in **"THE Fight Pest"**

**2nd week, making history!**

**GET** wise to what **THE** biggest houses **ARE** doing—

**SAVE** money on acts!  
**STIMULATE** business  
**WITH** M-G-M Shorts  
**THAT** have  
**NAMES!**

**NOTE:** Following "THE FIGHT PEST" these houses will play "CZARINA'S SECRET" (Technicolor); Laurel-Hardy in "THEIR PURPLE MOMENT"; Charlie Chase in "LIMOUSINE LOVE"; "THE VIRGIN QUEEN" (Technicolor) and other M-G-M Shorts.



**M-G-M ODDITIES**



Once known always shown. UFA's amazing world-wide marvels. 26 Oddities next year.

## M-G-M NEWS

in one year has done what it has taken other newsreels seven years to do. Twice weekly and better than ever!



Next season 6 more of the most distinguished Shorts of history.



# M-G-M-GOLDWYN-MAYER

THE COMPANY THAT DOES THINGS

# The House of Scandal

(Continued from page 13)

window, and he rushes into the street, forgetful of the uniform. As a police officer he is given charge of the case, a young girl with a bruised ankle, whom he takes to her home, a private house uptown. Failing for the girl, he calls again the next evening, and, to make it good, again wears his sleeping brother's uniform. But the second evening the gang of crooks in the private house, and with the girl a member, turns off a jeweler for a necklace. When the jeweler discovered his loss he squawked, this calling down the boy with the uniform from an upstairs room, and the jeweler demanded he arrest the thieves. Instead he arrested the jeweler at the girl's request, but tried to let him go when on the street, realizing he was not the official his suit said he was. The jeweler wouldn't run away, but the cop did, the gem man tearing a button off his coat and mentally taking the number of his shield. Through these headquarters became aware of the identity of the real cop, who attempted to shield

his brother. The latter, to square himself and brother, sought the girl, finding her, but he was shot by one of the gang. In between the real cop brother arrives, arrests the girl, and she is given a stretch. From that point a jump to the finish. When the girl's term is up she walks out of the prison to find her boy lover now a regular cop waiting to marry her. No reason given why she was with the gang or for anything else. That was the nuts. A fine chance missed.

## A MILLION FOR LOVE

Sterling production released by Hollywood Pictures. Story by Peggy Gaudie with Robert Hill directing. Cast: Reed Howes, Mary Carr, Josephine Dunn, Lee Shumway. At Loew's New York, one day, May 25, one-half double bill. Running time, 58 mins.

Run off in less than an hour but savvy despite the curtailed footage. Main reason is an overlength cut back as the daughter of the district attorney explains why the boy on trial for his life is innocent. About where it belongs on a double bill. Starts off in a courtroom with young Reed Howes up for the murder of a gang leader. The d. a.'s child has befriended the boy, and finally on her charity rounds until she has fallen in love with the senior son of the aged but sweet mother for whom the director has made every day Mother's Day. Boy won't say a word in his defense but the girl finally takes the bit in her teeth and reveals all. Forbidden by her father, who has an eye on the governorship, to mingle with the socially undesirable Bagnans, the girl has followed Denny to a joint where he has gone to tell the mob ruler he's through doing "jobs." Getting into the room where the two-man conference is going on, the girl watches the two struggle with Denny escorting her to an exit as his opponent lies unconscious. It's brought out that a gang member puts on the finishing touch by knife, for just what reason nobody ever finds out. Hill, directing, has spent nearly a thousand feet showing the father refusing to allow the daughter to attend Howe's family birthday party the night of the murder. This passage is so slow as to kill off interest in the story, and force walkouts or put 'em to sleep. Otherwise, Hill has done fairly with the material. Howes and Miss Dunn make a suitable team for this type and Miss Carr again, doing her sympathetic, catching mother. Lee Shumway is the light comedy younger brother. A few grins here and there, but the picture is not above standing alone, and should have program support at 25c or over.

utty along at a good gait so that at no time is there any obvious lagging. The leads, however, are not so heavy. They have a marked tendency to overact. Cornelius Keefe is especially studied and artificial in this one.

## Rinty of the Desert

Warner Bros. production and release. Directed by D. Ross Lederman from story by Charles DeLoach. Cast: Rex Lease, Charles DeLoach, camera man. Titles by James A. Starr. "Tin Tin Tin" starred. In cast: Audrey Carroll, Nive and Otto Hoffman. At Loew's New York, one day, May 25, one-half double bill. Running time, 60 minutes.

"Rinty of the Desert" is very similar to several other productions with desert locales in which this dog has been starred. Very little story and most improbable situations, but will entertain majority who like that stuff. Dog's activity with basket of puppies will get the laughs and interest. Dog takes some of the biggest load of the screen in getting help to master at bottom of a pit. Picture could stand elimination of some of the meaningless bedroom scenes and shots of country streets.

duces Gibson, girls on ranch and the heavy, who hoodwinks the old man and frames the hero. Fight in shock, with star beating up three hulkies, helped, along with Summerville's bantering.

## BRANDED MAN

Trem Carr production, released by Rayart. Directed by Scott Pembroke. Story by Todd Robbins. Jane Marlowe featured. In cast: Charles Delaney, Erin Labrousse, Gordon Griffith, Lucy Beaumont. At Loew's New York, one day, May 15, one-half double bill. Running time, 70 minutes.

A weak sister on any bill mainly because of a highly improbable story that drags along and cries out loudly for shears. Story deals with the familiar triangle situation, with Fred "Deacon" Colgate as the central figure. Colgate (Delaney), studious youth, inherits a row of tenements and falls in love with the daughter of one of his tenants. Married to her and settled in Larchmont, he soon discovers she is one of the hot and bothered type, contrary to the make. When discovering her in a compromising situation with a pal he blows to Texas. There he is the victim of a stickup, the gunman being bumped off by a truck immediately after the job. The crook is mistaken for Colgate and the latter permits it to become known that he is dead. On the bum he drifts to Jaurez and is pushed into the fight racket, soon becoming champ of his division. A college pal discovers his identity by a brand on his arm and brings him back to his sister, Louise. Not satisfied to end the flicker here, the producers drag it out to show that Colgate's wife has married his pal, and the latter, finding her in the arms of another, murdered his wife and her lover. There isn't a sympathetic character in the film and the slap at the beautiful but under-privileged tenement dame won't help this one in the neighborhoods. With some judicious cutting the night side by as half of a double bill in some of the grinds.

## PRINCE JEAN

(FRENCH-MADE)

Paris, May 11. Adopted from Charles Mer's melodrama created by Andre Brule at the Renaissance three years ago, "Le Prince Jean" is a good picture we shall not hear much about. It is sure to attract in the provinces. Rene Hervil has made the most of the scenario and has done his

duty to Cineromans. Some fine views of Belgium, action is thrilling (with a pathetic plea scene), and the title alone, for those who know Mer's melo, will help to attract. Claire is fond of Count Jean, inveterate gambler. He soon ruins himself on the rice course and decides to disappear. After waiting three years Claire accepts the marriage offer of a banker, Arnheim, but puts off the ceremony a little longer. Of course the rich banker is a crook and he was responsible for Count Jean's ruin because he wanted Claire. Jean, known as the Prince because he is so elegant, reveals the true situation, appropriates Claire's love letters, which had been stolen by Arnheim, and carries off his sweetheart. The couple abandon their former ties in Belgium and start life again in another country. Rene Hervil is sweet and pretty in the delightful role of Claire. Daisie is the Prince, while the other parts are held by Andre Dubosc (aristocratic uncle), Simone Montalet and Nino Costantini.

Kendrew.

When the Ku Klux Klan is on a paying basis the HEBREWS take it over, AND WHEN MASTERS OF CEREMONIES are on a paying basis I'LL TAKE THEM OVER. BILLY CLAIR




Just learned that JACK NORTH comes from a family of Swiss bellringers. Jack has been ringing bells constantly all his life, with the exception of two weeks spent as a street car conductor. Agents De Luxe. SAMUELS MUSICAL BUREAU



HARRY MacDONALD THE ARISTOCRAT OF Stage Band Conductors At the CAPITOL, DETROIT

CY LANDRY



with PAUL WHITEMAN WEEK JUNE 2, SHEA'S, BUFFALO, NEW YORK Direction WM. MORRIS

## BROADWAY DADDIES

Columbia production and release. Featuring Jacqueline Logan, Alec B. Victoria Moore, scenario by Anthony Coldeaway. Directed by Fred Winchell. Cast includes Phillips Smalley, Carlissa Sylvaine, De Sica Moore, Betty Francisco. At Loew's New York, one day, May 25, running time 62 mins.

A light meller with love interest predominating. Construction of production and ability of cast overcome lack of action. Can stand up alone where double features are usually booked. On appearances Rex Lease youthful lead, stands out as a boy with possibilities given an opportunity. Miss Logan is attractive enough to seem able to wear clothes and has the faculty of putting his business across nicely. Story is of the night club chorus girl who turns down propositions from one of the owners of the joint in favor of the poor boy who turns out to be a millionaire in disguise. Miss Logan is attractive enough to seem able to wear clothes and has the faculty of putting his business across nicely. Story is of the night club chorus girl who turns down propositions from one of the owners of the joint in favor of the poor boy who turns out to be a millionaire in disguise. Miss Logan is attractive enough to seem able to wear clothes and has the faculty of putting his business across nicely. Story is of the night club chorus girl who turns down propositions from one of the owners of the joint in favor of the poor boy who turns out to be a millionaire in disguise.

## QUEEN OF CHORUS

Capitol (made) production, released through Anchor Film Distributors. Charles J. Hunt, director. Rex Lease, star. Story arranged by Adele Buffington. In cast: Rex Lease, Virginia Brown Faire, Betty Francisco, Lloyd Whitlock. At Loew's New York, one day, May 22, one-half double bill. Running time, about 60 minutes.

Very little backstage stuff but "Queen of Chorus" should prove generally satisfactory. Story runs along hack lines. Lloyd Whitlock over-acts heavy role adding burlesque touch to parts ordered serious by script. Virginia Brown Faire as "Queen" and Rex Lease, as the boy friend, entertain in light way. Regular screen type of battle when boy finds his employer tried to gyp him of his girl by showing her bills and getting her to compromise herself as sacrifice to save youth from bars.

## INSPIRATION

Excellent (made) production, released through Commonwealth. Starring George Walsh. Directed by Bernard McEwen from story arranged by Arthur Hoerl. Marcel Le Picard, camera man. In cast: Clays Frazin and Earle Larimore. At Loew's New York, one day, May 22, one-half double bill. Running time, 75 minutes.

For second run houses in not too particular neighborhoods "Inspiration" will be better than the average screen fare. Cutting out 20 minutes in running time of drawing room and dance hall scenes would help audience interest and also bolster the suspense which is weak enough, due to the plot going off in several tangents. Title is meaningless. Even something like "Who's Baby Am I?" would give better inkling of action which hinges on identity of the father of an illegitimate child. George Walsh is too abrupt in his movements to be convincing. Action laid in Port Said and New York. Native dancer and New York girl provide inspiration for Walsh, as son unjustly accused by father as child's parent. Conventional finish.

## RIDING FOR FAME

Universal production and release. Starring Hot Gibson. Directed by Reeves Eason, who also wrote story. Fred Noyman, camera man. In cast: Ethelwyn Clarke, Edna Summerville, Charles French, Albin Farnest. At Loew's New York, one day, May 22, one-half double bill. Running time, 60 minutes.

Gibson does some of his best "buccon bustin" in "Riding for Fame." The story is better than his average, and Gibson fans will find the action well sustained. Use of film Summerville in a clowning role works in some good laughs which will supplant exaggeration of western hokum usually found in these. Old diver gag on desert intro-

MAURICE COLLEANO

Featured with "SUNNY SKIES" PRODUCTION

"MORNING TELEGRAPH," June 3rd: "Maurice Colleano, he, who has been working as featured performer with his family, is appearing alone and presents his acrobatic eccentric number following the band. Colleano is one of the fastest steppers and most nimble acrobatics in the business. Combining his dancing with his acrobatics it proves a perfect combination and he literally stopped the show in his first New York picture house engagement."

NOW AT THE PARAMOUNT, NEW YORK Direction LEDDY & SMITH

## 25 DET. HOUSES WIRED BY SEPT.

### Public in Town and State Talking "Talkers"

Detroit, June 5.

With four theatres already playing or having played talking pictures, three more now being wired and 18 or more contemplating installing equipment this summer, there is every possibility that September will find Detroit with at least 25 houses wired for sound films if not actually playing them. Since "Tenderloin" played the Madison the town has gone talkie. That includes the public. Also the amount of space devoted to voice pictures in the dailies has noticeably increased in the past two weeks.

Kunsky's State drops its presentation policy June 16 to devote itself to talking pictures. First feature under the new policy will be "Glorious Betsy" with a 25-piece orchestra in the house for newsreel and short accompaniment only. State's conversion will remove the ace Vita material from the Madison, which goes into a split week grind though retaining its sound apparatus.

Michigan and Fox

Another downtown house being wired is the Michigan. And unless Kunsky's Adams is leased, this house will also be wired.

With the 5,000-seat Fox theatre

to open in September or October, it is likely the Fox and Michigan will split the Movietone newsreel, or play the news shots day and date. Fox's Washington, erstwhile home for Movietone and destined to be succeeded by the bigger theatre as the local Fox stand, closes this week and is likely to remain so until a sub-lessee is found. Fox's lease on the property will have run 10 years in August and extends after that period.

While the Regent, owned and operated by William F. Klatt, has been the only neighborhood house playing Vitaphone, the Cohen Brothers' Hollywood has been partially wired for some time and is now undergoing completion. Proposed wiring of the Grand Riviera, by C. W. Munz, would have the two large neighborhood presentation theatres playing talk films by fall.

Koppin Houses, Too

H. S. Koppin circuit, controlling 21 vaudeville, film and vaudeville houses here, contemplates equipping eight of the string, all seating 1,400 or more. Circuit has been holding off because of installation costs, but will go for the talk idea before next season.

With sound film activity growing daily here, there is an almost equal amount of interest throughout the state. Four W. S. Butterfield theatres will be equipped shortly and the circuit is considering beginning the season with around 10 theatres playing the talkers.

### Farnol's Operation

Lynn Farnol, press agent for Samuel Goldwyn, was compelled to postpone a trip to California by a sudden ear infection. He is recovering in Polyclinic Hospital from an operation performed last Friday.

## Must File All Ascher Claims by June 20

Chicago, June 5.

With the Ascher Bros. circuit declared solvent, according to audits and property appraisals, Federal Judge James H. Wilkerson has ordered all creditors to file claims with the Chicago Title & Trust Co. on or before June 20.

Wilkerson further states that if claims are not presented by that date they will be forever barred. This is a strong indication that the Trust Co. will make a concerted attempt to place the circuit on an unfettered operation basis.

## Jolson's Discs Used For "Jazz Singer" Film

Chicago, June 5.

Playing "The Jazz Singer" without Vitaphone attachment, Jack Fink, newly appointed manager of Ascher's Terminal, used Al Jolson's Brunswick recordings in the spots regularly occupied by Vitaphone reproductions. He did the same during Casper Rosenblatt's solo.

No attempt was made to dupe the customers.

## CHI'S NEWSREEL SCOOPS

Chicago, June 5.

Newsreel scoops accomplished by the Screen Service of the Chicago "Daily News," shown in various local theatres, will be plugged hereafter as "Blue Streak Specials."

These will be prefaced by a trailer advising the audience that the reel about to be shown is a scoop on all other newsreels showing in town.

## Speakeasy Posters

Detroit, June 5.

Oscar Doob, head of the Kunsky publicity department, has decorated 500 speakeasies with posters exploiting "Tenderloin" (W. B.). The "speakers" all agreed to display the cards. The picture is playing Kunsky's Madison.

## Fox and Minneapolis

Minneapolis, June 5.

Report persists here that Fox has practically closed a deal for the purchase of the Harry Pence property on Hennepin avenue opposite the State theatre and one block from the Hennepin-Orpheum, to erect a 5,000-seat movie house to compete with Publix-F. & R.

Despite Fox is known to be dissatisfied with the distribution his pictures are getting in this territory, due to its being sewn up by F. & R. and Publix, local theatrical people find it difficult to give credence to this rumor of a new theatre by him in Minneapolis.

## Major Bowes at Capitol

A typewriting slip in Variety last week mentioned Major Bowes, in charge of talker equipment purchases for Loew's, as "formerly managing director of Capitol, New York."

Major Bowes is functioning as usual, with the added work for his spare time.

## \$683,100 POUGHKEEPSIE RENT

Poughkeepsie, N. Y., June 5.

New England Theatres, Inc., Publix subsidiary, has leased the Bardonia and Stratford theatres here for 15 years at a net rental of \$683,100, with an option.

If the option is exercised the next rentals for 25 years will be \$1,189,760.

McDonald's Film Booking  
Keith offices last week assigned film supervision of the Montmartre and Cameo to Charles McDonald. McDonald also manages the Broadway, vaude film.

## COAST NOTES

John Mack Brown and Jeanette Loff are appearing in "Annapolis," directed by Christy Cabanne for Pathe-DeMille. Story is from an original by F. McGrew Willis.

Irvin Willat will direct "Out of the Depths," original by Winifred Dunn for Columbia.

Frank Capra assigned to direct "Say It With Sables," Columbia. Helene Chadwick and Margaret Livingston have the two fem leads.

Regina Doyle opposite Edward Cobb in U's "A Fighting Fool." Joseph Revigard directing. Others in cast: Frank Clark and Ben Corbett.

Eugene Palette added to "Out of the Ruins" for First National. J. F. Dillon directing.

Title of "The Night Watch," starring Billie Dove for First National, changed to "Love at Midnight." Alexander Korda directed.

Title of "Mutiny," original purchased by First National for Richard Barthelmess, changed to "Scarlet Seas." Scott Darling author.

Harry Beaumont will direct "The Single Man" for M-G-M. This is the next Lew Cody-Alleen Pringle comedy-drama.

Julian Johnston, Paramount editor, goes to New York June 9 on vacation.

Jesse Clay, one time famous minstrel, added to "Celebrity," directed by Tay Garnett for Pathe.

Carmencita Johnson, juvenile, added to "The Awakening," Samuel Goldwyn production starring Vilma Banky.

Pathe has loaned Alan Hale to F. N. for "Oh, Kay." Hale then returns to Pathe for "Sal of Singapore."

Craig Hutchinson has started on the third subject of a series of Technicolor pictures for Pathe. Nina Cavalier and Irlan Foster are featured. Headquarters at Tec-Art studios, Hutchinson directing.

Charlie Sullivan, formerly lightweight champ of the Pacific Coast, added to "The Barker," F. N.

William Wellman and 75 people have gone to Jacumba Hot Springs (Continued on page 41)

## Talkers at Chinese

Los Angeles, June 5.

Grauman's Chinese Theatre is having the talking equipment installed.

As yet Sid Grauman has not located a picture to follow "The Trail of '88" current. The next one in the house may be a talker.

## W. D. Bullock Dies

Los Angeles, June 5.

William D. Bullock, 68, former Cleveland theatre owner, Los Angeles building inspector for the past decade, died here June 1. Widow and daughter survive.

Bullock owned the second picture theatre to open in the United States. For many years he was known as the Movie King of Cleveland.

## "Way Down East" Back

Los Angeles, June 5.

United Artists will bring back "Way Down East" for two or more weeks at its local house here beginning June 20. Booking is definite for a fortnight, but the film may linger if business warrants.

Former D. W. Griffith picture was tried out in New Haven a couple of weeks ago where it was slipped in at the Roger Sherman to satisfactory business.

## EXCHANGING SHOWS

Newark, June 5.

Charlie Nelson returns to the Branford as m. c. June 16. It is understood that both shows and m. c.'s will alternate between this house and the Stanley, Jersey City. The unit is a thing of the past as far as these theatres are concerned. It is reported that Eddie Moran will remain as the other m. c.

# THREE MIDNITE STEPPERS

with

## "ARABY"

A Publix Unit

TOURING  
COAST TO COAST

Week May 28—Chicago Theatre, Chicago, Ill.

Week June 4—Uptown Theatre, Chicago, Ill.

Week June 11—Tivoli Theatre, Chicago, Ill.

Personal Representative  
PAUL SAVOY, Detroit, Mich.

Booked Through  
WILLIAM MORRIS AGENCY

## 'HERMIE' KING M. of C. and Band Leader

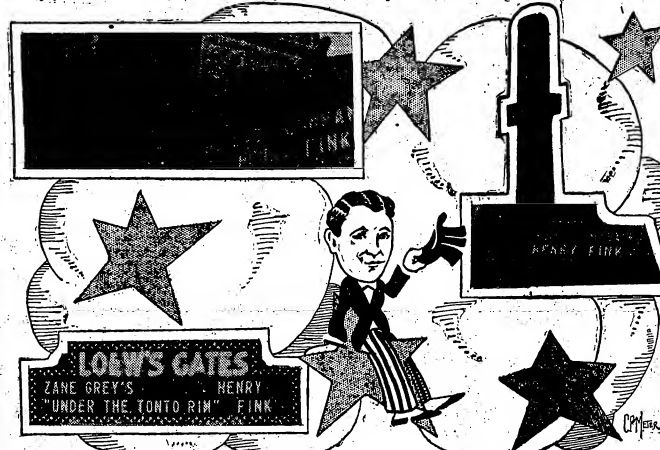
Direction FANCHON AND MARCO  
Now—SENATOR, SACRAMENTO

## NOW! OGDEN AT THE ORGAN WEST COAST'S BROADWAY PORTLAND, ORE.

## AURIOLE CRAVEN Featured in "DANCING FEET" Now Des Moines Theatre, Des Moines

# WILLIAM MORRIS PRESENTS HENRY FINK

AMERICA'S POPULAR SINGING COMEDIAN  
NOW HEADLINING LOEW'S THEATRES



## Trainer and Manager JOHN HYDE

P. S.—Have had several offers from a-broad—but my legal adviser, Peter Propopatakis (alias Lenetska), advises me to lay off. Reason: "Ah Bee Geezint," which translated from the Greek means "As long as you are healthy."

IN ALL MY GLORY AND HAPPINESS, TOO

# FANCHON and MARCO

I'M THINKING OF YOU



# Listen to it!

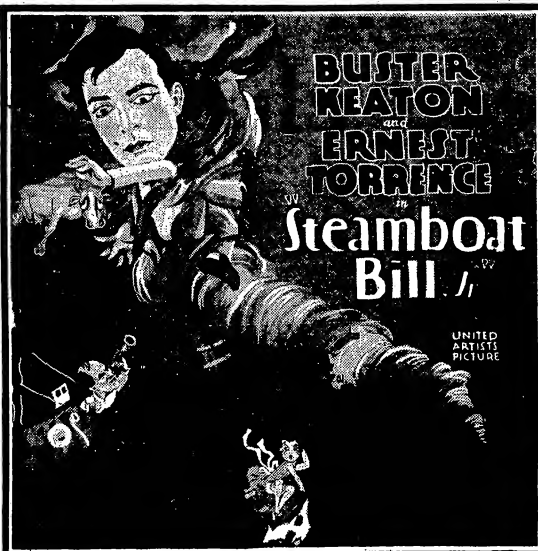
## TREMENDOUS STORM

### of *Laughter* Shakes

## UNITED STATES



Lookout!—The storm is about to hit!



Well! It sure was a corker while it lasted.

## Cyclone of Mirth Heard from Coast to Coast

### NEW YORK

*American*: "One of the most hilarious. So many laughing moments it would take too long to enumerate them. Cannot ever remember an audience laughing so whole-heartedly."

*Journal*: "Funniest Keaton has had up to time of going to press. Hilarious episodes."

*News*: "Buster hits high with 'Steamboat Bill Jr.' Certainly you ought to care for this one."

*Telegraph*: "Best Buster Keaton Comedy. Ranks with the best that has come to the screen. Continuous roars of laughter."

*Herald-Tribune*: "Judging by the roars should go over in a big way. Moves fast. Comedy is good."

*Post*: "Fine comedy. Everything speeds up in a cyclone."

### SAN FRANCISCO

*Chronicle*: "Warfield has tornado in Keaton film. One of his funniest comedies."

*Examiner*: "Shoves comedy Kings right off thrones. Saturated with gags. Spontaneous—takes everybody off their feet."

*News*: "Hilarious. Picture is alive with laughter—leaves viewer a laughing wreck."

*Call and Post*: "Full of laughs. Continuous outbursts of unrestrained laughter. Possibly the funniest Keaton has done. The kind that lingers in the minds of the audience."

*Bulletin*: "The funniest comedy this star has made for several years."

### YOUNGSTOWN, O.

*Vindicator*: "By long odds the best Keaton production seen here in a long, long time. Made for laughing purposes only. Has plenty of thrills, sustained suspense, sensational climax, delightful love story."

*Telegram*: "Buster wins laughter. One of the season's best mirth-provokers. A picture no amusement seeker can afford to miss. Replete with thrilling situations..."

### WATCH—WAIT

Save your dates for those

1928—1929

**UNITED  
ARTISTS  
PICTURES**

Sure worth it!

**UNITED ARTISTS PICTURE**



# in tune with these changing times!

## SOUND PICTURES

With entrance of Paramount into sound field, the real Era of Sound—quality pictures in sound—begins!

## AGE OF COLOR

Flaming orange fountain pens. Fords in color. Kodaks in pinks and blues. Color a mighty selling force today.

## FRONT PAGE NEWS

Aviation news packs the newspapers. The public in the stock market and 4,000,000 share days. Prize fights draw millions. Mystery novels sell by hundreds of thousands. Colleges packed. Big league baseball bigger than ever.

## STARS OF TODAY

Not the doll-faced favorites of yesterday. But flashing, high-spirited women. He-men. Real, vibrant personalities who can act. Theatre-packers of today.

## STARS OF TOMORROW

Youth. New faces. Talented artists hurled into popularity by real public acclaim. Box office assets getting bigger by the minute!

## SHORTS THAT SELL SEATS

The day of filler shorts has passed. Short features must draw by their own value. That's why leading theatres play Paramount Short Features.

## PARAMOUNT OFFERS

"WINGS," with same amazing sound effects as \$2 exhibition. "THE WEDDING MARCH," synchronized. Jannings-Lubitsch masterpiece, "THE PATRIOT," with sound. More to come!

## PARAMOUNT READY

Von Stroheim's "THE WEDDING MARCH" partly in Technicolor. Zane Grey's "THE WATER HOLE," with color sequences. Etc., etc.

## PARAMOUNT FIRST

Air classics, "WINGS," "DIRIGIBLE." First big stock market smash, "WOLF OF WALL STREET." Prize fight thriller, "THE MAN I LOVE." Mystery best-seller, "CANARY MURDER CASE," plus "INTERFERENCE" and "PERFUMED TRAP." College leader, "VARSITY." Dix baseball drama, "WARMING UP."

## PARAMOUNT PRESENTS

Harold Lloyd (released by Paramount), Clara Bow, Richard Dix, Emil Jannings, Bebe Daniels, George Bancroft, Esther Ralston, Charles Rogers, Pola Negri, Adolphe Menjou, Thomas Meighan, Douglas MacLean (plus Christie), Florence Vidor, Wallace Beery.

## PARAMOUNT HAS THEM

Fay Wray, Gary Cooper, William Powell, Evelyn Brent, James Hall, Clive Brook, Nancy Carroll, Mary Brian, Richard Arlen, Louise Brooks, Ruth Taylor, Fred Kohler.

## PARAMOUNT IN THE LEAD

New, progressive Paramount News. Leader from the start. Christie Comedies: "Confessions of a Chorus Girl," "Sandy MacDuff," "Bobby Vernon," Billy Dooley, Edw. Everett Horton Comedies. Great Stars and Authors. Krazy Kat, Inkwell Imps Cartoons.

keen showman brains, foresight, resources, manpower exhibitors' one sure reliance in these changing times—

# PARAMOUNT

## WHOLE SHOW PROGRAM 1928-9

## Literati

## Press Agents and A. P.

The trouble with most press agents is not that they exaggerate, embellish, distort and mislead, but that they are personally insignificant within the organizations they represent and cannot speak with either authority or freedom. This statement was made to a Variety reporter by Jackson Elliott, assistant general manager of the Associated Press.

Mr. Elliott was inclined to favor press agents. When thoroughly familiar with their organization, they were immensely valuable to a news gathering agency unfamiliar with the background of a story, he said.

Show business is not alone in seeking through press agents to coax the wire services. Mr. Elliott referred to a recent instance when the A. P. caught a powerful Washington lobby slipping over a biased story. From every direction the news agency has to be on eternal watch against the fake and spuri-

ous. The movies have only been conspicuous by attempting hoaxes a little more often than other organizations. Will Hays has managed to improve the Hollywood news situation quite a lot, according to Elliott.

Where film companies deliberately misrepresent facts, they promptly lose all standing, especially if no apology is forthcoming and the cultivated press agent remains on the job, according to the A. P. executive.

In the last issue of the Codified General Orders of the Associated Press appears this warning to all news editors and correspondents:

"Do not permit friendship for press agents or publicity seekers to influence your news judgment. The offerings of such should always be scrutinized with extreme care and in most cases be looked upon with suspicion. Avoid ballyhoos and particularly avoid the sporting ballyhoos."

In show business the A. P. has generally found news emanating from the legitimate stage to be authentic, but the movies needed plenty of watching, said Mr. Elliott.

## Mrs. Stillman Behind Mag

A new mag, the "New York Spectator," will shortly make its appearance with Herbert Mayer, former "Daily Mirror" reporter, who revived the Hall-Mills cause for that publication, as editor.

Mrs. James H. Stillman has been announced as a contributing editor and chairman of the board of directors of the weekly, which will be, according to the editor, "an illustrated paper of human interest, devoid of crime, sex and scandal."

Mrs. Stillman was the central figure in a sensational divorce case a few years ago, but has since effected a reconciliation with her husband.

## Helen Carlyle Dies

Helen Carlyle, 25, free lance feature writer for fan publications, died in the General Hospital at Los Angeles, June 2, after taking four bottles of poison in a suicidal attempt. She was found unconscious on the floor of her apartment. Efforts to save her life at the hospital were futile.

Miss Carlyle had been in Hollywood for eight years. Despondency over her unsuccessful attempts to break into pictures is believed to have been the cause. She was a sister of Lucille Carlyle, former film actress in comedies.

## "American Merc." Wants MSS.

In the current "American Mercury" an editorial note states that hereafter the editor will give special attention to articles submitted by journalists, male or female, especially young men paying cash for all manuscripts accepted for publication.

The mag claims that during its four and a half years of existence it has not received as many contributions from newspaper men and women as it had expected and most of the contributors were on the staffs of a few newspapers, notably the New York "World," "Herald Tribune" and Baltimore "Sun." It further declares that active journalists seemingly have lagged behind in breaking into the "Merc" because of excessive use of the phone in transmitting news or growth of the news hand-out system has got them out of the habit of writing.

## Trade Paper Group

Another group of trade papers have gone under the joint financing process for economical and other reasons. Among them is the "Motion Picture News," founded by William A. Johnston who still edits it. The Angus Company is the new holding company for "The News," also "The Spur," "Plumbers and Heating Contractors," with others expected, says the announcement.

Mr. Johnston stated he founded "The News" 15 years ago "in a little room overlooking Times Square" and that it is now "the dominant journal in the motion picture trade."

"The News" at its height in the picture field was reputed to have earned a net as high as \$300,000 annually. Of recent years not reported doing nearly as well. Financial

interests behind the new combination are not disclosed.

On the directorate of the Angus Company are Mrs. Johnston as president, Kenneth M. Good as and Chester B. Van Tassel, publisher of "Asia."

## King Features Reorganization

The reorganization of King Features Syndicate (Hearst's) went into permanent effect June 1. Guy T. Viskniski, temporary general manager, was assigned to the Pittsburgh Post-Telegraph as business manager, succeeded as head of the Hearst feature services by Joseph V. Connolly.

J. D. Gortatowsky, who left for Europe on a vacation, is business manager. J. Ward Greene becomes editor of general material, Jack Laft is editor of the magazines and of the entire comic strip output, taking over the responsibilities of Rudolph Block (Bryce Leasing) in addition to his own. Greene succeeded as Laft's assistant by Bushnell Dimond, who also writes King Features' syndicated dramatic columns. Alexander Block is art editor.

## Mussolini Turned Down

Jack Connolly, formerly with the Hays organization but now back on a third sojourn in Europe with Fox Movietone, started something when he proposed a non-resident membership for the Italian premier, Benito Mussolini, in the National Press Club of Washington.

Immediately upon the posting of the name a protest was signed by 25 members, meanwhile, Fred Essary (Baltimore "Sun"), president of the club, had cabled Mussolini welcoming him into the organization.

Board got together and voted the proposed membership down, but in the manner in which the Italian had treated the opposition press in his own country, Essary had to sign the notification from the club to Mussolini that he couldn't get in.

## Russian Movie College

The only State-supported movie university in the world is claimed by Soviet Russians. It is situated in Moscow, has a four-year course, and counts 350 students, male and female, from 16 to 22 years old, on its registers.

The students try to absorb all the science and arts there be to the movies, from camera-grinding and laboratory work to scenario-writing, acting and directing. They also study English, French and German, and have to pass their athletics and acrobatics with good marks. Every Saturday night a new foreign film is shown to them for criticism, the film demonstration being followed by a class discussion.

Every new term thousands of eager souls file their applications to be enrolled in the university, but the government representatives see that no more than 350 students are enrolled in the whole school at one time. Part of the instruction is given in the State movie studios, and all the graduates are placed by the government on permanent jobs in various movie offices and studios.

Movie courses of lesser importance and duration are maintained in Moscow and other Soviet cities by the State. A special four-month course for operators to be sent to the village picture houses is to begin in Moscow, May 25. The First State University of Moscow, one of the oldest in Russia, has invited assistant professor L. A. Bokhanoff to open a course in "Movie-Knowledge."

## "What'll We Do Now?"

("The Party Book," by Edward Longstreth and Leonard T. Holden. Published by Simon & Schuster.)

Around Times Square "a party" has been generally considered in terms of a mass attack on a lot of giggle water. It now appears that this is a strictly mugg idea and not the way in which the cognoscenti, literati and celebs behave in their parlors.

Without saying so outright, the authors of "What'll We Do Next?" imply that the cognoscenti when holding soirees may take a cocktail or a highball, or both, or two of both, or more, but they do not take enough to get confidential. This may prove that prohibition is a success.

But whether the parties thrown under the bright suggestions of this

book will be a success is a question each individual hostess will have to answer. The authors assert that "practically everyone of importance" plays games, and mentions names.

Robert Sherwood, editor, cinema critique and playwright, submits a suggestion called "In Your Hat." This consists of placing a hat five double-truck-foot lengths away and attempting to flip cards into the yawning maw of the inverted beny.

Herbert Bayard Swope, of the New York "World," has an indoor diversion called "Murder." Swope acts as district attorney. A guest rushes in and tells of finding the body of a well-known character in the garage. An investigation ensues and an attempt is made to fasten the guilt on some one person, that person squirming to alibi clear of the damaging evidence. Everything said must be accepted as truth. Nobody can suggest that carbon-monoxide fumes might have done the trick. This game is said to be easy.

Heywood Brown has a game calculated to work horrors of anguish on the participants. A soapbox is placed in the middle of the room and one by one the guests are called upon to make a speech on a given subject. Subjects are chosen so as to be as foreign to the person speaking as possible. For example, assuming, if you can, that a Variety reporter was present at a Brown highjinks, he would probably be asked to harangue on the recent rulings of the committee on grammatical nomenclature. That gives an idea of what a dirty game "Soapbox" can be.

Deems Taylor, composer and critic, has his guests select magazine advertisements and sing the slogans as he improvises an accompaniment. This method of rendering musical pyrrhoea, halitosis, mayonnaise, Elbert Hubbard's scrapbook and baby pants is reported as very comical.

The party-mixing book is full of names, more or less familiar. The authors (Philadelphians) appear to spend most of their time gadding. The discovery comes as progress is made into the 190-page gazette that most of the cognoscenti have very prim and proper tastes—at least for publication—in pastime diodes. The games mostly call for a pencil and a piece of paper and that suggests hurry up orders for the neighborhood bootlegger.

But the book is interesting because of its chumminess with persons of note. It gives an insight, probably misleading and certainly incomplete, into the goings-on among the practitioners of the minor arts.

No mention is made of the world's best excuse for a sober party: amateur movies.

## Fliers' Press Agents

Publicity representatives are now an accepted, even an important part of the entourage of famous fliers. The recent four-day tour of the Bremen crew was arranged and handled by Richard Blythe, member of the publicity firm of Blythe and Bruno. Blythe was in charge of all the advance details and all the arrangements on the spot. Governors, premiers, mayors, civic leaders, social swankers and newspapermen had to take "suggestions" from him. Some of these people thought Blythe was too officious and too high-handed, but he got away with it, and undoubtedly saved Fitzmaurice, Koehl and Von Huenefeld considerable annoyance. Blythe and Bruno handled arrangements for Colonel Lindbergh when he returned from Europe. Linton Wells, well known newspaperman and holder with John Henry Mears of the record for time in an around the world jaunt, did the advance work for Clarence D. Chamberlain in the latter's recent tour of the country, while Harry Reichenbach, high power press agent, acted as guardian for Ruth Elder.

## Not Yet, Says Lorimer

George Horace Lorimer, editor of the "Saturday Evening Post," says he is not contemplating a vacation long enough to resemble retirement from active directorship of the Curtis publication. So there won't be any misunderstanding, he directed his secretary to specify "Mr. Lorimer doesn't need a rest, doesn't want

a rest and isn't going to take a rest." And that makes Mr. Lorimer unique among editors of the world over since the invention of movable type.

## Norma Talmadge's Love

Norma Talmadge has contributed an article in the "Hollywood Magazine," entitled "I Love With Reservations." It is ballyhoosed with placards around Hollywood, saying that this is her personal philosophy of life.

## Arthur O'Sullivan's Job

Arthur O'Sullivan, writer and reporter, has been made secretary to U. S. District Attorney Tuttle. O'Sullivan had been of "The Mirror" and prior, with the New York City News.

## "Examiner" Off "Puffs"

San Francisco "Examiner" (Hearst) is tightening up its dramatic department with the word out that hereafter an attempt will be made to eliminate all "puff" publicity yarns.

Pacific newspapers have been notably easy on publicity matter from the theaters, with practically anything submitted finding its way into print. Constant repetition is blamed as responsible for the "Examiner's" decision.

## McEvoy's Hollywood Stories

J. P. McEvoy, author of "The Show Girl," is at First National to (Continued on page 45)

## 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"

**TED MARKS**  
NOW  
**West Coasting**  
In a Fanchon and Marco  
Idea  
Direction  
MAX TURNER  
HARRY LENETSKA

The Talk of Chicago  
**ED MEIKEL'S**  
ORGAN CLUB  
HARDING THEATRE  
108th Week and Still Growing

Held Over Second  
Week in Boris Petroff's  
"CRINOLINE vs. JAZZ"  
CAPITOL, NEW YORK

**S. KARAVAEFF**  
DANCER

Just Completed  
7 Months with  
"TAKE THE AIR"  
Thanks to WILL MAHONEY  
and RALPH G. FARNUM

A New Find  
**HELEN KANE**  
with  
**PAUL ASH**  
at the  
**PARAMOUNT  
NEW YORK**  
Indefinitely

Direction

**HARRY BESTRY**

Great!  
NOW AT THE  
Strand  
Theatre  
Vaudeville  
B. C.  
**JACKIE  
SOUNDERS**  
and his  
**Orchestra**

Master of Ceremonies  
**WALT  
ROESNER**  
CAPITOL, NEW YORK



## PLIMMER'S LICENSE RENEWAL IS HELD UP AFTER COM. HEARING

Other Complaints Under Investigation on Leon; Lindler Settles—Dow Case Off if Agent Settles

The License Commission, following a hearing before Deputy Commissioner Mary F. Kennedy, Friday, refused to renew the license of Walter Plimmer independent vaudeville agency. It is investigating complaints against the Al Dow agency, with similar action anticipated unless the complaints are adjusted.

The complaints were turned over to the License Commission last week, after the Joint Complaint Bureau of the Vaudeville Managers' Protective Association had been unsuccessful in adjudicating them, after more than a year's effort.

Lawrence Leon, employee of Plimmer, was mentioned in the complaints. He left the Plimmer office following the complaint and is now associated with Amos Paglia, another independent vaudeville agent.

Clarence Glynn prosecuted the case before the Deputy Commissioner. Following the decision the Linder agency settled all three complaints with the Managers' Association, claiming they had "overlooked" them.

The complaint against the Al Dow agency will be withdrawn by the V. M. P. A. if the agency settles its differences with Jack Bennett, as adjudged by the Complaint Bureau.

The cases which Linder settled this week, according to the V. M. P. A. findings after an investigation by the Joint Complaint Bureau, more than a year ago, were complaints of the Athenian Duo and George Donaldson, also Joe Bennett.

It is said the Plimmer agency denied responsibility for Guy Fisher and Leon, but the License Commission held otherwise.

When informed that lone desk space now occupied the place formerly occupied by Lawrence Leon in Walter Plimmer's office Deputy License Commissioner Mary Kennedy said that if Plimmer makes repudiation for his agency license she will probably grant it.

"Annoyed at his type" was Miss Kennedy's explanation for giving Plimmer the cold shoulder when he applied for renewal the other day after the V. M. P. A. had commenced its campaign against the "irregular independents." By this she said Plimmer had impressed her as "a gentleman of his word" when he first came up before her six months ago. Even today, Miss Kennedy said, she could not get a convincing line on Plimmer, although indicating she believed he did not mean to be "ungentlemanly" and therefore should not be dealt with too harshly.

As for Plimmer himself, he said a few hours after the hearing: "Why, sure! I got my license okay."

### Vita's Vaudevillians

Los Angeles, June 5. Warner Brothers is going at a rapid pace on its Vitaphone disks. A new batch started by Bryant Foy includes a dramatic sketch, "Across the Border," starring Sarah Padden, supported by Roy Stewart and Frank Campeau; a two-reel comedy with Fred Allen, and two disks by Karyl Norman.

Another recently signed in the east is Bert Hanlon.

Bertha Kalich for 4 Weeks  
Bertha Kalich has been set for four weeks by Keith's in the playlet "Light of St. Agnes." The star is due at the Palace, New York, June 18.

1000 BROADWAY, NEW YORK

XXX

William Morris

CALL BOARD

WALTER MEYERS

Manager of Our West Coast Office Now in New York

CHICAGO: 1111 BUTLER BLDG.

### 9-YEAR-OLD ACT CHANGED

After nine years with the same act, Joe Bennett has changed. "The Telephone Tangle." It now contains singing and dancing, although retaining the basic idea. The act is playing for Pantages.

### Ted Leary Closed Again in Frisco

San Francisco, June 5. Ted Leary, recently brought here from Chicago by Publix to act as master of ceremonies at the Granada, was closed again Sunday night. This is the second time Leary has been taken off in four weeks. Management says intoxication is the cause.

Bert Frohman, Frohman and Gary, with the current Publix unit, stepped into the breach at the final show Sunday and proved capable. He may be held over.

Leary nearly broke up the opening shows Friday when he told a meaningless story for more than four minutes and then resorted to suggestion in subsequent acts. He was severely condemned by the local critics.

### Wrist Throwing Gypper

Davenport, Ia., June 5.

The Hotel Blackhawk, this town's ritzy hostelry, is looking for one H. L. Bell, a gent with a throw-out wrist, who kicked the hotel for \$75 in quick money for quiet settlement in an elevator accident.

Bell registered last week and within six hours had made his clean-up. Leaving the elevator on his room floor, he did a dive, writhed in pain as he displayed a dislocated wrist, demanded medical attention, which he got instantly, and \$200. He sidestepped an X-ray picture, took a cash settlement and disappeared.

Clark is said to be working the gag in hotels, theatres and railroads in the midwest.

### 100 Pct. "Dumb" Bill

London, June 5.

The first of a series of novelty bills at the Victoria Palace will be given June 18, when John Hayman presents an all Dumb Act bill. These consist of Horace Golden Debrov Somers & Band, Victoria Girls, Misguette & Maxly, Auntie Victor Andre, the Athens and F. Bombsay. Some of these acts have to make various announcements during their performances, but during that week these "speeches" will be omitted.

### Tired Mother's Talk

Bridgeport, Conn., June 5.

Mrs. Edith Cromwell, the mother of 10 children in 10 years who recently revolted and had her husband placed behind bars because he insisted on 10 children will get \$100 weekly for telling vaudeville audiences the story of her life. The act is scheduled to open in Elizabeth or Perth Amboy.

### PAN WANTS MAE MURRAY

Los Angeles, June 5.

Alexander Fantages has made an offer to Mae Murray and wants to play her for 10 weeks or more on a guarantee and percentage basis. Miss Murray may accept Pan's proposition, as her recent plans to make a picture have been temporarily called off.

### VITA TAKES JACK INGLIS

Los Angeles, June 5.

Jack Inglis, here in "Good News," has been signed by Warner Brothers to make a Vitaphone short. Bryant Foy will direct. Inglis will give his vaude routine.



ELSA NEWELL of BILLY and ELSA NEWELL

The "Morning Telegraph" said: "Though seen at the Palace only a few months ago in the same act, they again registered tremendously. Both of these young performers are consummate artists. The Spanish number with its attendant business is a whizz for laughs. Scored one of the big hits of the entire bill." Material by Bennett and Carlton.

### BENNY RUBIN'S "TALKER"

"Thanksgiving" in 2 Reels for Movietone—Stoloff Directing

Los Angeles, June 5. Movietone's first two-reel comedy will have Benny Rubin featured. Rubin is also master of ceremonies at Loew's State here.

Picture will be "Thanksgiving," done by Rubin in vaudeville. Ben Stoloff will direct. This is Stoloff's, with Fox the past four years, first talker assignment.

### The Dows, Agents, Think Of Split Libel Suits

The Dows, indie agents, were much exercised last week when a frail Variety reporter dropped in to see what split weeks they had lost or gained.

Neither of the Dows was thinking of split weeks. As it turned out, they were splitting libel suits in this way:

"I don't want to see any reporters," said Mrs. Dow. "Try print their nos without coming in here and then want to know about them."

Mrs. Dow referred to a story concerning them and the License Commissioner.

"I spoke to Major Donovan about that," said Mrs. Dow, "and he didn't give out the story. He told me that if any reporters came around again to tell them to get to hell out of the office."

"Yes," said Mr. Dow, "and that goes into going to sue 'The Billboard' for libel, too."

"What?" shouted Mrs. Dow. "You sue 'The Billboard' and not Variety?"

"Well," answered Mr. Dow, "then I'll sue 'The Billboard' and you sue Variety."

The frail reporter, dismayed, forgot to ask whether they would split the lawyers also.

### Conrad's \$5,000 Note

A \$5,000 note for a cash loan has resulted in two judgments by Production Enterprises, Inc., against Con Conrad, Inc., and Conrad individually.

It evolves from Conrad, Inc.'s production "Keep Shufflin'," the colored musical starring Miller and Lyles, which was indifferently received on Broadway.

### ASH'S TENOR LANDS

Milton Watson, Paul Ash's tenor at the Paramount, hailing from Leeland Stanford, Jr. University in California by way of Chicago, will be the juvenile lead of the new Sam Harris-Marx Brothers show. Ralph G. Farnum placed Watson.

Another Paramount personality, Helen Kane, is set for the Arthur Hammerstein "Good Boy" musical.

### Barton-Hay in Support

James Barton and Mary Hay will support Joe Laurie, Jr., in "The Showman," a play by the Shuberts producing.

## Critic Pans M. P. M. C. for Poor Taste in His Stage Announcement

### DAVEY JAMIESON ILL

Variety received the following cable message by mail postmarked San Francisco, June 1, and forwarded by the U. S. Naval Communication Service. Message, giving no point of origin, is quoted in full:

"\$380 HF NPM HM May 31

"Z NFG V NPU GR 53

"Mgs post paid Variety New York.

"Davey Jamieson, American dancing comedian, on his return from Australia, was taken off the 'Ventura' here owing to very serious attack of pneumonia. It is definite that he remains here in the Samoan hospital until next sailing, June 29. "M. G. "Samoan Hospital."

### Olkie Debrow's Daughter In Beauty Contest

Galveston, June 5. The annual Galveston beauty pageant grossed \$22,000 Sunday, amply providing for all expenses.

There are 33 Americans, Spain from England, France, Spain, Belgium, Luxembourg, Italy, Cuba, Canada, Mexico and Germany entered. "Miss Universe" will be selected tonight (Tuesday).

Among the American girls is Anna Debrow, "Miss San Antonio." She is the daughter of Olkie Debrow, vaudevillian, formerly of Hughes and Debrow and later Willis and Debrow.

### The Menjous in Act?

The Menjous, Adolphe and his recently added wife, Kathedyn Carver, are being offered to vaudeville as an act by George Weedon, of the Pat Casey agency.

No salary has been set by Weedon, nor does he state how long the Menjous may be able to remain on the stage before resuming picture making. They are back in New York, following their marriage in France.

The agent wants the managers to make an offer. None has been broached so far, each side being shy.

### Indians on Warpath

Because the members of the act were always on the warpath with each other, Ted Wing has shelved his Indian revue for the second time.

Originally composed of 10 braves and squaws, the act was reduced to seven but kept on scrapping.

### Tom Mix's Daughter Next

Ruth Mix, daughter of Tom Mix, is to make her vaudeville debut early in the fall according to plans by Harry Weber, engineering.

Weber, who went to the Coast last week to spend the summer, expects to complete the Mix arrangements while there.

### FIELDS' LOW SETTLEMENT

W. C. Fields has settled his \$150,000 commission claim by Charles Walton for \$1,950.

The latter sued on the value of Fields' Paramount picture contract, stating he was instrumental in effecting it and claiming 10 per cent. of its value.

### ALL-COLORED FOR PARIS

An all-colored revue is to be taken to Paris this summer by Mrs. Carolyn Dudley (white).

The new Parisian revue will have some special spiritual numbers written by Porter Grainger, colored composer.

### CALHERN-HOYT SKETCH

Louis Calhern and Julia Hoyt will shortly enter under direction of the Keith production department in a sketch by Vincent Lawrence.

Minneapolis, June 5.

Allan Kane, ex-m. c. at the Minnesota theatre, brought down a newspaper critic's wrath upon his head as the result of some thoughtless chatter during one of the opening performances of his last week. Kane was the recipient of as wicked a slam as ever has been handed out to a performer in a newspaper review here.

"Allan Kane, master of ceremonies at the Minnesota and director of the Serenaders, is on the program again this week, leading the cheering and working hard," the "Journal" critic wrote. "Alex Hyde, an entertainer at a Public theatre on the west coast, will take Kane's position next week."

"The stage show now at the Minnesota is 'Steps and Steppers.' The Serenaders play 'Ramona' over once or twice and then a young woman comes out and sings it and the audience seems to approve, for they give her a big hand."

"However, on a Saturday show she had no sooner completed the song than Mr. Kane bounded to the front of the stage (and incidentally the spotlight) and announced, 'Now, ladies and gentlemen, it gives me great pleasure to introduce a young woman who really can sing.'"

"He referred to Helen Bailey. Whether or not her first number was a success this reviewer submits no opinion. He was too busy blushing for the gross tactlessness of Mr. Kane. Mr. Kane forgot to blush. Since the first performance he has probably been squelched by the manager. But, pardon, Mr. Hyde will be there next week."

After the review, the name of Kane did not appear in any of the Minnesota newspaper ads. He had been played down in the ads for several weeks. Kane goes from here to one of the eastern Public houses. He got good results from his stage orchestra but did not schillate otherwise as a master of ceremonies at the Minnesota.

### GILDEA ACT CANCELLED

Failure to Replace Member Costs Low Time

Failure of the Jimmy Gildea act to replace its straight man resulted in the Loew booking office cancelling the rest of the route. The act was scheduled to open this week in Cleveland. The straight man became ill some weeks ago in New Orleans with one of the orchestra boys with the Julius Hall turn doubling into the breach.

The Loew office refused to permit indefinite continuance of the act on this basis.

### Tab Thrillers

Tab versions of legit mystery plays are in demand as summer chasers with the bookers with the latter evidently believing chills and thrills are synonymous.

Tabs in preparation are a revival of "The Radio Murder," which Alan Rice is producing, "The Banshee" and "The Crimson Knife" all of which are being rehearsed for early showing for summer bookings.

### W. F. O'Connell Missing

Utica, N. Y., June 5. William F. O'Connell, manager of the Smalley, Hamilton, N. Y., near here, has been missing for over two weeks. He was shortly before injured in an auto accident, believed accounts his disappearance.

Fred L. Graves is now the Smalley manager.

### GARDE SOLD FOR \$600,000

Alfred Gottesman, of New York City, took over the Garde, New London, Conn., last week, a reported purchase price of \$600,000.

Vitaphone for summer, with the house resuming its former vaudeville policy in September.

The Garde was one of the chain formerly operated by the Arthur S. Erling Enterprises. It closed after the latter went into bankruptcy some months ago.

### Savo's 10 Pan Weeks

Los Angeles, June 5. Jimmy Savo opened a 10 weeks tour for Pantages this week in San Francisco.

Lyons and Lyons made the booking.

# COMMISSION FEES UNLIMITED

## HIGHEST COURT VOIDS N. Y. LAW

**No State Empowered to Fix or Set Fees for Employment Agencies According to U. S. Supreme Court—New York's License Commissioner Fearful Bureau's Wing is Badly Clipped**

### "WIDE OPEN FIELD"

Washington, June 5. Question of price fixing in violation of the 14th Amendment has again reached the U. S. Supreme Court, as was briefly reported last week, with the decision declaring the limitation of employment agency fees by the States to be unconstitutional.

Though recognizing the manner in which the decision leaves open for all manner of skimming as to employment commissions, Justice Sutherland, in handing down the court's opinion, declared that "to urge that extortion, fraud, imposition, discrimination and the like have been practiced to some, or to a great extent in connection with the business under consideration, or that the business is one lending itself peculiarly to such evils, is simply to restate ground already fully considered by the Court. These are grounds for regulation, but not for price fixing, as we have already definitely decided."

As evidence of this definite decision Justice Sutherland refers to the Tyson case, wherein it was ruled the State of New York could not control prices at which theatre tickets could be sold by brokers outside of the regular box offices.

As to methods of regulation to overcome the evils referred to the court makes no recommendations. Justice Sutherland sets down that there is no doubt but that a State has the power to license and regulate the business of employment agencies. Also that it cannot be judged that because an agency does business with the public that it is operated in any way in "the public interest." An employment agency is essentially a broker, an intermediary, the opinion continues, and "while we do not undertake to say that there may not be a deeper concern on the part of the public in the business of employment agency, that business does not differ in substantial character from the business of a real estate broker, ship broker, merchandise broker or ticket broker."

"In the Tyson case, supra, we declared unconstitutional an act of the New York Legislature which sought to fix the price at which theatre tickets should be sold by a ticket broker, and it is not easy to see how, without disregarding that decision, price-fixing legislation in respect of other brokers of like character can be upheld."

As to the status of the 20-odd States with employment agency commissions controlled by law it is pointed out that "generally it is not enforced, in some instances because the State's attorney general had advised that the legislation was unconstitutional. In any event, under all the circumstances, and in the face of prior decision, we do not regard the mere existence in other States of statutory provisions like the one now under review as entitled to persuasive force."

Justice Sanford, in concurring, stated he, too, was unable to dis-

tinguish between this case and the Tyson ticket broker case.

Dissenting  
The dissenting opinion written by Justices Stone, and Brandeis, takes the attitude that "the establishment of reasonable fees in this respect is merely a method of providing that the patrons of the agency shall be required to pay only for the services rendered to them."

Attorneys here see in this decision and those preceding it a definite establishment of the highest court's attitude in reference to price fixing in any guise. It is believed it will stop any further appeals to the court and completely nullify the New York State controlling law embracing the theatrical agents, leaving it open for the collection of any commissions, high or low, that it is possible to secure in any of the various branches of bookings.

**License Bureau Powerless**  
Fear that its wings will be completely clipped to the point where its duties will be less than perfunctory was expressed at the office of the State License Bureau in New York, following dispatches crediting the U. S. Supreme Court with ruling that state laws regulating employment fees are unconstitutional.

Commissioner Quigley said that he would express no opinion publicly until he has had an opportunity to study the decision. He said that as soon as he received a copy he would confer with the corporation counsel.

Mr. Quigley is of the belief that there is some proviso in the decision which will protect his state in the matter of enforcement. He conceded that the U. S. high court's decision is apparently far reaching and calls for a thorough threshing out by "level heads."

If the highest court has decreed all that it is interpreted as ruling in the matter of regulation of fees, then Quigley agreed that the agency business would be an "open field" and that the matter of commission would have to be determined by the agency and the applicant without redress for the employee.

Should the decision be as ironclad as it seems then the bureau will endeavor to find an "out" in whatever provision was said, might be the requirement with the granting of a license that the agent publicly post his fees the same as bathing houses around New York have been required to place their prices on sign boards. Also ticket agencies to display their retail prices for tickets.

Fully 80 per cent of employment and theatrical agencies in the state are within the Greater New York City limits, Mr. Quigley said.

### STATE, J. C., PEEVED

**Keith's Booking Central, Too—State May Go Indie**

The State, Jersey City, may bolt the Keith Agency, and book indie, recently best seat. Although an outside house, the State has been booked by Keith's from its opening some years ago. "It had been figured a show stand for acts angling for Keith routes."

Its position has been precipitated through the Stanley-Fabian acquisition of the Haring and Blumenthal Circuit in New Jersey. Change of ownership brought that circuit's vaude bookings into Keith's. Central, S-F operated and Keith booked, has been competitor to the State. The owners of the latter house are much dissatisfied over Keith booking the competitive bills.

Both State and Central play vaudeville, five acts, on a split week.

### Keith's Band Disbanded

It is understood that the Keith's Boys' Band has disbanded, and that no further effort will be made at this time to keep the juvenile organization afloat.

It had 600 members.

Mosconis Expectant

Los Angeles, June 5. Louis Mosconi is here, laying off for the summer. A new arrival is expected in the family in August.

## FLO BRADY SOCKED GIL WITH GOLF CLUB

**Hubby Had Threatened Her With Gun, She Said—Divorce Suits Pending**

Chicago, June 5.

Informed that a divorce decree was about to be entered against him here in favor of Florence Brady, Gilbert Wells had a local attorney secure a stay until he could appear to make a protest. What is said to have annoyed Wells was the \$100 weekly alimony provision in the proposed divorce grant.

Wells and Miss Brady at one time were in vaudeville as Brady and Wells. Later they split and continued as singles. Besides his vaude work Wells is said to have incomes from two estates. He is the son of Charles G. Wells, deceased millionaire lumberman, and a descendant of the founder of Wells-Fargo Express Co.

Miss Brady, represented by Attorney Ben Ehrlich, had secured indications of a divorce decree from Judge J. J. Sullivan. Her main argument for marital liberty was a charge that Wells threatened her with a gun three years ago, so seriously that she had to sock him with a golf club.

With Wells' attorney asking that the proposed decree be withheld until his client could make appearance to defend himself, Judge Sullivan has consented to grant Wells a hearing June 11.

Lew Lewin, of the Berlin Music office in Chicago, has filed suit for divorce through Attorney Phil R. Davis against Eva Lewin on charges of desertion. Eva claims his bride left him right after the wedding in 1921 without even sharing his bed and board. As long as the marriage wasn't consummated, he argues, why have a wife? He doesn't know where Eva is.

Although Fred McClure, of vaudeville, claims in his suit for divorce against Eva, Matter that she left him and the act to take up relations with another man, he bases his suit only on charges of desertion. The McClures were married in February, 1925, and separated a year later. Fred is represented by Phil Davis.

Fae Drake, producer, has started suit against James L. Drake on charges of desertion. Through Mr. Davis Fae claims her husband had her pawn all her jewelry to keep them presentable, and then blew out when the dough was gone. They were married in December, 1922, and separated three years later.

### Earle, Wash., Keith's

Washington, June 5.

Keith's combination vaudeville policy is to find its home at the Earle, Stanley-Keith owned.

This will displace the present representation policy at the Earle and also give Keith's a Washington house. When recently losing the original Keith's here, the vaude circuit was left without direct theatre representation.

### Loew's Routing 2-Acts

When Ethel Parker hurt her leg recently in Pittsburgh and was forced to retire from the Loew bill, her orchestra continued with Bobby Henshaw forming an impromptu two-act with Cynthia, of Cynthia and Claire, and doubling into the band act. The result was so good that when Marvin Schenck, Loew's booker, caught them last week on the road he decided to continue the arrangement.

The two acts will be jointly routed hereafter.

### Divorcing Coleman Goetz

Detroit, June 5.

Bernice Goetz, soubrette and resident of Detroit, has entered divorce proceedings here against Coleman Goetz, single act.

They were married in Chicago in 1924.

## Kennedy Tells Keith's Bookers Loyalty Will Bring Reward; Kennedy-Murdoch Bosses

### MORRISON'S ALIBIS

**Slips Out Two Ways of Long Beach Speeding Pinch**

Charlie Morrison is developing a rep for alibis unequalled by any other theatrical agent. Charlie is said to be on alibis what Walter Winchell is to gags; he's always asking for another one to store up plenty.

Last week Charlie was pinched in Long Beach, his summer home spot, for speeding. Morrison told the cop he was an honorary police commissioner of Long Beach and asked the officer to look at the P. D. on the front of his car. The cop took a look and said that could also stand for "Polite Dumbbell," and as Charlie wasn't so polite, he would slip him a tic.

That was all right for about 25 per cent, in Elsie Morrison's opinion. But when the New York dailies reported the affair, the stories said Frances White was in the car with him. Elsie started it all over again after that. Charlie explained it wasn't Miss White, as she had been at the benefit for a Long Beach hospital he had run off that same evening. Charlie told his wife who was in the car. When named Elsie had a list that would have filled two buses.

Meanwhile the news of Charlie Morrison having been arrested by the seaside in his own car by a Long Beach cop spread over all Long Beach. Some congratulated the cop and others commiserated with Mr. Morrison.

City officials called up Charlie to inquire if he wanted the cop booted in oil or just broke. Charlie said he thought the cop might have been right and if he would renege on that Frances White statement so that 50 per cent of his alibis would get over anyway, all would be oke with Charlie.

When pinched the young man with the unblemished record had to give bail of \$500. Charlie says that's nothing as it wasn't in cash.

## Jos. Morris and Indecent Dancers Sent to Jail

Thirty days in the workhouse was the sentence imposed on both Catherine Ashland, 27, of 225 Grand street, Jersey City, and Lee Miller, 22, of 215 East 56th street, alleged performers, in Special Sessions, following their conviction of giving a nude dance. Joseph Morris, 64, of 908 Boston road, Bronx, theatrical manager, who staged the dance, was sentenced to the workhouse for four months.

The three defendants were arrested in a raid on a Chinese restaurant at 6 East 23d street on Feb. 15. The police testified that the two women on the direction of Morris were performing a naked dance before an audience of 50 men in a secluded room of the restaurant.

The attorney for Morris pleaded for leniency, stating that his client had previously borne a good reputation in the theatrical business, with which he had been connected for over 30 years. He declared his client had never been in trouble before.

The Justices decided Morris' offense was worse than that of the women.

### RUFUS LE MAIRE DUE BACK

Rufus Le Maire is due in New York this week, after supervising the West Coast "Good News" production with Sam Salvin. The latter, the head of the Lyons & Lyons agency, will return east early in July.

Le Maire's production booking activities with the L-L firm necessitated his earlier return.

In a straight from the shoulder talk to the Keith bookers Friday, Joseph P. Kennedy told the booking men that he was the boss and that they were to take orders from himself and J. J. Murdoch in future.

The new Keith's executive also let it be known that loyal employees who worked for the best interests of the organization would be amply rewarded, all others would be cleaned out and within 30 days, he said.

From Kennedy's talk the booking men learned that he had made a thorough survey and investigation of booking conditions and personalities and was very well informed about inside Keith matters.

Following Kennedy's talk, names of several prominent bookers, believed to be on the unfavorable list, were mentioned freely. Kennedy named no one, but it is no secret that he has complete knowledge of the booking conditions on both Keith's fifth and sixth floors and that several are slated for the ax.

The talk to the bookers followed one along similar lines, given by Kennedy previously to the Keith house managers.

## Female Impersonator, Day, Dodges Indictment

The Grand Jury dismissed a charge of felony assault against Doll Day, female impersonator, arrested several weeks ago on the complaint of Forrest C. Edwards, piano player in Day's act. After listening to the complainant's story and that of detectives, the Grand Jurors decided the evidence was insufficient to warrant an indictment.

According to Edwards' story he quit the act and went to Day's room to get his clothes and also tried to collect \$227 which he claimed the impersonator owed him. A bell hop accompanied the pianist to the room. Day, he said, permitted him to gather his clothes but when he asked for the money the trouble started. Day first requested the bellhop to beat it.

Edwards said that Day struck him over the head with a cane, which stunned him, and then began to beat him with a wire coat hanger. As he fell across the bed, Edwards claimed Day kicked him in the face. The complainant says he sought to protect himself, but that Day stabbed him in the arm with a pair of scissors.

The only thing that saved him from further injury, Edwards claimed, was due to the bellhop who hearing the noise notified the police. An ambulance surgeon treated Edwards while Day was arrested for felonious assault. He was held for the Grand Jury in \$1,000 bail.

Day denied he was the aggressor, but that Edwards first attacked him and tried to mar his features so that it would affect his act.

## Darling's Short Vacation

Upon the day Eddie Darling sailed last week for his summer trip abroad, he was called into Keith's for an interview with Jos. P. Kennedy.

Darling was said to have been informed by Kennedy to cut his contemplated long vacation short enough to be back in New York around July 1.

### NABBED FOR BURGLARY

Los Angeles, June 5. Jimmy Moseley, ex player for several years, was arrested and held in county jail at Santa Ana on a burglary charge.

Moseley is said to have confessed to robbing two homes in that town. His last stage engagement was with the Coast "Sunny" company.

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**CLIFF FRIEND**  
*Lyric by*  
**IRVING CAESAR**

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# A REAL SMASHING-HIT!

Lyric by  
IRVING CEASAR  
All 9 Modto

## You're A Real Sweetheart

FOX-TROT SONG

Music by  
CLIFF FRIEND

It's might-y hard to find a sweet-heart,  
Most ev-'ry-bod-y needs a few friends,  
Some-one who's dif-frent from the rest,  
No one on earth can stand a-lone,  
And when I'm talk-ing of a  
But what we need is tried and  
sweet-heart. I mean some one who'll stand the test, They are so  
true friends - Whom we can call our ver-y own, You are my  
few and far be-tween. They're not like you, here's what I mean  
friend, my pal, what's more. You are the sweet-heart I live for.

**CHORUS**  
When my pals turned me down - You're the one pal I found, - You're a  
real sweet-heart, When my dark-est day came,  
You smiled on just the same, You're a real sweet-heart  
heart Now that I find fate has been kind  
I'll build you a love-nest that's all sil-ver lined, And I'll  
work and I'll slave - For the things that you crave, - You're a  
real sweet-heart. When my heart.

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**AVE., NEW YORK.**

## Keith's Will Book Acts from Own Or Other Agents—Kills Collusion

The Keith booking floors are not to be thrown open to independent agents, but the office will not confine its bookings to acts only represented by Keith's franchised agents. This is interpreted to mean that when the Keith bookers want to do business with an act it will negotiate through its accredited representative, regardless of whether he holds a Keith franchise or not.

If a Keith agent can deliver the act, well and good, but if the act is tied up to a personal contract with an outside manager or agent, the office will not cease to dicker.

This is an entire about face by Keith's. The former method was to bring pressure to bear on an act, either to book direct or to pick a Keith agent, to represent it while it was playing the time.

That procedure was found to result in collusion between outside agents and Keith representatives. The independent agent would split commissions with the office agent, innocent enough on the surface, but when the same Keith agent had an act on his hands waiting for a salary to be set, or was playing the "showing" houses for apples, the

Keith agent found he could make more commission by having his independent ally book it on the outside, or raise the salary on the inside, to pay for the double commission and other things.

## Poli Disputes Price But May Sell Circuit

New Haven, June 5. S. Z. Poli characterizes Variety's report that he might sell his circuit to William Fox for \$10,000,000 as unauthorized. He states that figure is too low for the 20 Poli theatres.

Asked whether or not his circuit is for sale, he hedged a bit, but intimated he might sell to "certain interests." Those "interests" may be Keith's or Fox. It is said that Keith representatives, on behalf of Jos. P. Kennedy, interviewed Poli last week.

Mr. Poli added that his attorneys are still dickering with the Max Shoolman group of Boston for the purchase of the circuit or a settlement of the option forfeit posted by Shoolman.

## JUDGMENTS

Con Conrad, Inc.; Production Enterprises, Inc.; \$5,097.  
Con Conrad; Same; Same.  
Theodore and Paul Prisman; C. B. Bretzfelder et al., exrs.; \$2,334.  
Exposition & Film Furniture Studios, Inc.; Albert Mosfield, Inc.; \$330.  
Marc Lachmann; Carnegie Hall, Inc.; \$324.

Tyrell with L. & L., N. Y.  
Phil Tyrell, with William Morris in Chicago, joins Lyons & Lyons agency in New York this week to take charge of picture house bookings.  
Tyrell succeeds Jerry Cargill, who becomes an independent agent.



**KOEHLER and EDITH**  
WORLD'S FOREMOST ROLLER SKATERS  
Booked Solid Public Circuit  
Week of June 16-22  
WORTH, FORT WORTH  
Week of June 23-29  
TEXAS, SAN ANTONIO  
Direction:  
Henry H. Dagand 1410 Broadway  
Wm. Morris 1560 Broadway  
New York City New York City

## Attention— MANAGERS AND BOOKERS

An act which will be a sensation on Broadway, known as **GRAHAM S. MACK**. New York critics acclaim this act as one of the greatest dancing acts that the public has ever seen, also one of the most difficult acts ever attempted on vaudeville stage. Today's press reads that the act of **GRAHAM S. MACK** will not only be a sensation on Broadway, but will be a hit any place vaudeville predominates. This act was discovered and booked by Tim O'Donnell of the Pat Casey Agency. Residence of artist, Bradhurst 324.  
MANAGERS AND BOOKERS,  
SEE THIS ACT

**FRANK MITCHELL**  
and  
**JACK DURANT**  
Direction WM. MORRIS  
Thanks to FANCHON AND MARCO

## Keith's Music Director

Milton Schwartzwald, composer and conductor, has been made general music director for the Keith circuit.

This is a Joseph P. Kennedy appointment and in line with an intensive program to bolster the circuit.

This story is boxed, as it's probably of some interest to acts.

## Beach Resorts Use Film-Dancing, Cutting Out Vaude

Proposed restoration of beach vaudeville has flopped at the go off with pictures and dancing in again at the various open air music halls that had attempted a comeback for the talking shows.

Demings, North Beach, L. I., threw up the sponge on the stage shows after two weeks. The Casino, South Beach S. L. will also discontinue vaude after this week, with several out-of-town spots having notified bookers to discontinue shows.

The vaude flop at the beach resorts is said to be due to the inability of the beach resort operators to interest both resident patrons and visitors to the small admission fee nick, because of the stage show. Some tried as low as a 10c gate, but couldn't meet expenses on the cheapest kind of bills.

Some of the out-of-town spots that have tried vaudeville will experiment with small and inexpensive floor shows as a substitute.

## Tab Balks at Orpheum's High Theatre Expenses

Chicago, June 5. With the McCall-Bridge musical comedy stock players at the Tower ready to close within a few weeks, the Orpheum Circuit is anxious to effect a new working agreement and keep the players in. The house was a flop with Orpheum vaude and pictures.

As yet neither the house nor players have come into profit, and the McCall-Bridge company is reported dissatisfied with the Orpheum method of operation. Weekly nut of the house as handled by the Orpheum is almost \$11,000, and grosses have been the same.

The McCall company is willing to show the Orpheum how to operate the house for less money, and will stick it such a cut in expenses is made.

Present working agreement calls for deduction of the players' weekly cost from the gross first, then deduction by the Orpheum Circuit of house costs. All above that was to have been split 50-50, but so far that arrangement hasn't been utilized.

Another McCall-Bridge company, at the Woods two weeks, closed Saturday because of poor biz.

## BIRTHS

Mr. and Mrs. Morris Hellman, son, in Chicago, May 28. Father manages Reelcraft Film exchange there.

Mr. and Mrs. Gradwell L. Sears, son, at Jackson Park Hospital, Chicago, May 19. Father is Chicago manager for First National.

Mr. and Mrs. "Red" Nichols, May 31, in New York, daughter. Mother is ex-"Vanities" chorister; father is recording bandmaster.

Mr. and Mrs. William Brennan, daughter, New York, May 28. Father is in the box office of the Apollo. Mr. and Mrs. Willie Kuriz, at Tuckahoe, N. Y., June 2, daughter. Father is treasurer of the Criterion, New York. Second child.

Mr. and Mrs. Howard E. Signor, daughter, June 2, at California Lutheran Hospital, Los Angeles. Father is a press agent on the coast.

Mr. and Mrs. Christian Timmer, at the Sisters Hospital, Los Angeles, June 4, son. Parents are musicians.

Snell and Vernon Back

San Francisco, June 5. Snell and Vernon, aerial act, returned May 31 after playing the Williamson Circuit in Australia.

## MILES MEETING

Stockholders of Oriental, in Receivership, Appoint Board of 3

Detroit, June 5. A stockholders' meeting, called by Charles H. Miles, whose Oriental theatre is now in the hands of receivers, was held last week, with no immediate developments resulting. A board of three was appointed, including John Freeman, for stockholders; J. C. Wodetsky, manager of the Oriental, for the receivers (Union Trust Co.), and Miles, for his personal interests.

Miles is in the midst of an effort to regain his theatre and property, which went into receivership two weeks ago upon default of payment of interest on a \$2,500,000 bond issue underwritten by the American Bond & Mortgage Co. Meanwhile the receiver is seeking to lease the house. Reports naming Keith's as a possibility still persist. That circuit is at present without an outlet for its vaudeville in Detroit.

## Money Maker Goes Out

San Francisco, June 5. American, San Jose, is being closed by the National Theatres Syndicate on account of poor business. Two weeks' notice has been given the musical comedy company current, as well as to stage hands, musicians and other employees. Until recently the American was one of the big money makers on the circuit.

## Houses Closing

The Lyric, Hackensack, N. J., Stanley-Fabian Keith booked house, closed last Saturday. The closing leaves Hackensack without vaude representation of any sort through the S-F chain operating the trio of theatres in town and with both Oritana and Eureka playing straight pictures.

## CLARA HOWARD

### OMAHA "BEE-NEWS"

ORPHEUM—The Orpheum bill, opening Sunday afternoon, is replete with hilarious nonsense, clever repartee, good dancing, good singing.  
Clara Howard is the big hit of the bill. A wonderful mimic, a beautiful singer and exceedingly easy to look at, she kept her hearers and watchers in a gale of laughter. Her changes of costume aroused considerable speculation; the costumes were beautiful. Miss Howard will make any vaudeville bill go over.—M. M. M.

K. A. O. N. V. A.  
A. F. M. P. T. C.  
ORPHEUM CIRCUIT

## CARLENA DIAMOND

(DANCING HARPIST SUPREME)  
Doing the Harp Dancing Specialty as Originated by Her Dad, Charlie Diamond

## VALE AND STEWART YES! WE DANCE

Direction of LYONS and LYONS  
P. S.—Regards to MAX TURNER

## BABE MORRIS

Tap Dancer Supreme

MILTON BRONSON  
America's Foremost Singer and Fastest Russian Dancer.  
Direction of HARRY PEARL

## After Proctor's 15 Houses for Keith's

F. F. Proctor is reported listening to overtures from Jos. P. Kennedy of Keith's for the purchase of the 15 Proctor vaudeville theatres.

It is said to be a deal for Keith's. If consummated, the Proctor chain, all located in New York and New Jersey, will be added to the Keith circuit.

At present Keith's books the Proctor houses. E. F. Albee, former executive head of Keith's, is reported to hold a 25 per cent interest in them.



## ROScoe AILS

Announces the grand opening May 28th of his beautiful summer resort, Artist Isle. Beautiful, spacious, log bungalows, thoroughly modern, lavatories and baths in every bungalow. Bathing beach, fishing, boating, golfing.  
Ten minutes from Amusement Park.  
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Featured with "Radio Fancies"  
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SONGS AND DANCES  
**PEARL TWINS**  
Playing West Coast Theatres  
With Thanks to Fanchon and Marco

THOSE VERSATILE DANCERS  
**MURIEL AND FISHER**  
Foremost Exponents of the Bowery Dance—Featured in 'Parisian Frolics'

An "Idea" of Fanchon and Marco  
**ROY CUMMINGS**  
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## A SURE-FIRE HEADLINE ATTRACTION

Featured in Fanchon and Marco's "Bathub Idea"  
**LUCILLE 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

THE MEMPHIS COLLEGIANS  
That Sweet Band from the South  
Headlining Fanchon Circuit  
Direction of ESTELLA GREEN

**EARL FAGAN ORCHESTRA**  
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# HERE IT IS—

WE GOT IT—THE SONG YOU'VE BEEN LOOKING FOR—

*Greatest Comedy Song Written in Years*

ORCHESTRA-

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IN

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KEYS—

WRITE

WIRE

OR

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ALL KINDS

OF

VERSIONS

ARTIST COPY

That's My Weakness Now

by  
BUD GREEN  
and SAM. H. STEPT

VOICE

Love, Love, Love, Love, What did ya do to me? The things I  
Love, Love, Love, Love, Gee! but I'm glad I fell Just think of

nev-er missed, Are things I can't re-sist Love, Love, Love, Love, Is-n't it plain to  
what I missed, By nev-er be-ing kissed Love, Love, Love, Love, Could-n't re-sist your

see? I just had a change of heart What can it be?  
spell Guess you know the reas-on now Well, can't you, tell?

CHORUS

Shes got eyes of blue, I nev-er cared for eyes of blue, But shes got  
She talks ba-by talk, I nev-er cared for ba-by talk, But she talks

eyes of blue, And That's My Weak-ness Now, Shes got dim-pled cheeks  
ba-by talk, She likes 'gage-ment rings

I nev-er cared for dim-pled cheeks, But shes got dim-pled cheeks, And That's My Weakness Now, Oh  
I nev-er liked en-gage-ment rings, But she likes gage-ment rings, Oh

my Oh! me Oh! I, should be good, I 'would be good but  
yes Oh! yes And we're head-in' for the par-son's door I

gee She likes to bill and coo, I nev-er liked to  
guess She likes a fam-i-ly, I nev-er liked a

bill and coo, But she likes to bill and coo, And That's My Weakness Now. Now.  
fam-i-ly, But she likes a fam-i-ly.

EXTRA

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 (THAT'S JUST MY WAY OF)  
**FORGETTING YOU**  
 by B. G. De SYLVA - LEW BROWN & RAY HENDERSON

STRONG- FOX TROT BALLAD  
**WITHOUT YOU  
 SWEETHEART**  
 by B. G. De SYLVA - LEW BROWN & RAY HENDERSON

ANOTHER ERNO RAPEE MELODY  
**ANGELA MIA**  
 (MY ANGEL)  
 LYRIC BY LEW POLLACK

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**SHE'S A HOME GIRL**  
 by B. G. De SYLVA - LEW BROWN & RAY HENDERSON

SURE FIRE COMEDY SONG  
**I HOPE I DON'T  
 MEET MOLLY**  
 (ON THE DAY I MARRY FLO)  
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**I'M WALKING BETWEEN  
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A MODERN NOVELTY SONG  
**WHEN I TIP TIP TOE UP A  
 TUCK TUCK TUCKY LANE**  
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SENSATIONAL INTERNATIONAL OVERNIGHT HIT !!  
**C.O.N.S.T.A.N.T.I.N.O.P.L.E.**  
 by HARRY CARLETON

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## PRODUCERS WAITING

Expect Change in Keith's \$1,000 Limit for Flash Acts

Producers are holding back on big production acts for next season until a possible readjustment of the prevailing \$1,000 weekly maximum set by the Keith Agency is tilted. Many of the better known producers figure it will be when the current reorganization is gradually accomplished.

Other producers are scrambling for outlets elsewhere, forgetting Keith's until a better break shows up in that direction.

### Hart's Commission Claim

Max Hart deems himself entitled to \$4,700 commission on Gene Austin's Victor recording contract. It is 10 per cent of the \$47,000 Austin allegedly earned on his renewal with Victor.

Austin contends Hart rendered no services on the renewal.

## NEW HOTEL ANNAPOLIS



Washington, D. C.  
Single, \$17.50  
Double, \$28.00  
11-12 and H Sts.  
in the Heart of  
Theatre District

### HARRY Q.

# MILLS

### ORGANIST

Warner Bros. Theatre, Hollywood

### RAY

# LUBIN

JUST A GOOD BOY GONE BAD  
Playing consecutively for Fanchon  
and Marco  
With thanks to Gene Morgan and  
Harry Wahlen

## NEW ACTS

Dave Bernie and his orchestra of 12 men and a girl have been booked by Charley Allen for Keith vaude around New York, starting this week.

Charles Purcell and the three Gibson girls from "Hit the Deck" open for Keith's in Chicago June 11.

Lulu McConnell and company in scenes from "Peggy-Ann," musical of a few seasons ago, have been given a Keith route through the Benthams office.

For the second and final time, Maurice Downey and Pete Pitzer have dissolved partnership. Pitzer is doing an act with a woman as Dallas and Joyce.

Dwan Sisters have shelved their two-act and joined Alex Gerber's "Gaieties."

Baby DeLeon, colored child entertainer, who has appeared at the Cotton Club, has gone into vaude with a band.

"Ship Ahoy," with De Marr and Lester, produced by Sam Shannon, "College Flirt," by Kelsian, produced by Eddie Keller.

Harriet Towne has rejoined her old vaude partner, Art Frank.

### Three Keith's Closing

Three more Greater New York Keith houses will put up the shutters for summer at the end of the week, the list including Riverside, New York city; Orpheum and Bushwick, Brooklyn.

### PASHA AFTER ARABIAN ACTS

Hassey Pasha, manager and producer of Arabian Troupes, will visit his home in Morocco, sailing June 2 on the "America." It will be his first visit home in 12 years.

Pasha has a Pantages agency franchise. He is going abroad to select material and novelty acts for the Pan Circuit. Upon his return he will open an office in the Times Square district.

## LOEW'S FILLING LAY-OFFS

Five Houses Closing for Summer—Only 1½ Weeks Open

Loew's Buffalo and the Aldine, Pittsburgh, are dropping off the present Loew vaude tour.

There are now five houses closed or closing for the summer. The five-week layoff will be filled within the next couple of weeks and there will be only a week and a half of open time on the circuit over the summer.

J. H. Lubin and Marvin Schenck are now re-routing the bills to eliminate the lay offs.

## ILL AND INJURED

Mildred Campbell (with Will H. Ward in vaude) is recuperating at Atlantic City, following an operation for appendicitis.

Mrs. William Roche, wife of Col. Bill Roche, manager Harris and Selwyn theatres, Chicago, seriously ill in Garfield hospital.

Polly Moran has recovered from an illness of polio and influenza, and has been ordered to rest 10 days before reporting back to the M-G studio.

Arthur Schoenstadt, Schoenstadt theatres, Chicago, convalescing in Michael Reese hospital from an operation.

Mrs. Vern Chappell, with the M. J. Lapp shows, seriously ill at the Ansonia (Conn.) hospital.

Mrs. Fred H. Russell (Jeanne Vaughn) severely injured in the wreck of the Atlantic City bus at Hammonton, N. J., May 13, is in the West Jersey hospital.

Jack Quilly (Nat Rees shows) is in the Stamford, Conn., hospital with a broken jaw received while unloading show.

Alice May (Mrs. Samuel L.) Tuck has recovered from an operation for appendicitis in Chicago. She has returned to her New York home.

Norman Carroll, manager Carroll's "Vanities," is recovering from an operation for appendicitis.

Mayhew and Claire cancelled first half at the Woodrow, Brooklyn, through illness of Mazie Claire. Frank and Burt substituted.

Harvey Karels, dancer, in a Fanchon and Marco "Idea," on the coast, stricken with appendicitis while at San Jose, and forced to retire from cast.

### GEO. SIDNEY APPENDICITIS

Philadelphia, June 5.  
For the second week in succession the Earle was forced to change its feature act on short notice. Last week, due to the illness of Corinne Sales, of Dooley and Sales, the Stanley Company substituted Bert Wheeler. First announcements had him playing only the first half, but he remained all week.

This week George Sidney was billed as headliner. A last-minute change was made when news came that Sidney was ill with appendicitis in Baltimore. Robert Warwick in a dramatic sketch replaced him.

### Keith's Cutting One Act

Keith houses around New York playing vaudefilms will have the vaude part of the bill cut one act as a retrenchment move during the summer months.

# TINSEL METAL CLOTH

### FOR DROPS

36 in. wide at 75¢ a yd. and up  
A full line of gold and silver brocade, metal cloth and silver trimmings, rhinestones, spangles, tights, opera hose, etc., etc., for stage costumes. Samples on request.  
**J. J. Wylie & Bros., Inc.**  
(Successors to Stegman & Weil)  
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## INCORPORATIONS

### NEW YORK

Buck Jones Corp., Manhattan, producing motion pictures; \$100,000; Buck Jones, Donald McElwaine, Murry W. Garson. Filed by Samuel R. Galsing, 551 Fifth ave., New York.

Rhine-Nathan Productions, Inc., Manhattan, manager of theatres, general vaude business; 300 shares no par value; Jed P. Shaw, Marie Nathan, Leonard Ide, James J. Smith, Robert A. Osbourne, 160 Broadway, New York.

Laurel Productions, Inc., Manhattan, theatre proprietors; \$10,000; James G. Freede, Aaron Scherwin, William Behrman. Filed by James J. Wilson, 217 Broadway, New York.

Briny, Inc., Brooklyn, conduct amusement places, play grounds; 200 shares no par value; Nathan Marks, Lloyd B. Kanter, Frank E. Bellmore. Filed by Lewis Marks & Kanter, 60 Court st., Brooklyn.

Great Power Productions, Inc., Manhattan, manager theatres; \$25,000; George J. Jells, Myron C. Fagan, Frances K. Mullin. Filed by Abraham Greenberg, 51 East 42d st., Manhattan.

The Lenox Hill Players, Inc., Manhattan, manufacturing theatre costumes, moving pictures; \$20,000; Louis J. Lottner, Achille E. Marcus, Mary W. Hallett. Filed by Harold J. Blackman, 140 Nassau st., Manhattan.

Leahue Film Corp., New York, motion pictures, plays, musical compositions; 200 shares no par value; Jack Cosulich, Louis T. Rodgers, Benjamin P. Rodgers. Filed by Jenks & Rodgers, 32 Broadway, New York.

The Cunnion Corp., Brooklyn, manage theatres, operate motion picture films, cameras; 500 shares no par value; John J. Cunnion, Edward J. Cahill, Abigail. Filed by Bergen & Frodergast, 50 Broad st., New York.

Milestie Theatrical Circuit, Inc., New York, manage theatrical circuit; 1,000 shares, 500 shares class A no par value; 1,000 shares class B no par value; David C. Myers, Jacob Goldner, Joseph J. Myers. Filed by Joseph J. Myers, 152 West 43d st., New York.

Over The Wire, Inc., Manhattan, manage theatres, theatrical productions; 200 shares no par value; George A. North, Cornelia E. North, Osborn F. Bruce. Filed by George A. North, 1480 Broadway, New York.

## TRADOS AND AGNEW FOR F-M

Los Angeles, June 5.

Bob Agnew and the Trados Twins have been signed by Fanchon and Marco for West Coast Theatres, each act to play 12 weeks on the route.

Agnew will do songs and talk, with the Trados opening June 22. Lyons and Lyons arranged both bookings.

## 3 HOUSES IN WESTWOOD

N. J. Town of 5,000 Population—2,200-Seater Building

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## STRAND

(Talker)

(NEW YORK)

New York, June 2.

After stage units for five weeks, the Strand went to the movies with "Warner's" Vitaphone talkers, leading off with "Tenderloin" (W. B.). Feature previously played up Broadway. Warner's for \$2 at the finish of a warm Saturday's second show the lower floor was three-quarters and the balcony about half filled. Abundant applause at the end of the screen leader.

No mistaking the interest manifested by the house in the dialog. The audience gave it serious attention, laughing where the lines built for comedy and without attempts to ridicule the mechanical innovation. Other than the Roxy, the Strand was wired for talkers and will get all the Vitaphone feature length product after it has played twice daily at Warner's.

A problem evidently has not realized lays in the selection of Vitaphone shorts for contrast with the feature and brief presentation of stage items. This week Arthur Ball, tenor, and Ruth Watson, mezzo soprano, are on the stage, just ahead of the main film in a pretty garden set for two numbers. Basically they would appear all right for five minutes, but following Marion Talley and Gigli's Vita operatic singing there was too much singing early in the evening. The screen and stage vocalizing. This hurt the stage bit and also slowed up the entire running order, besides which the Metropolitan Opera Company's entertainment in their canned duet from "Lucia de Lammermoor," overlong anyway.

House would have done better to have taken the Talley Gigli 10 minutes for a split of two five-minute comedy subjects. They still want to laugh in picture theatres. The way the Strand's new policy is laid out the Vita shorts are about the only chance to giggle, other than what the celluloid feature may hold. If it's true that good talkers will be a surefire entertainment, it is a fact that there's nothing quite so dull as an uninteresting sound-screen subject, and this especially applies to talking shorts. Conversation should have already proved this through some of the 30 and 40-minute programs Warner's has put together preceding its \$2 features up to the main attraction.

With its new policy, practically a throwback to the original program scheme in routine, the Strand show ran just two minutes shy of two hours including the stage items, wait to let the house change over.

Dreda's "Souvenir" filled the overture niche as a special arrangement by Willy Stahl. The orchestra and trio of first violinists in the pit before the players, accompanied solely by the organ. Auditorium was dark with three front balcony bulb spots picking out musicians as each took his turn, with the lamps presumably worked by remote control.

Following this came the operatic names and thence the news weekly. Magazine gave International all the best of it with five clips, Fox one, and the whole had to use a few winter scenes and a few clips to spread itself to 10 minutes. No hot news in any of the shots.

After this the eye-soothing garden set for the "Tenderloin" of a full minute and then "Tenderloin" for 81 minutes. Feature is using but two talking sequences here—when Dolores Costello is being cross-examined by the boys and at the finish as Miss Costello, Conrad Nagel, and his two script pals gather around a piano to sing "Sweet Adeline."

Amplification seemed unnecessarily loud on the orchestral accompaniment, but had the right volume for the conversation, perhaps a matter of personal adjustment minus flexibility which the technicians will have to overcome.

Outstanding in this picture is the effect attained at the end of the verbal cross-examination when the male voices hurling questions at the girl die away to blend with the orchestra as it resumes and swells to again take up the "Tenderloin" piece of work bound to be much copied in future releases. *Sid.*

## STATE

(BOSTON)

Boston, June 2.

The summer plans for this 4,600-seater indicate a willingness to spend plenty if necessary to build business during June, July and August.

This week's bill for a starter featured Harry Fox and Beatrice Curtis, the Violet Fox's flapper jazz band and "The Ritz." Fox never did succeed in cutting into business as heretofore, and it looks like a brisk week for the State. Fox opened his act so cold it felt like a plant for subsequent comedy, and the house didn't care so much for either Harry or the act until he finally stopped the comedy and brought laughs from the musicians in the pit and nobody else. He closed strong, although his chorus of old women did not click as strong as heretofore, possibly be-

cause one or two were a bit pathetic in some of their routine.

The Joy girl jazz band scored instantly, and the orchestra to be no limit to the possibilities of this peppy little group, each doing a specialty. The "Buggy Ride" bit should be developed as a full comedy act in mind. The reworking of this act for Boston would mean a heavy draw, and it was pegged by local bookers here as a natural.

Bitter criticism is being heaped steadily as the State organist, and at present he is undeniably rates as the second best organist in this section of the country for theatre work. Arthur Martel, at the Metropolitan, has the outstanding following of New England, and Lloyd Del Castello is now occupied mainly in his school work. Peterson's routine have improved greatly as regards the material provided for the song plugs, the New York office having apparently at last taken the State was not the organist, but the droll he was given to play for the song publishers.

Libbey.

## WISCONSIN

(MILWAUKEE)

Milwaukee, May 31.

"News Nifties," a revamped idea of the newspaper drop stage presentation with monthly magazine articles covers as the scheme, furnished the background of the Wisconsin stage show this week. Lay-out fast and clever and back to the stage hit hold Edward Welsfeld, when he opened the Wisconsin stage band idea.

Opening shows the magazine covers on display with the band inside a box effect. Eight Bert dancers open with the band giving way to Jack Redmond, new stock tenor. Pleasing voice and nifty personal. Two newboys, plugging the "News," afternoon sheet, bring on Dave Schuler, m. c., and distribute a paper to each musician. In a fake head-on collision, the band and Schuler collaborate in singing "There Ought to be a Law Against That." The musicians are good as musicians, but as singers fell flat.

Charles Bennington, peg legged dancer, opens the vaude with his 10 newboys' harmonica band. Went big and Bennington took plenty more with his peg leg dance. Richmond gets another break in "Laugh, Clown, Laugh," the back drop lifting for a flash view of a scene from a night club with a toe dancer first and Redmond singing, putting over the patter of the song.

Three Chinese, two men and a girl, billed as the Ling Tao Trio, did song, piano, banjo and uke playing with some juggling. A neat act.

Phelps Twins are cute girls with good voices and a chorus routine of dancing that is passable. Schuler plays the piano with "Polka" as his score. Bennington with his gang returns for the peg leg dance, all taking part and they melt into the finale which brings on the dancers and Redmond singing. Art Richter is there with the usual organ solo which, though pleasing, is beginning to become monotonous. Richter should dig some new tunes in his bag of tricks. He's a classy organist and is as popular at the house as the stage band gang.

Shorts "Harold Teen" as the feature complete the bill. Audience got plenty of laughs from the cartoon film. *Israel.*

## STATE

(WIRED)

(MINNEAPOLIS)

Minneapolis, May 30.

An inexpensive but effective orchestra presentation of "Good News" was the high light, aside from the feature photoplay, "Laugh, Clown, Laugh," on this week's first-rate State program. During the musical comedy medley by the fine 16-piece orchestra under W. V. Nelson, the orchestra and the musicians contributed such specialties as brief snatches of songs and solo bits. The orchestra as a whole, in the pit, sang some of the more popular songs of the day. Two young girls, blonde and brunette, did a brief dance to "Variety Drag." One of the girls was attired in tight-fitting collegiate trousers, and the other wore a nifty short skirt of a style that would be spotted by a college fapper. This presentation, which probably cost the house more than \$100 (estimated salary for the girls), went over big. The house had on the stage four Nightingales, nice looking young women in blue and white uniforms of popular numbers scored heavily. Artistic setting provided.

The two Vita contributions were art. The first was "The Girl in the Green" and the second was "The Girl in the Green" in a comedy skit. "The latter the better liked."

Larry Goldberg's organ recital consisted of a medley of Southern songs that the orchestra played on the screen. Also International News.

Feature, "Laugh, Clown, Laugh" (M-G-M), met with almost unanimous approval. Business not so forte.

## STRAND

(VANCOUVER)

Vancouver, B. C., May 30.

"This house, one of the key theatres of town, is getting by, in spite of the big slump. It is the only one of the town that has not closed. Fanchon and Marco presentations and they have clicked. After a few weeks they caught on."

Jackie Souders is m. c. of and has a good voice. In this town as a m. c. Has excellent stage presence and does not overdo his stuff, which is a made-to-order diet for the home fans. Although not of the town type, Souders makes his announcements in good, clean-cut style, besides playing a mean trombone for good measure. An aggregation of 14 picked men of the town comprise Souders' band. He has been at this house, affiliated with the Canadian-Famous Players group, for eight months.

Fanchon and Marco's "Pep-Bits," by Eddie Miller, Ted Marks and Gwen Evans and Girls, are the bulk of the stage show. Bailey and Barnum do some clever work with songs and comedy, while Ted Marks plays the piano and Ted Marks looks like good material. His whistling number went big.

Gwen Evans is a Fanchon and Marco standby. The girls in the act do some fine ensemble work, while a few good specialty numbers are also offered.

## PARAMOUNT

("Sunny Skies" Unit)

(NEW YORK)

New York, June 2.

"That rare picture house stage combination, good show and good picture, here this week. At the first performance at 12:30 today, the stage show was very strong, handled by Paul Ash in his first tryout run here. Its time may be cut a bit later, but where didn't come out, for there are no holes in the performance."

If the Paramount doesn't do business for the week with this combo then there ain't no justice for the film exhibitors.

An underworld picture, "The Dragnet" (Par) will make trade anywhere, it has so much in it of its kind, including the cops. While the stage bit, the three show stoppers besides Ash.

Ash led himself out just a little today with Helen Kane. He still clings to the idea that when on the stage, after introducing them and there is no doubt this is helpful to the performers. Ash seems set with the house. It was capacity downstairs and in the balcony at noon. He can cut loose some if he wants to. House may like it now that they know Ash better, after he has been in the house for possibly through the advertising and publicity on his Broadway advent, that he was a one-man show doing or playing everywhere.

The short "Sunny Skies" Public Unit are Joe Termini, Maurice Colleau and Miss Kane. If there has been superior work in the picture, entertainment yet produced in a picture, house than "Sunny Skies" it should be mentioned. Certainly it cannot be recalled. This little 45-minute miniature, with the class as high in pure amusement.

Mr. Oscar set his show with extreme expertise. He had the Pedro Ruiz 12 piece orchestra, which is generally better than the first week, and good people to work with. His one bit of production for Willie Robyn singing "Laugh, Clown, Laugh" was enough to get the house going. He had given to the entire affair, that thinking attesting itself at the start, midway and at the finale.

Joe Termini with his lay violin playing and not speaking had the house before he was through his first number. They got his kidding and his playing also, that continuing into his guitar work, with Termini's comedy strong all of the way. There isn't much question but that the Public bunch, always watching the first show of the week, here must be impressed with the value of comedy in these stage shows.

Miss Kane, made at the Palace, is a cute youngster with a creative style of dancing. She is every one has an excellent straight in Ash but the girl wins on her own. The more special numbers given to her the bigger she will grow. She is the third star at the Paramount. Evidently Miss Kane has been held for a run with Ash, out of her original unit. Looks like a real find if handled properly for the Broadway production she is going with next season.

Maurice Colleau was an acrobatic sensation. He was a superb dancing comedian who held him up but when he did the double somersault from the floor without a board the audience wanted to take him home. He was a real find for the Broadway production she is going with next season. He is about the second around New York who ever did the double somersault from the floor. He does it much better than the other two. He turns swiftly and landing cleanly. His method appears to minimize the danger of this extraordinary feat. In his act, he has a very sharp, making their execution very attractive. A big act

for any picture house, though a single acrobatic turn.

A female impersonator doing better stuff is George Hayes, looking nice and trim as a girl, moving his wig for further applause and needing the unwavering for it.

Ash led the orchestra through two well played songs, "Sunshine" and a Victor Herbert medley. Ash mentioned an Erno Rapee composition and his own brass solo as Will Hays but he's not the "oat" Norwood musician. Other brass players were given individual chances and the brasses were well led by Ash, who also held them not to bring out the strings. It made for better team work. The drummer had a big inning through the xylophones. Ash is whipping in this orchestra and he'll make it count.

A Paramount return is Jesse Crawford at the organ and he put over a woe of a program alone. Was Crawford a change during the show. Mr. Crawford did a prolonged bit to bring out the total range of the instrument. During it he imitated an entire orchestra, on by one. It is a masterly piece of organ playing. Then just to be nice, probably Mr. Crawford played, throwing the lyric upon the screen. William Donaghy's new song for the newest music publishing Donaghy firm, "Just Like a Melody Out of the Sky," and that was over. So Jesse must have had a pleasant surprise. But Jesse has best be a bit careful with that organ, for he shows what a mighty musical thing it is in a theatre. The chances are the Crawford could lead and agreeably supplant the house pit orchestra even up to the Roxy limit of 92, minus those let out lately up there.

Educational short called "Black Sands" was a perfect waste of useless padding. All the short could do was to let one see the stage show run up on the screen, keeping doing it again and again. Very tiresome, but might be a scenic for Jumpoff, Ariz.

News weekly, Paramount, with some scenic, the latter, flares. Hawaiian flares included, Newsworld broke into the overture.

Show must have run two hours and 30 minutes for performance. Dandy all-around bill.

## LOEW'S STATE

(LOS ANGELES)

Los Angeles, June 1.

As an apt illustration of the relation that lies between the picture and picture houses today, Roscoe (Fatty) Arbuckle serves as a potent example. The once foremost lumina in the ranks of the comedians, kings looks, works and generally appears at least 100 per cent. better in front of a stage band than he ever did on vaude planks.

Arbuckle's recent foray around the world has sharpened a good many edges around his work. His style is smoother, his knack of making a man and a manish mood an ingratiating personality to put it over. In picking Arbuckle as a bet, neither West Coast Theatres Circuit nor Fanchon and Marco went wrong in their selection. Despite an underlying current of antipathy still existing against Fatty, mostly propagated by radical dance clubs and reform clubs, Arbuckle is going to click strong with movie house patrons, and before he is through on the Coast he will prove it all the way. His debut at the Loew's State was a thing of a reception met his initial bow.

Fanchon and Marco provided a suitable surounding for Fatty. The idea was collegiate, and even if somewhat inconsistent in spots, okay in toto and acceptable entertainment. Flash set, splendidors in the colors, bright and sparkling dolls who showed more than mechanical ability. They are the "San Francisco, Senior Beauties" and the pick of "beast" chorus girls. The buck routine on their toes was something that drew centered attention.

The stage band, swung by Benny Rubin's band, made few melodious moments with a zippy arrangement of college medleys. Jack Kates, eccentric footwork chap, recently came out here from the east. He clicked strong with the house. Kates does some vocals that are not so forte, but doesn't interfere with his other work. Good enough to play around a couple of times on the wheel.

Neat sight and sound number was led by Murray Peck, songologist, with a color pipe. The girls caught the eye by their smoothness and free and easy routines. Jack Joyce, monoped, impressed with his work and was accepted graciously. Maurice Colleau, a dancer, was a real find. He is about the second around New York who ever did the double somersault from the floor. He does it much better than the other two. He turns swiftly and landing cleanly. His method appears to minimize the danger of this extraordinary feat. In his act, he has a very sharp, making their execution very attractive. A big act

## LOOP THEATRES

(CHICAGO)

Chicago, May 24.

ORLEANS (Unit)—This is Jack Laughlin's second production for the special eight weeks' "Public Route." It hasn't the talent or spirit of the first. Mark Fisher, who followed Paul Ash, is out with influenza, and Al Kvale has been brought in from the Northside. Though a good dancer, Ash and is a local fap's delight. He brought a heavy delegation of juvenile trade throughout the week.

Unit set is typical, a rather hazy conception of the North Pole with a large gold dirigible in the background. A slow start is made by the orchestra. In aviation acts, doing an ordinary military drill, Sanna and Wallace, best act in the unit, were spotted first and drew genuine applause. The unit is an adagio team of above average talents. Ginger Rogers followed with two "make" songs directed at Kvale. Carl Laga, a regular, has spent about months of the year while the ballet paraded in seasonal costumes. If there has been spent previously in the "Public Route" policy, an attractive show bit. Walt Nilsson, unicycle comic, was more unicycle than comic. Three Bennett Brothers, dressed in a variety of thespian line of colleagues, are trick acts of little merit. They closed the specialties with a thud. Finale was epic ensemble, the ballet fluttering good-bye from the dirigible cabin.

Brought in from the B. & K. neighborhood, Preston Sellers revived Henri Kates' "Public Route" policy, munitly singing for his organ solo. Vociferous shouting from the customers indicated they prefer singing to listening to the orchestra. An (M-G) feature and almost capacity business when caught.

Also a B. & K. public house and the largest in the city. Public units originating in New York play here first, then go to the Uptown and Fifth in the neighborhood. Usual pictures are Paramount, M-G-M, and sometimes First National.

United Artists—Among eight film houses this one is getting a class play at 50 cents top. Opened last Christmas and is the old Apollo (legit) remodeled. Only picture house in town with a "smoker's" room.

So far it has played United Artists picture exclusively, and has had widely varying grosses. "The Circus" opened to \$40,100, the record so far.

McVickers—Playing Paramount and M-G-M product on two weeks, looking up and usually holding them for another week. Like the U. A. house, draws a better class of patronage than most Loew's. The picture business come to rely upon its booking judgment. "Street of Sin" (Par) now in.

Roosevelt—A 1,400-seat Loew's with a good State street location. Also uses Paramount and M-G-M product.

Monroe—Fox's only first class has poor location on Madison street and draws mostly male trade because of that. It plays Fox offerings exclusively, but varies according to how picture titles appeal.

Orpheum—With only 760 seats, but nicely spotted for drop-in patronage, State street, Loew's Madison film almost exclusively. Warner's only Chicago house.

State-Lake—Orpheum's Loew's Madison. Policy of Pathe features and seven acts of vaude brings around \$17,000 weekly.

Playhouse Chicago—In a secluded Michigan boulevard location, but draws about \$3,000 weekly with imports and revivals. Owned by Walter W. Miller and serves coffee to its highbrow customers.

## ROXY

(NEW YORK)

New York, June 2.

"The Strange Case of Captain Ramper" the Roxy's new picture, upholding the usual balance between stage and screen.

Ballet begins to reveal the influence of Von Grona, German dancer who has been at the Roxy several weeks. He has created quite some talk among the cognoscenti. Von Grona is an exponent of what he terms "the dance drama." This week he contributed a symbolic interpretation of American jazz, very short and just a trifle too obscure and subtle for picture house consumption.

Von Grona has musical rhythm, handles his body with supple grace and is just breaking out with technique. With Betty Woduff he appears in the stage show to interpret the "Dance of Anitra" in the Peer Gynt Suite by the orchestra. A charming interlude. Miss Woduff proves a worthy partner.

The Peer Gynt Suite, in four parts, each interpreted on the stage provided a splendid orchestral presentation. Among the songs in the suite are "The Ball of the Mountain King." While good, the latter would have been more effective if following more literally the usual interpretation of this piece. The full production of "Peer Gynt."

Offenbach's "Orpheus" overture. (Continued on page 40)

## Vaudeville Reviews

### PALACE

(St. Vaude)

In trying to keep inside of what appears to be an \$8,000 weekly salary limit for the Palace, they bumped up to the limit right at it. At times the mixing parts were an announcer and the hook.

The new administration of Keith's had better instruct their bookers to look over some of the Broadway picture house stage shows. Particularly the one at the Paramount this week. As an all around vaudeville entertainment it's way ahead of this camouflaged small time bill at the Palace, headed by two big time turns, one at \$3,250 and the other at \$2,500. That seemed to have been the trouble. They start with a good big show in the headline and second feature, then go into a panic and a bust.

With the chance in Keith's, the bookers might also be informed there's a change in the vaude. And as the bookers now have more than one man to account to or be called before at the finals, it will be just as well for their own record to stick a few plunks to themselves every morning until they are wide awake on a wide awake job that formerly looked to be a purely personal matter.

If there is anything ever to be done with a vaudeville revival it's going to be done in the booking department and nowhere else. Even the pet bookers, with or without presents, should know that much.

The \$3,250 headliner is Jimmy Durante, Eddie Jackson and Lou Clayton, with the other club of vaudeville headed by Harry Donnelly, on a quick return date here with a new layout of numbers. The trio held out "Broadway" for the finish, endeavoring with a new one for the Palace in "The Americans."

In the latter appeared Lily deLys, the French soubrette who looks nice and did extremely well. She's a good performer without opportunity here. Also the boys rang in the washroom kid, as fresh on the stage as he was on the club's floor. That kid will be a regular yet, maybe, if he has to pay someone for the job, although at the Palace there was no throw money.

For 20 minutes the trio of entertainers looked better, building up until making the finish and encore big, the latter especially with its hook.

Not having to rush over the night club and now working only one hour daily instead of seven or eight, the Durante boys probably won't know how to get between Keith's, might start negotiations with this trio if wanting to hold them for next season. There are two nice clowns and a good offer now before them. That's how the Keith's of old lost most of their best acts, waiting until someone else got them.

Like Will Mahoney, the current \$2,500 a week holdover, Keith's should have signed Mahoney for life when he played the Palace two years ago. Instead he paid him his salary, and now must pay him double what they could have then gotten him for. Meanwhile Mahoney has established himself as a vaudeville comedy feature. Repeating at the Palace, Mahoney did as well Monday evening as any one man could possibly do anywhere. With his usual, it's unusual, he can do much of it and so well.

The remainder of the bill ran off as though fitted by salary into the difference between \$2,750 and \$3,000. "Ballet Caprice," with six people, known as a small time flash, has played the Palace before. Once should have been enough. It's a George Chooz chum of money, called a production act that probably travels in two trunks and the talent could go inside a thimble. Opening the show it danced wearily along with a claque in the rear starting off applause even for the terribly useless moments in "one." The whole thing, the music in the vaudeville day for the Palace. And if any good, how come opening the show with the most expensive turn other than the two features? Carlton Fumery, who is still good for the children even if the trauiser does sing before the turn proper opens and monologues after it closes. "Shadowdance" (New Acts) held some comedy and without announcement of its owner, is probably a direct office act.

Fisher and Gilmore did their mixed two-vaudeville to some laughs, in the No. 4 spot, followed by Mahoney closing the first half and holding up the show at that point as the Durante boys again held it up while finishing at 11. Appeared on the entrance of those two feature turns more than equalled the applause for the entire remainder of the bill.

After intermission Florette Jeffrie, soprano, did her classical singing bit. As the picture house turn their backs upon the operatic, vaudeville vaudeville up to her. Miss Jeffrie does well enough in her place, which isn't the Palace, although it may have been the largest Hipp where she previously ap-

peared. The singer looks singularly lonely on this stage, singing only with the orchestra.

After the Durantes were the Barndorffs, equestrians, not caught, Attendance Monday evening, a complete capacity on a rainy night.

### STATE

(Vaudefilm)

Two hardy, marked veterans trotted out their twisted gurgles and double dutched the Loew State customers into hilarious excitement Monday night. The vets who copped were Raymond and Caverly. The skeleton of the old routine is retained with a few modern concessions, but stilticket and the other old standbys were rediscovered and never went better. What those two old birds don't know about audience psychology and delivery wouldn't fill a demi-tasse. Spotted next to closing, they grabbed a gabbling clean up as two musicians, who appear in "one" on the way home to murder the Queen's English in the manner popularized by the Dutch eunuchs of a decade ago. They were a breath of the real vaudeville that has surrendered to the drops and drapes of the current talentless era. The opening act, Casting Campbells, two casters and two fliers, proved that the current popularity of trampoline turns is no whim of the moment. They are a smooth working foursome and have a flashy and clean cut turn. The comic wisely sticks to his bouncing and doesn't attempt talk. His long series of back somersaults from the covered net was one of the high lights of a corking act for either end of a bill.

Fun To, two girl singers, walked on to a reception in the deuce. Their routine consisted of voice and uke duets, of pop and semi-pop numbers. For a finish they uke and sing a comedy song. "You'll Never Be Missed a Hundred Years From Now," getting laughs with topical verses and gags. Well liked.

Carney and Jean followed, keeping up the good work in a double turn built around Carney's excellent horse act. The girl is a decent foil and also steps acceptably. The opening bit is funny and evidently new. The girl walks across and drops her handkerchief, which seems to be the conventional flirtation bit. Instead Carney crosses by whipping out a pair of scissors and cutting the hankie to bits, remarking, "Let me be a lesson to you." Their burlesque Apache and Carney's tap dancing also stood out. Several of the gags have been heard around but it's an open season for orphaned gags anyway.

"The Raccoons" followed making their audience entrance in the rain rat coats. They went for several minutes, the boys uttering Tom Low's leading and singing and Dorothy Borge's vocal contributions and dances also clicked audibly. The last number was an impression of Television. A scrim drop was used to help the illusion. The "collegians" did a little short comedy, with a rather impressive bit. The bedtime story of the girl is also in the Olson and Johnson routine.

Lola Menzell closed assisted by a male dancer, partner and leader. The latter plugs a change of costume period with a violin solo from the pit. Two double dances, one a Russian, the other a Russian folk dance, broken up by a toe single comprised the balance of the act. The toe work compared favorably with the standard stuff of this class. The male proved a graceful all. All right closer.

"Across to Singapore" was the M-G-M feature film. Overture an organ rendition of a pop song with slides by Marx McCurdy, the house organist.

### ACADEMY

(Vaudefilm)

Academy is on a summer basis. Expensive names for the present are out. But the effect of the campaign, the last four months is eloquently visible. If there were heavy specialty stars to bring them in, they came anyway on the strength of the house's rep for vaudeville. Let the money change hands. The lower floor at 8:10 Monday night, a remarkable showing for an evening of cold June rain that would have home and slippers.

Tom Mlle feature "Hello Cheenne" (Fox), probably accounted for some of the attendance, this being a Mix station. Show was all right. The material throughout with good comedy values in latter half. Started briskly with Sinclair Sisters and O'Day. Morgan and Stone and Gantschi and Zita (all New Acts).

This trio of turns were all almost entirely without comedy and bunting them at the start would have disappointed the bill, except that they were all shown in company. Absence of laughs was lost sight of in the speed of the acrobatic and musical material.

Fleider, Harriet and Hamilton had

first go at the giggles, and, once they had broken the ice, prospered accordingly. Three young people from whom much may be expected. The young Hebe comic has a way with him, and it's not now in particularly wooden, but even at that he gets results with it and doesn't have to overwork on hoke and knock-out. Girl is a likeable plump pony type, very good, doing a trick of acrobatic stepping and legmania considering her curves. Did 20 minutes and left them still sold on an encore.

Jack Norworth, with Dorothy Adolph, didn't mean so much to the 14th streeters as they might elsewhere, but they furnished a first rate excuse to laugh with the sure-fire domestic battle handled from the new angle of having the family row take place with friend husband and angry mama in bed for the five and taken down by the wife. Worth up to good kick line curtain. Norworth out in one for an encore with Miss Adolph playing piano accompaniment. The comedy was a shade too much, although laughs were continuous and substantial.

Happiness Girls in this late spot did an even half hour of loosely thrown together comedy, song and dance. Act is on 10 minutes before the nine girls reveal themselves as a good jazz band aggregation. Opening with the orchestra line would have put them in more promptly, but what they lost in a mild introduction they gained in the hot jazz and dancing finish and concluded to a panic. Talented group this, but they shouldn't attempt close harmony. The ensemble singing bit is honestly terrible.

Whitley and Ed Ford have a startling novelty. It is enough to relate that this trained terror worked by Ford dressed as a policeman and framed into a sort of sketch, held down the curtain. The comedy was made it stick. Pup is a marvel for smooth, easy performing. Its drunk at the opening is an astonishing bit, and the mimicking of the trainer in a sort of folk-theater routine is full of neat comedy.

Serge Flash uses apparatus no more complicated than the rubber ball for a comedy, but he gets some effects with them. In spite of the act's simplicity it holds. The finish, where Flash catches the balls as they are thrown, is well retained in a balance on a stick held in his mouth, does the trick; a new version of catching turns on a fork.

### BROADWAY

(Vaudefilm)

A heavy lineup here this week, most of the vaudeville material being reliable, despite that three or four of the acts are new. Picture support consists of "Midnight Adventure" and "The Mystery of the Ring," assembled light picture.

Joe Young tops the vaude program for a somewhat on a head, dropping the wig and putting it on in one motion as he lands on the floor. Young also appears in the closing act. The Whip King, gagging with the "Whip King" demonstrates his skill with the Australian ranch whip.

Ken Murray is m. c. for the week. Murray himself is a popular immediately with the introduction of Jack Lat's pet stories about the guy who was on the wrong side of a one way street without driving or owning the car. The comedy was a cop when his girl says, "Don't mind him, officer, he's drunk."

Jack Danley (New Acts), comedy juggler, overcomes the handicap of poor specialty material with smart delivery and business.

In the opening spot Breen, La Bard and Barry (New Acts) do well with a brief dancing revue. All well drilled hoofers and each carrying some new material.

Followed by Green and Fell (New Acts), fem vocalist with pianist accompaniment. The act is a (New Acts) is a 19-minute skill woven round a female impersonator, with hoofing.

### AMERICAN ROOF

(Vaudefilm)

Diverting bill for first half here with plenty of comedy and dash of night club. The first act, N. T. G.'s "Night Club Girls," (New Acts) headlining, and a vow with the mob. Rain, Clara Bow in "Red Head" and a semblance of comedy were an unbeatable combination drawing capacity.

Gardner and Dunham, two men, opened with a set routine of bar work adding a semblance of comedy to their gymnastics, through clown make-up and the usual dumb act routine of foolery.

Variety with a female male quartet, next, scored mildly with some good harmony singing and the usual snail of dancing that generally creeps into these ebony-headed female impersonator.

Ann Gold, with male pianist, clowned a bit and talked several songs to generally good results that (Continued on page 41)

## Film House Reviews

(Continued from page 39)

was used as an opener and proved a pleaser. The diversissements included a Music Box trifle by Nicholas Daks and Patricia Bowman, both big league dancers. Daks' trick of acrobatic stepping and legmania considering her curves. Did 20 minutes and left them still sold on an encore.

Jack Norworth, with Dorothy Adolph, didn't mean so much to the 14th streeters as they might elsewhere, but they furnished a first rate excuse to laugh with the sure-fire domestic battle handled from the new angle of having the family row take place with friend husband and angry mama in bed for the five and taken down by the wife.

Newsreel composed of three international clips, two each from Fox and Paramount, and singletons from Pathe and Vitaphone. The latter-Movietone this week. Short bit of old timer congratulating 23-year-old winner of Indianapolis auto race. Not staged and pretty good.

### STATE

(DETROIT)

In two weeks this consistent Jonah house will become a home for talking pictures exclusively, perhaps the first theatre anywhere to do that type of show across the board.

Rather doubtful whether "Three Ring Marriage" (F. N.), feature, will make it even this week, with that department's ratio about 30 against 70 for the stage stuff. Showing the production department is still producing, notwithstanding the new policy.

Current presentment, called "Hold Everything," exhibits the production ability of Howard Pierce for another time; though the title is meaningless and apparently drawn out of a hat. It fits like a baseball glove. Why not refresh on the good labels?—nobody remembers them anyway.

Set features a huge glued box on a second stage in back of the stage band. Marked "Jewels," with four of the house ballet, game not exactly good, but very interesting. Seen before, but no one other than the stager appeared to recollect. So why not the titles.

Two of the bill's four visiting turns, two are out of the Loew (vaude) road show. One is somewhat of a novelty for picture houses with stage bands, while the other is also a bit out of the ordinary, but both suitable. The fact that this house will shortly drop stage stuff entirely revives the question of what's going to happen to the Loew franchise in town. Well worth retaining without a competing circuit around, for anyone as well as Kunsky if Kunsky has no room for it. This is the question.

Very formal and tame opening by the band and girls (12), later in red and white athletic shorts and dancing briefly. Entrance of Roy Sedley, m. c. in his box position. He is still the too-fip night club worker, still nearer the floor than the stage and still with an appearance of being a first class dancer. He will learn the film house method of dancing, but night substitute some dancing. He is not a bad hoover.

First introduced by Sedley is Charlie Little singing and dancing soubrette, cute and a whiz when tapping. Her initial number, a "tease" bit with the stage band conductor. "Water Babies" was a better foil than Bastian and the result was typical when an intended double number becomes a solo through the incompetence of one. If Bastian could m. c. he would be on top conducting. It was Sedley's place to work in the number. When going it alone and getting into the "Water Babies" and chorus, Charlie goaled 'em. She is a new face, wow and welcome.

Band number, lightweight through an off-key singing quartet, followed to be followed in turn by another filler by the house steps, Zeb Meza, said to be the State's ballet coach, tied himself into knots in a drunk dance that proved conclusively he should stick to straight shoe destroying.

It was quite a surprise to see Lew Kelly with his same old nut dialogue, before the band and getting over. They must be new audiences to howl at Kelly's talk after the vaudeville regulars of yore could not get a word out of him. Kelly, knowing the go and his act for so long and so well, Kelly's partner and feeder is Cliff Hall. His ballad might be slashed to get away from routine for a special turn. They form an effective comedy combination for picture houses, and comedy is something picture houses need.

Gaynor and Byron, two-man roller skating turn, were not particularly at home in the limited space, but included enough whirling to draw them going. It was noted they work without mat.

Finale had a kick with girls mounting steps on either side of the stage, emerging from the big box. Usual response for "Pond" organ solo. Dull slides, which Pond shouldn't care to deny, were written and supplied by the publishers, but

the audience seemed in a responsive mood.

State uses M-G-M news. The way they were received against the way they go for the new picture house, the Fox Washington suggests what is in store for the State when the new policy arrives.

### ORIENTAL

("Here Comes the Bride"—Unit) (CHICAGO)

Chicago, May 28. One of the most dependable and versatile of the new picture house producers is Lou McDermott at the Balaban and Katz-Public Oriental theatre. Recently Jack Laughlin was imported from the coast to act as alternating producer, thereby allowing each producer two weeks' production time. This week's show was McDermott's.

His "Here Comes the Bride" unit is just about the most pretentious bridal stage presentation attempted thus far. It is worth every one of the 75 pennies Oriental patrons will put up to see.

It opens with a girl in "one." Patty Moore and Sammy Lewis, dancing laugh-getters, are the duo. They stand in front of the big red curtain, singing a catchy little song, calling the audience to a wedding is the order of the day. The curtain splits, disclosing a huge banquet table across full stage.

Seated are the performers on the bill, including the ballet in corset for a sort of wedding banquet. Mark Fisher, m. c., is the host, seated mid-table. Margaret Ball, as the bride, is at one end. Ben Strong, musical groom, is at the other. Mark arises to propose a toast, the guests rise, and Mark sings it. The Oriental's m. c. proves a capable and polished toastmaster.

As the toasting is completed, the guests sit down. The exception of the bride, groom and ballet. The table is halved and pushed back, and a black curtain unrolls to unveil the orchestra. This aggregation, the "Merry Mad Musical Gang," goes into appropriate music as the ballet and bridal couple go through a nicely routinized dance number. The dancers exit while Mark plugs a pop number with the band, introducing the groom in a vocal chorus of the number.

Fisher is on the verge of making an announcement, when Miss Moore, still in maid's costume, wears a feather duster in the after-the-dinner. The dancers exit to domestics. Mark remonstrates for the interruption and after a bit of chatter she goes into a dance, laughable and difficult. The dancers enter on a circular flight of two stairs, backed by red velvet and golden pillars. Arrangement runs full length of the stage.

Patt Moore, singing, black face comic, dressed in red jacket and a tattered red cap, possessed of a very good voice and some good laugh material, clowns with Fisher. The dancers exit. Following the chap with the cigar moniker, is the ballet. The girls, dressed in purple costumes, carry dolls dressed similarly. One member of their number sings a song and the girls put the dolls through a dance routine. Foot lighting is so arranged that the dolls get the girls' attention.

Margaret Ball, crstwhile bride, comes on in a tricky little costume for rather speedy dancing. She is young, sweet, lithesome and a dancer. The dancers exit. The girls are liked in local picture houses, the Oriental being no exception. Their chatter is humorous, their youth attractive and dancing satisfactory. Patty is a scintillating young thing.

Little Benny Strong comes out to sing again, wearing an eton outfit. He makes a neat appearance, a Mike sort of a nasal, youthful, boyish way.

A sure-fire little song and dance man, Benny, if he doesn't get to thinking if he's as good as he seems to think he is. For finale McDermott has doped out an arrangement whereby the red curtaining back of the golden pillars is drawn away, and a flight of stairs drops from a platform at back stage. Back of the platform is the replica of a church window in stained glass. The bridal party and entourage descend the stairs to the stage. A minister appears on the platform and the bride and groom descend to take the vows. The ballet, in white, and the girls, in bouquets of electrically light flowers.

Lou McDermott is a good producer. Picture, "Harold Teen" (F. N.) Business very fair. Loop.

F. L. Ferguson, head of the Associated Managers' Theatre Ticket Service, which specializes in wholesale two-for-one ticket turnovers on behalf of producers, is now an independent producer on his own, associated with H. L. Forbes.



**OLU HOLTZ**  
'Talk and Songs'  
2 Mins.; (Unit)  
Chicago (Pete), Chicago

Lou Holtz has joined the "Araby" 'talk unit' for three weeks in Chicago. Later he may go into the rental as m. c.

At the Chicago, Holtz received more than the usual applause given to picture house acts but was far from stopping the show when seen. Indoubtedly the "in person" billing is getting in helping to inspire a certain amount of respect for him. A street opinion classed Holtz as so smart for the families. If talk is essentially funny it will be recognized at the Chicago and Holtz received exactly what his stuff was worth there.

He started with a light comedy number drawing no laughs on the yrics but getting applause at the finish. From there he drifted into two stories, one about a boastful felle who visited all the royalty of Europe and wound up by remarking how terrible the Pope's wife was. He finally got the house by working a riddle bit with Lou Kosloff, m. c., wherein he wins \$20 from Kosloff by devising a riddle he latter can't answer, and then runs \$1 back because he can't answer it himself.

Closing was his regular "O Sole Mio" gagging song, getting over easily. He took one short encore.

If Holtz were a regular picture house act his reception here would rate him as very good. It's only because he's getting the superfine "in person" billing and has an impressive rep in legit that his appearance in picture houses must be classed as a disappointment.

Holtz is unknown to the majority at the Chicago. Drawing power dubious. Loop.

**GAUTSCHI and ZITAC CO. (6)**

Dancing  
12 Mins.; Full  
Academy (V-P)  
Polish ballroom steppers who demonstrate it can't be done any more, even with a six-man xylophone band to help out. Made just a mild and indifferent impression here No. 3.

At the opening xylophones are ranged in two tiers back left. Three men play one set of blocks, two men the other, with a bass violin to supply the tom-tom effect, player picking the strings instead of bowing. All are in Spanish costumes, and instruments all glitter with sparkles.

Man and woman in evening dress do a waltz, for no return whatever, even if they do introduce adagio obligato. While dancers are changing to Spanish attire the musicians, with vast energy, play "Poet and Peasant" to the last bitter flourish. Then there is a tango, with still more perfunctory adagio. And still little audience response. Woman vocalist on one side accompanies dance.

Straight adagio number for the finish, with woman attempting some striking leaps into balances, but spoiled by her ragged acrobatic style.

Resourceful producers of flash dance turns have made simple ballroom stuff a hopeless back number for the stage. Rush.

**JIMMY BURCHILL and Co. (4)**

"Bits of Broadway" reviews  
15 Mins.; Full Stage (Special)  
American (V-P)

Burchill and four girls in a dancing turn that takes in a lot of territory.

Each of the girls is a specialist in some form of hoofing, with Burchill making the announcements in a monotone that lacks enthusiasm.

Sister team and girl doing solo stuff stand out. Burchill's main bit is a Mary Hay-Clifton Webb imitation with one of the girls. Finish has to do with quivering lights making it effective, but tough on the eyes.

Next to intermission, got good returns here.

**MORGAN and STONE**

Banjos  
5 Mins.; One  
Academy (V-P)

Couple of boys, very young, in simple white suits. Walk out, sit on chairs and go into pop duet on banjos. Sing another number agreeably, then they stand up and with one foot on chair for change of posture do a hot jazz selection as instrumental duet.

Simplest kind of act, but because the kids are young and bowling over with enthusiasm and desire to please, they make themselves likeable. Both can handle the panging thing like nobody's business. Rush.

**WILLIAM KENT and Co. (3)**  
"This Way Out" (Comedy)  
21 Mins.; Full Stage (Interior)  
81st St. (V-P)

William Kent, under suspension by Equity, is doing a stew in his vaudeville skit.

In his Co. is Hazel McMillan, who in the act plays Mrs. Kent, with Kent as himself. He appears as an inebriated husband. Wife has been waiting.

The real Mrs. Kent is in the real Mr. Kent's support as a maid, introduced at the finish by Kent when he declares the act needs a finish, and appeals to everybody with him, even to a plant in the audience, for a satisfactory ending.

Another member is Matt Hanley as the butler. Immense. Kent as the incox works it along for interminable laughs, but obtains perhaps the biggest comedy at the finish when he feigns the suicide.

Kent jiggers around in his role of the drunk, and mugs and clown along, but eschews any falls and dance steps.

He finally got the house by particularly the closing period, which seemed out of the ordinary groove. Mark.

**MINOR and ROOT and Co. (4)**

Dances  
14 Mins.; One and Full Stage  
81st St. (V-P)

Hope Minor and Edward Root have a colorful dancing turn with four girls who go in for the classical routines with some pretty stage pictures framed for additional impression. In the turn are two particularly handsomely staged numbers. Apparently the turn as routine has been framed for a picture house presentation, and Miss Minor and Mr. Root have the goods. At least a film theatre proposition as vaude.

The act was staged by Harry Royce. Orchestral accompaniment notable, with E. C. Adams as musical director.

Vivian Lee works in "one," doing a whirling sista, pleasing and symphonic. Made a fine impression, both in the work of the principals and the impressionistic stage pictures. Mark.

**"THE COLLEGE FLIRT" (6)**

Comedy and Dancing  
19 Mins.; Three (Special)  
Broadway (V-P)

Female impersonation routine wrapped round college theatricals and light plot makes it an acceptable feature on small time bills. The same routine, with stronger delivery in the major role, would raise the turn to a high level.

Opening flash is of a boy making violent love to a girl, climaxing with a snarl at her skirt which tears it off. Follows a squawk wherein it is revealed that the boys are practicing for a college show. A bet is made that the fem impersonator can't get away with it in company.

Three girls and three boys hoof at intervals, most of the special numbers scoring. Mori.

**"REVUE UNIQUE" (5)**

Dances  
15 Mins.; Full Stage  
81st St. (V-P)

A male hoofing duo, toe dancer and adagio team comprise this act, with its main asset the adagio pair. Dorothy Kamden and Jarly and Aler are the only names given. Apparently Miss Kamden is the tall girl who goes in for the classical phase as well as a few acrobatic kinks.

The act can't miss with the adagio pair pulling its flashy stuff. The rest helps, although Miss Kamden appears best on her toe spins and pirouettes.

The act should be as effective in the picture houses, but they will never hear what Miss Kamden is explaining in the short inning she has in making an announcement in a vocal way.

Whoever arranged the act made sure of a fast lively finale. Did very well at the 81st. Mark.

**BREEN, LA BARD and BARRY (3)**

Dancing  
7 Mins.; Two  
Broadway (V-P)

Neat opening number, including a man and two girl hoofers, all doing fast specialty stepping. One of the girls, in a number preceding the finish, has a couple of new features and draws strong returns.

Following a solo offering by the boy, in tux, there is a Spanish dance by one of the girls, delivered in fine style. Comedy attempts by the same girl with a toe dance ineffective though showing ability along those lines without the comedy. Mori.

**ILSA MARVENGA**  
Songs  
13 Mins.; One  
81st St. (V-P)

Ilsa Marvenga's billing claims to be the original Kate of "The Student Prince" in her vaudeville fling she is accompanied at the piano by William Ortmann.

Her cycle of songs naturally includes "Deep in My Heart," from the show.

Miss Marvenga is an attractive looking and her voice is of high range, reaching her top notes with apparent ease and flexibility.

On looks and voice Miss Marvenga impresses. Mark.

**N. T. G.'S "NIGHT CLUB GIRLS" (11)**  
20 Mins.; One and Full (Special)  
American Roof (V-P)

A typical night club floor show invading the intimacies of the 88 boulevarder sundogger play grounds, perfect for vaudeville. The act has been assembled by Nils T. Granlund (N. T. G.), radio announcer and floor show impresario, with the stage reproduction a consolidation of youthful beauty and talented specialists, from this current revues at the Broadway nite clubs.

Opening in "one," Marian Dale, prima-ingenue, does a preliminary Guinan, but finds the ladies of the ensemble late, as usual. The latter, an octet of eye-filling squabs, enter from audience to do an explanatory opening and being detained by a butter and egg men, stripping down to lingerie for the number, so as not to delay proceedings. Not new, but good.

Miss Dale then passed the mistress of ceremonies over to Kitty Reilly, who followed by the Guinan formula of her predecessor. She saw to it that every little girl contributing solos, mostly dancing, was given a great big hand.

Kitty clowning all over the lot in the introductions and to advantage, also planting "Winegar Works" for a bull-eye. Eleanor Aaronson contributed a neat dance solo, followed by Marion Dale and ensemble in a Hungarian number adequately costumed and topped off with a tambourine dance, also a nifty solo by a girl whose name wasn't caught.

Ellen McClain spaced the next ensemble, also by Miss Dale, with an acrobatic solo; and John Walsh, lone male of the outfit, stopping everything with "Laugh, Clown, Laugh." He begged off on the plea he had eight more shows to do.

Jean Russell followed with a dance solo, while Irene Ferry countered with a semi-tap. "Sugar Foot Strut," sung by Miss Dale and danced by all supporters, was worked up for a snappy finale that sent the act over to a smashing hit and many bows.

A decided mop-up, No. 4, on this eight-act layout. Just everything and can't miss anywhere, with the night club intimacy and references to the clubs a help with those who have heard about them but have never been in. Ruba.

**SINCLAIR SISTERS and O'DAY**

Bicycle  
10 Mins.; Full  
Academy (V-P)

Two trim, fresh-looking girls and a man doing mild comedy, all on bicycles. Fast straight trick routine without stalling. They start with unicycle, and the tricks are all impressive. None of the familiar simple riding stuff to lead up to features.

Man announces feat of mounting high "giraffe" unicycle without ladder, and then does it without parade. Finish has all three riding on the high single-wheelers. One of the girls struts to trunks and brassiere and does good contortion dance. Girls' dressing slightly through three changes.

Nice opening number of its kind. Rush.

**ADAMS SISTERS (3)**

Adagio Dancers  
6 Mins.; Full Stage  
Fox (Ptes), Washington

Here are three youthful and pretty girls, excellent dancers, who know how to sell their wares. First appearance in east, they have ideas above the usual run of such dancers plus the novelty and appeal of all feminine.

Technique is seemingly perfect. Posing on climaxes of each balancing bit has been carefully studied and worked out to such an extent as to give the girls a decided value. Look like production material, and in the meantime a clinch for the picture-presentation houses. Mark.

**"SHADOWLAND" (6)**  
Shadows (Comedy)  
Full Stage  
Palace (St. V.)

"Shadowland" is a series of shadows thrown upon a large front sheet at the stage, from the rear by various persons. The particular effect here is to make the women of the audience scream as they believe the lobsters, snake, baseballs and other things thrown at the sheet are coming into the audience. It has that result, with many yells and shrieks mingled with laughter all over the lower part of the house. It becomes a comedy turn since the shrieks are involuntary.

Upon entering each patron is given a pair of Shadowgraph glasses, with the lenses blue and red. Instructions are to look through them when the act is projected. This aids the illusion. Same sort of glasses have been employed for stereoscopic showings on the screen. "Shadowland" was in a Ziegfeld show. It is based upon the original, first done by Ned Weyburn, who used the charged glasses for a finale. In this turn the shadows are made to perform by the six people engaged lack of the sheet. A very good comedy turn for any variety theatre.

**BROKEN TOYS (2)**

Acrobatics  
6 Mins.; Full Stage (Special)  
81st St. (V-P)

"Broken Toys" is a two-man acrobatic turn with each dressed in clownish attire. Each man has a leg short. By adopting the circus makeup with a toy shop as a background it relies strictly on the acrobatic merits and doesn't leave much for sympathy.

On the program the names are Henry King and George Brown. They do some nifty tricks, with one going in for difficult jumps even from a height that made one leap look all the more risky.

King and Brown could even prove a novelty in the picture houses. Mark.

**KINNY, GIBSON and FRISK**

Song and Dance  
15 Mins.; Full Stage  
5th Ave. (V-P)

Routine flash turn of three people, man and two girls, except for its exceptionally attractive dressing. Man plays the piano and sings agreeably, while girls single and duet in variety of dances, making three costume changes, all striking and in taste.

Man also dances, besides singing and playing piano, giving impression of saute juvenile. Used here as a closeby show. Weak for spot, but first rate for No. 2 or 3 in intermediate vaudeville.

Likable young people. Rush.

**JACK DANLEY**

Juggling and Comedy  
15 Mins.; One  
Broadway (V-P)

Makeup coupled with neat delivery sent Jack Danley across to continuous applause with laughs still strong at close of the act. Danley registers better as a comedian than as a juggler. His air of going through the routine as if it were a part of the job he didn't like but was necessary, adds an appealing flavor.

Seems to be familiar with the stage and audience, handling delivery in intimate style. Mori.

**RAY and Kay MORRIS**

Piano and Song  
15 Mins.; One  
American (V-P)

Neat-appearing couple in Buster Brown and Mary Jane get-ups, delivering fast pop songs. Boy at the piano doubles in all the numbers. Nothing new or novel, but the turn was liked here. No. 2. Girl has a nice personality, and a change of costume and some talk by the boy would improve the act.

**GREEN and FELL (2)**

Songs  
11 Mins.; Two  
Broadway (V-P)

Mixed team with the woman mainly occupying the spotlight in a series of pleasing vocal numbers. Pianist, accompanying, tries lamely for comedy but fails to get over.

A mammy ballad seemed to be the weakest link Monday night. Girl managed fairly well in No. 2. Mori.

Ann Orr, who retired from the stage about six years ago following a society marriage, has been sent by the Shuberts to play one of the leads in "The Showman," the Joe Laurin musical that goes into rehearsal this week with Seymour Felix directing.

**AMERICAN ROOF**

(Continued from page 40)

could be helped with trusher material in the chatter division, especially in the movie patron impression which Juliet and several others have been doing. Miss Gold is a clever comedienne, but needs some real stuff.

Nils T. Granlund's proteges grouped together in a sing-dance revue captioned N. T. G.'s Night Club Girls closed first half and proved a sensation with the roof audience. N. T. G. has conscripted the persons whom youthful beauty appearing in his night club revues at the Silver Slipper and Tex Guinan's. The girls are doubling from the "club" shows with their vaude dates confined to the Loew Greater New York houses.

Jerome and Mills, tramp comedies, scored with their instrument impressions and wailing. The duo, singularly and collectively, imitate various musical instruments and do it well, sometimes with still props and nearly without. Went over big. De Leon and Davies, mixed duo with girl handling comedy, were also welcome additions to the laugh setting divisions, with some lively comedy chatter and songs.

Swartz and Clifford were a panic in next to shut with Swartz, male comedian, landing solidly with his butfoemery. Miss Clifford makes an excellent feeder and sending over a blues in conson shout tempo that elicited heavy. A dead heat with Granlund's divisions for show stopper Monday night.

Baggett and Sheldon, mixed team, closed with conventional club juggling and dancing. "Red Hair" (Paramount) screen feature. Edna.

**COAST NOTES**

(Continued from page 26)

to film exteriors for "Beggars of Life" for Paramount.

Al Raboch has started production on "The Albany Night" Boat for Tiffany. Miss Clifford, Totman wrote story and continuity.

Hobart Bosworth and Maurice Ryan, added to "The Night" for Pathe. Christy Cabanne directing.

Ramon Novarro will begin work on "Gold Brags" next picture for M. G. M., around June 15.

Mabel Van Buren, Lilyan Tashman, Ethel Wales, Carol Nye are sent to "Craig's Wife" for Pathe. William De Mille directing.

Cornelius Keefe added to "The Man From Headquarters," Duke Worne directing for Rayart.

Trem Carr has started "The Man From Headquarters," Duke Worne directing. Cast includes Cornelius Keefe, Edith Roberts, Lloyd Whitlock, Charles Lester, Johnson, Ludwig Lowery, William Emile, Maurice Talbot and Henry Renecu.

Blanche Le Clair added to "Brotherly Love" for M. G. M., Charles Folsent directing.

Lola Wilson, Huntley Gordon and George Hackathorne added to "Sally's Shoulders" for F. B. O., Lynn Shores directing.

Hans Drier, has signed a new contract with Paramount as technical advisor in the art department.

Marie Prevost, opposite Thomas Meighan in "The Mating Call," Caddo.

Theodore von Eltz, added to "The Rescue," U. A.

Marion Davies' next for Cosmopolitan will be "Tah, Rah, Rosalee," taken from John Held's comic strip.

Gertrude Astor added to "Taxi 13," PBO.

M-G has purchased screen rights to Fannie Hurst's "Breakers Ahead," Par.

Paul Ralli added to "Water Hole," Par.

Charles Lamont, director, has started a two reel comedy at Educational featuring Jerry Drew.

PBO's plan to have Robert Vignola film the life of Mussolini appears to have been deferred. Firm has assigned him to direct Anna Q. Nilsson in "Tropical Madness." Production around July 1.

Rowland V. Lee to direct "Wolf of Wall Street," Par.

Complete cast for "Craig's Wife," Pathe, includes Irene Rich, Warner Baxter, Virginia Bradford and Jane Keckley.

Joe Kurland, 21, writer and former U. stud secretary, sold her third story to that company, titled "The Boundary Battle." Will serve as two-reel for Edmund Cobb.

Abc Carlos starts June 10 on "Romance of a Rogue" by Ruby M. Ayres.





Padua  
 (to fill)  
**WATBURGH, N.Y.**  
 (Alameda to fill)  
 1st half (7-10)  
 Eng Eaton  
 2d half (7-10)  
 Free to fill  
**W. HAVEN, CT.**  
 Fulmer  
 1st half (7-10)  
 Harrison Cir  
 2d half (7-10)  
 Samuel  
 Types  
 1st half (7-10)  
 2d half (11-13)  
 Edwards  
 1st half (7-10)  
**WATAWA, CAN.**  
 Keith's  
 1st half (7-10)  
 2d half (7-10)  
 to & Clark  
 1st half (7-10)  
 2d half (11-13)  
 3d half (11-13)  
 4th half (11-13)  
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W. Walton  
 E. (4)  
 d of Clowns  
 rdy's Elephant  
 e & Linko  
 r & 2  
 (11) Wells  
 Samuels  
 Tyros  
 ons Capers  
 Marks Co  
 rter Sis & Aek'd  
 rth  
**TSBERG, P.A.**  
 Davis (4)  
 nahu & Sallo  
 p Diving Girls  
 nkel & Dunley  
 e the  
 n & Dare  
 e the  
 (11)  
 n & Van  
 eeler & Wheeler  
 ead  
 ead Pickles  
 B & J Brown  
 T & J Donnelly  
 Lowell  
 dick Henderson  
 Rick Santini  
 1st Mar (11-13)  
 M Judson Cole  
 1st Mar  
 Wm & Wm  
 Wm & Hewitt  
 (Oue to all)  
 5d half (14-17)  
 Frank Bonita  
 Faber & Wales  
 Jewell & Rita  
 1st Mar & Dunley  
 (Oue to all)  
**TORONTO, ONT.**  
 (4)  
 Gerald Griffin  
 1st Mar  
 4 Girlen Girls  
 Roma & Gaud  
 (11)  
 Geo A. A. A.  
 Siks & Satins  
 Don Roster Orch  
 Beck's  
 1st Mar  
 Norton & Hanley  
**UNION CITY, N.J.**

Tilyou  
2d half (7-10)  
Mel Klee

Ed Hufford  
 2d half (7-10)  
 Thomas & Pomeroy  
 1st half (11-13)  
 Bes & Johnson  
 Anderson & Wisner  
 2d half (7-10)  
**WINFIELD, N.J.**  
 Oxford  
 2d half (7-10)  
 at Johnson  
 shine Kids  
 2d half (7-10)  
 Kandra & Olsen  
 2d half (7-10)  
**WATTSBURG, N.Y.**  
 Strand  
 2d half (7-10)  
 2d half (7-10)  
 2d half (7-10)  
 to fill)  
 2d half (7-10)  
 & Erna Green  
 to fill)  
 2d half (7-10)  
 2d half (7-10)  
 2d half (7-10)  
 2d half (7-10)  
**WATERLOO, N.Y.**  
 Avon  
 2d half (7-10)  
 2d half (7-10)  
 Millicent

## Keith's

Eaton  
 (Two to fill)  
 2d half (7-17)  
 Get Land  
 & Dutton  
 (Two to fill)  
 EUBANK, C. A.  
 Kelth's  
 2d half (7-10)  
 Nancy  
 (Two to fill)  
 at half (11-13)  
 Reeves  
 & A. Gress  
 & Taps  
 (Two to fill)  
 2d half (14-17)  
 & Guit  
 (Two to fill)  
 VA.  
 Palce  
 2d half (7-10)  
 Penman & Palce  
 Bobble Rowland  
 & Freedon Co  
 Besser & Belfour  
 White Way Gables  
 1st half (11-13)  
 Moore  
 Moran Warner & M  
 Dixie Hamilton  
 (Two to fill)  
 2d half (14-17)  
 Walter Hiers  
 Moran Sis  
 DeMay Moore Co  
 (Two to fill)  
 YOUNGTOWN, O.  
 Kelth-Albee  
 2d half (7-10)

13)	Marle V
14	Senna &

Cooper & Gatchett  
 Van & Drolles  
 Murphy to (11)  
 half (14-17)  
 half to (11)  
 (14-17) 8P-9G  
 Congress  
 d half (7-10)  
 Van & Drolles & C

Billy Champ  
 Yates & Lawley  
 Johnny Hyman  
 Eliz Price Ind  
 2d half (14-17)  
 Pink's Mules  
 2d half (14-17)  
 Burns & Allen  
 Seymour & Howard  
 Hewitt & Hall

## MARRIAGES

Emerson Treacy, actor, to Ann  
 McKay, actress, June 12, Los An-  
 ges.

Ethel Westley, actress and daugh-  
 ter of Helen Westley, to Alexander  
 R. Cann, in New York, May 29.  
 He is with "Strange Interlude."

Irene Finlay, burlesque, to Law-  
 rence Sansone, non-professional.  
 He is the daughter of Mr. and  
 Mrs. Raymond Finlay (Lottie  
 Burke).

Ruth Noland, secretary to Jo-  
 seph M. Scherer, at United Artists  
 studios, to David Busch (non-pro)  
 Los Angeles, June 1.

Ethel Westley, actress and daughter of Helen Westley, to Alexander R. Cann, in New York, May 29. Side is with "Strange Interlude."  
 Irene Finkay, Burlesque, to Lawrence Sansone, non-professional. Side is the daughter of Mr. and Mrs. Raymond Finkay (Lottie Burke).  
 Ruth Noland, secretary to Joseph M. Schenck at United Artists Radio, to David Busch (non-pro) Los Angeles, June 1.



## On the Square

### Teasing Signs

A drug store located on a conspicuous corner on Seventh avenue is using display signs in its windows reading from a distance "Gin Fizz" and "Gin Rickey." Closer observation, however, proves it a teaser with "ger" in small type after each "gin," making it "ginger fizz," etc., as the drinks offered. Things like that drive men to the nearby speak-easies.

### Auto-Photo Plates

Three automatic photo establishments are running within a block of each other on Broadway, where only one was operating a year ago. The fad seems to have run its course on the main stem and the original company, having banking interests behind it, is spreading the machines around the country. Several have been installed in department stores in the larger cities and the resorts along the Jersey coast.

### Automatic Soda Misses Ice Cream

The sodamat, the automatic soda-dispensing apparatus installed in a Broadway store, while attracting attention from theatre crowds, is not getting the nickels its promoters expected, perhaps due to a scarcity of consistently warm weather to date. The summer months will probably determine whether the machine is destined for success or failure. That no appliance placing a scoop of ice cream in the cup automatically has been perfected seems the main argument against, most soda drinkers preferring their drinks that way instead of plain.

### Difference in Ministers

Rev. Everett Wagner, new pastor of the "Actors Church" on 48th street, is reported to be of the old strict-laced Methodist school in contrast to his liberal predecessor, Rev. Robert J. Harrison, who has been transferred to Liberty, N. Y. Mr. Wagner has converted the basement space formerly used as a lounging place into a prayer meeting room and has converted the church kitchen into a private office for himself. Additionally he is opposed to the one-step and fox-trot, but will permit waiters at the church parties.

### Hotel's Automatic Check-out Section

Guests at one of the large hotels who fail to pay their bill after three days and fail to establish a credit account or notify the hotel of their intentions, are automatically checked out, a porter packing their baggage. In this process something is usually lost or lifted and the management has of late been subject to criticism.

In defense of its method the hotel claims that failure to check a guest out when he owes a bill and misses occupying his room for a day or two has brought similar complaints and that unscrupulous tactics by guests has forced them to take stringent methods for self-protection.

### Ballyhoo Banners

Banners as exploitation aids seem to be the vogue these days, with the one ballyhooing "Speedy" at the Rivoli the first in the Broadway breeze. One now decorates the Shubert theatre where "Five O'clock Girl" is current, while the Winter Garden has gone in heavy for the rag signs with three.

The fad has even penetrated to 6th avenue, a huge cotton sign across the face of a building near the Ziegfeld theatre calling attention to a new restaurant.

### At the Smith Wedding

Some of the most prominent figures in the theatrical world will mingle with the elect of society, finance and politics at the wedding of Catherine Smith, daughter of Governor Smith, to Francis J. Quillinan of Troy, at the Cathedral of the Immaculate Conception in Albany, June 9. Show business will be represented by Mr. and Mrs. George Cohan, Mr. and Mrs. Al Jolson, Mr. and Mrs. Sam Harris, Mr. and Mrs. Archie Selwyn, Mr. and Mrs. Winfield R. Sheehan, Mr. and Mrs. Chauncey Olcott and Nathan Burkan. Fifteen hundred invitations have been issued for the wedding.

The sport world will send Mr. and Mrs. James A. Farley, Mr. and Mrs. George E. Brower, William Muldoon (the three men comprise the State Athletic Commission), Colonel Jacob Ruppert, owner of the Yankees; Charles A. Stoneham, boss of the Giants; George F. Getz (who brought the Dempsey-Tunney fight to Chicago); Tim Mara and James P. Sinnott, secretary of the New York Police Department and business manager of the Newark International League team.

The managing editors of practically every New York paper have been invited, as have legislative correspondents from Albany. Mr. and Mrs. Salling Baruch, Mr. and Mrs. Charles Dana Gibson, and others of the "first night" crowd will also attend the wedding ceremony, which will be performed by Cardinal Hayes of New York.

### Village Racket Flops in Square

"The Underworld," leader of the Greenwich Village cabaret invasion of Times square, has passed a flop, passing out of the picture as a cabaret of the atmospheric variety that usually got coin in Greenwich Village.

The cabaret was spotted on the second floor of the Murray Building, 42nd street, west of Broadway, and showed promise of prosperity for the first few months. The fixture props were within keeping of the general scheme, ranging in replica from jail cells to hop joint compartments with attendants garbed as prison keepers and releasing patrons when the band struck up for the dance.

The promoters of "The Underworld" figured themselves in a live spot because of proximity to Hubert's Museum below and hoped to get a play from the overflow.

Peak joints have tried time and again to move up from the Village to Times square, with none of the show places succeeding, although the tea room racket, also a relic of the Village, has seemingly clicked.

### Street Paper Sellers Resent Giveaways

The midnight newspaper vendors in Times square are complaining against the big picture houses giving away morning newspapers gratis. William Fox started with the "World" for the Fox season at the Globe, and the Paramount distributes the New York "Times," including the Sunday editions, gratis to patrons exiting from their midnight performances.

Others have followed suit with this courtesy. Some of the old men and women who peddle the morning sheets are bitter at this form of competition from the de luxe picture houses.

### Charge for Make-Up Towels

Towels to be used for make-up are now supplied to artists living in hotels around the square on request and charged for. Formerly the regular daily allotment of towels was used for this purpose with plenty of squawks coming back to the hotel managements from the laundries. The new issue of make-up towels are designed to be used once and then discarded.

### An All-Night Tale of a Ring

In a Times Square nightclub. Two people, man and woman, man the escort. While in the club the man has the present of a handsome diamond ring thrust upon him. He can not refuse it. Gives the ring to the girl, explaining the circumstances.

The girl, no dummell, rejects the present. Whereupon the man asks

the donor to whom he returned the ring, to give it to the girl in person. This is done. Girl reluctantly accepts.

Party breaks up late. Girl with ring is escorted home. Goes to bed with her sister but first turns the ring around with the diamond inside finger. Didn't want sister to notice it in morning.

Sister wakes up early. Sees plain band on sister's finger. Runs to mother, saying sister must have been married; she has on a wedding ring. Mother rushed into bedroom. Awakes daughter. Says: "Are you married?" Girl turns ring around, showing large diamond. Mother exclaims, "My God, it's worse."

Girl sent back ring.

### Dep't Store Beauty Parlors

Beauty parlors in most of the larger department stores are operated on the chain store plan. Several firms with main offices in New York lease quarters in stores throughout the country. The lease of one of the chains in a Newark department store recently expired. As the firm decided to run the department itself, the former lessee took an entire floor in a nearby new building and is now operating what is claimed to be the largest beauty parlor in the world.

A new kind of gold digger has sprung up in Detroit. She may not be solely known to that city but has not been reported from other points, as yet.

The Detroiters is usually prepossessing and drives a flash looking roadster. The combination appeals to the lone male by the curb. When intriguingly invited to take a ride, he springs at it. Asked by the girl where he is going, etc., she suggests a road house.

Far out the young woman reverses the usual order by shoving a gun against her companion's side, taking away his money and valuables, and telling him to walk back. Then she returns, alone, to the city, knowing that the chump doesn't dare breathe it.

### Phones on the Square

Retiring from business sales are much in evidence along Broadway these days with the "lost our lease" gag the most prevalent ballyhoo. In most cases a lot of habdashery or women's wear is moved into a vacant shop over night. In the morning regulars along the stem are surprised to learn that a firm that never in business in that particular location is retiring from it.

### Scenic Artists on the Avenue

Despite the lack of production activities scenic artists are finding plenty of outlets for their talents working out sets, backgrounds and drapes for Fifth avenue shop windows. Norman Bel Geddes designs the sets for Saks Fifth Avenue 13 display windows with weekly changes. Herbert Ward, responsible for the trick effects in Lew Field's "Present Arms," is also working on the avenue, having recently completed the decorations for the Brunswick Salon.

### Bars and Blues

Bars around the square providing tables and entertainment, consisting of a warbling pianist or a quartet of Hawaiians, are now slapping a \$2 covert charge on the check, that being the usual tap in the class spots. Those who prefer to brace themselves against the mahogany and brass rail are expected to see the bartender with an equal amount. Hot tunes, mostly of the unpublizable variety, are in demand around bars, the mob learning the lyric quickly because of the constant plugging.

Tunes by Cole Porter, among them "Let's Misbehave" and "Laziest Gal in Town," with special blue lyrics are among the request numbers most frequently heard.

### Going for French Coats

The collegiate crowd from uptown and downtown has gone in heavy for tan trench coats, discarding the gaily decorated yellow raincoats formerly sported whether it rained or not. The dames too have taken up the fad to a great extent.

More than 500 of the coats, usually worn by aviators, are said to have been sold to Yale students within two weeks.

### Rush Hughes' Privileges

Rush Hughes, foster son of Rupert Hughes, and formerly in pictures, is one of the few hotel assistant managers in the country holding a "dancing privilege" in his own hotel. He accepted the position with that understanding.

It's the result of Hughes, after sojourning in the east, returning to Los Angeles and going behind the desk of the Ambassador in that city. At least he was there until one evening a miss he knew walked through the lobby and into the Cocoanut Grove. Hughes vaulted the official front and when the manager wanted him, he was prancing around the dance floor. That ended his Ambassador career, whence the hop to "Frisco" where Hughes now has his stepping privileges and is broadcasting a talk on hotels twice weekly.

### Cutting Down on Bowery Stuff

A slice of the Bowery atmosphere noticeable on Broadway during the past year will be eliminated when the row of buildings on the west side of the stem between 51st and 52d street is torn down, during the summer to make way for a four-story office building and stores.

Present leases expire in July.

### Bought Horse, Buggy and Driver

After a night of cheaper low visits extending from Harlem to the Village a couple of Times Squarites visited a lively stable on the lower west side where an auction sale of horses and various conveyances was in progress. When they left the two pals found that they were owners of a sea going hack-and an aged white horse. After a ride through the park they told the driver, who remained with the vehicle as standard equipment, to call back for them at a Village apartment late that evening.

Following a much needed rest the pair thought of a friend who was leaving for Chicago at midnight and decided to give him a real send-off. Meeting him at the same Village highway where they had left off the night before the hack owners gathered a group of friends together and after a couple of rounds of drinks let them in on the gag. When it came time to leave the gagsters summoned their caddy and piling the traveler and his girl friend into the hack started for the Penn station with the rest of the mob following in cars with horns going full blast like a wop wedding party bound for the photographers. Even the cops at the station got a laugh out of the stunt.

Now, however, the jokesters have a cab and a horse on their hands with weekly lively and need bills to pay as well as the driver who gets his by the trip. It has been suggested that the hack be painted white and used as a ballyhoo for the coming presidential campaign in behalf of Al Smith's candidacy, providing the Houston Democratic Convention does right by New York's favorite son.

Bill Ollendorf, trade paper newswriter who sells Variety, was arrested Sunday in Pelham Park for selling ice cream. Ollendorf was discharged when he displayed his soldier's credentials, but Bill's buddy was fined \$2.

### Leading Cigaret Brands

The per capita consumption of cigars this year is expected to run well over 900, according to statistics issued by a firm of economic researchers. The cost of tobacco for 1,000 cigars is about 75 cents, returning a gross of \$2.29 after trade discounts are deducted. A survey of the six leading brands on the basis of total sales in various sections of the United States resulted as follows: Camels, Lucky Strikes, Chesterfield, Old Gold, Fatima and Piedmont.

## CLEANED CHEF THINKS GIRL FRIEND DID IT

### Grace Edwards' Long Distance Visits—But a Good Chef

Thanksgiving Day, 1927, was just Nov. 25 to Steve Baselander, chef, 98 LaSalle street. Instead of being thankful Steve was considerably grieved. He not alone lost his sweetheart but a radio, \$400 cash and other portions of his household effects to the value of \$537.

Steve appeared before Magistrate August Dreyer in West Side Court a few days ago as complainant against his former flame, Grace Edwards, 26, 70 Haven avenue, motorcyclist. He charged she stole most of his household goods.

According to the chef, Grace, a tall, good-looking blonde, came to his apartment on Thanksgiving and they decided to celebrate the day with several drinks. Later, Grace became indisposed and decided to spend the night there.

The following morning, he said, he left to go to work and when returning found the young woman had left and also the furnishings.

Last Friday night Grace returned to pay another visit. He entertained her, while her brother went to the street and notified Policeman Tom Moran, West 100th street station.

In court Miss Edwards denied she had stolen the property. She said the reason she had not put in an appearance since Thanksgiving was that she had met with a severe accident while riding her motorcycle and was confined to her home. She said she would not have returned if she had looted the apartment.

Magistrate Dreyer adjourned the case to enable the chef to produce witnesses who are alleged to have seen her taking out the property.

## MUST WIRE

(Continued from page 11)

will be expanded. That even he looks forward soon to the time when the voice culturist will step into the office of the Central Casting Bureau and test the voices of the extras registered so they can be given work they are capable of.

Charles Logue, scenarist, did not take the same enthusiastic view on the subject. He declared synchronization will prove to be only a novelty. When he finished De Mille stated that he also had felt that way about the motion picture, but had learned differently.

### 1st Vita

Grauman then added: "I believe I played the first Vitaphone on the Pacific Coast and I was thoroughly disgusted with it. You know in figuring on a long-run you must have a certain percentage of patrons who come several times to see a show. This first Vitaphone drove people out of the house and we had no return."

Jack Cunningham, scenarist, wanted to know what would be done with the vast audience of silent cinema star worshippers, whose illusions would be dispelled the moment they heard the speaking voice of their dream boy or girl.

Cunningham said he did not believe that there ever was the worship in the theatre of the actor that there is on the screen. He thinks this phase is a very serious one and offered the thought that it was too much along the lines of the stage rather than along the screen side. He declared that he could only see the voice used when necessary to advance the story.

De Mille replied Shakespeare was one of the best scenario-writers we have ever had and that the motion picture is getting nearer and nearer to Shakespeare.

### Too Excited

Alfred A. John, scenario chief for Christie, told the industry was getting too excited about sound devices. He declared that if they confined themselves to making good silent pictures the talking pictures would talk themselves out.

Reginald Barker, director said that the laymen seemed to be as much interested in the talkers as the people of the industry. He told of the days when he and Tom Ince were making two-reelers and how they once went to see a five-reeler. He suggested to Ince that he thought there was a great future for the business with stories of this type and Ince replied it was a two-reel racket. Nevertheless, Barker said three weeks later he was started on his first five-reel product for Ince.



# MISS CASANOVA'S NOSE BROKEN IN NITE CLUB

## Giantasio Going to Trial for Assault—Girl Now in Pictures

Arthur Giantasio, former owner of the Crystal Club, in West 32d street, will be placed on trial before a jury and Judge Cornelius F. Collins in General Sessions on a two-year indictment charging him with assault in the first degree. The complainant against him is Lenore Casanova, ex-"Follies" girl and now a film actress.

According to Miss Casanova, the night club owner struck her on the nose, breaking it during a party in the place in October, 1926. She said Giantasio struck her because she refused to remain at the party after it grew rough. She had to be attended at a hospital. Later she caused the night club owner's arrest and indictment. He has been out on bail.

When the case was called for trial Monday James D. C. Murray, Giantasio's attorney, asked for an adjournment, stating that the case had been pending for two years, the district attorney putting the trial because of the complaint was in California. Miss Casanova arrived in New York from Hollywood last week, and the district attorney placed the case on the trial calendar. Judge Donellan decided that Murray was entitled to an adjournment and set the trial for June 11.

Miss Casanova has played in the pictures under the direction of Max Graf, she said. Although she would not discuss it, it was said that she was the wife of Willard Mack some time ago.

## Girl Usher, Shoplifter

Dolores Hughes, 19, theatre usher, of 606 West 42nd street, was sent to the New York State Reformatory for an indefinite term in Special Sessions after she had pleaded guilty to shoplifting.

The girl was arrested May 22 in McCree's after she had taken two dresses valued at \$40. She told the Justices she had been out of work and needed clothes.

The Court decided to send her away because of her record.

# "Feeling" B'klyn Clerk Rubbered Into Court

Leo Trachtenberg, 26, clerk, 166 Hewes street, Brooklyn, was placed on probation for six months after he had been found guilty of disorderly conduct by Magistrate August Dreyer in West Side Court.

Trachtenberg was arrested by Policeman Fred Reichardt, Traffic B, after Mrs. Eugene Eberling, 41 Carter Court, Lynbrook, L. I., complained that Trachtenberg had annoyed her while she was in the Rialto theatre May 23.

According to Mrs. Eberling, who is the wife of a prominent physician, she was attending the theatre with her husband when she said she felt Trachtenberg rubbing his leg against hers. She said she moved away, but he continued and when she shoved him he reached over and pinched her.

Mrs. Trachtenberg said she slapped him in the face whereupon Trachtenberg got up from his seat and began to run. He was caught in the lobby by the Doctor and theatre attaches. Trachtenberg denied he had annoyed the woman and said if he had brushed against her leg it was accidental. He denied the pinching.

Magistrate Dreyer adjudged him guilty and after severely reprimanding him told him he was inclined to give a jail sentence but because of Mrs. Eberling's consent for leniency, imposed the probation.

## MAIN STEM LOITERERS

Block Store Fronts — Two Men Arrested

As a result of many complaints from storekeepers in the vicinity of the Strand theatre that their doors and show windows were being blocked by crowds of loiterers, Harold Brooks, 25, 202 Riverside drive, and Alfred Sonkin, 22, 1613 Washington avenue, were arrested when Policemen James, West 47th street station, said they refused to move.

In West Side Court, before Magistrate Dreyer, the men said they had just stopped for a moment to talk and did not realize they were blocking the sidewalk. On their promise to keep away the judge suspended sentence on them.

## Contributed Gags

S. G. Swift, assistant editor of "Motor Age," Philadelphia, contributed three or four gags coming to him in an idle moment. These two have been chosen for 1928.

In the show business the boss is the man nobody noses.

Slogan for airplane maker: Good to the last drop.

## LENNON HIT FROM BEHIND

Roger McGuire, 77, Struck Vaudeville on Ear

Roger McGuire, 77, having no home, was sentenced to West Side jail for five days by Magistrate August Dreyer in West Side Court. McGuire was arrested by a traffic policeman on the complaint of James Francis Lennon, of the old vaudeville team of Lennon and Moran.

Lennon lives at 421 West 43d street. He was chatting with Joe Wilton, retired actor, at 50th street and Broadway. He was just about to leave Wilton when he saw McGuire annoying a woman who was selling American Legion poppies.

Lennon suggested to McGuire he go about his business. From behind, McGuire dealt Lennon a vicious blow with his fist in which he held something, almost breaking the actor's eardrum. Lennon recovered and McGuire fled.

Lennon followed towards 8th avenue and then to 46th street where he notified a patrolman. McGuire was arrested. He denied the assault. Lennon has been in vaudeville 44 years. The court recognized him. Lennon now plays in night clubs.

## Eder's Trial Set

The trial of Albert Eder for the murder of Mrs. Emmaline Harrington, former stock actress, who was found dead in her apartment in Washington Heights last December, was set for June 14 by Judge George L. Donnellan in General Sessions. Mrs. Harrington's body was found badly battered three days after the murder was committed.

Eder was arrested in Kansas City by the federal authorities on a charge of forging money orders. He was questioned and admitted having been friendly with Mrs. Harrington. According to the Kansas City police he admitted having had an appointment with the woman at Springfield, Mass., a short time before her death, but that he had failed to meet her. He also told the police he had disposed of some jewelry belonging to the woman to two girl friends.

Mrs. Harrington was the wife of Guy Harrington, stock actor, from whom she was divorced.

## LITERATI

(Continued from page 29)

While in Los Angeles he will also prepare a series of articles on the picture industry for "Liberty" (magazine).

Dr. Ernest Greuning, editor of the Portland (Me.) "News," has brought a \$50,000 libel suit against the "Times-Union," Albany, N. Y., and William R. Hearst, owner of the paper, charging his name was included in the Hearst Mexican documents published last fall. The suit was filed in United States District Court at Utica. The complaint charges the "Times-Union" published a forged document purporting to show that President Calles of Mexico sent Dr. Greuning on a secret mission to England to find whether it would be worth while to lend financial aid to striking coal miners in 1926 to promote communism and world revolution.

Harold J. Whigham is editing "International Studio," the class monthly. He is a new appointment.

Hale Hamilton is writing the biography of Wilton Lackaye. Both are prominent legit names.

Detective Story Contest

Douglas, Doran & Co., going in largely for detective stories, has inaugurated a contest for a best mystery or detective story with \$2,500 as the prize. This is exclusive of any royalties on film or stage rights.

# Joys and Glooms of Broadway

By N. T. G.

Has Broadway a heart? Listen to this:

A night club was cutting down its show and the owners and show manager were discussing which four girls to let out.

"We can't let Jessie (wrong name) out, because she has a baby to support. And we can't let Ruth because she has two people in her family very sick and takes care of three sisters. It will have to be Bertha, in spite of the fact that she's our best girl, because she's working in a show."

Another girl was let out because she has a husband to support her! But still two girls who needed jobs badly had to go.

When the girls learned that two would be out of work in a week they discussed it. One, representing all, came to the management with a proposition that they all take vacations, two at a time a week each, to give the discharged girls a break and stay in the show.

So it was arranged.

Mind you, this was a night club, not a show, and the owners who showed such extreme solicitude for their girls have no standing, perhaps, in show business, but they displayed more kindness and thoughtfulness than any manager of Broadway musical comedies.

## Girls Out of Jobs

New York is again full of chorus girls out of a job. It's the annual purge on again. Scores of marvelous girls, some principals in shows, have been around lately looking for any kind of a chorus position. Many, as usual, need money. We have yet to meet the chorus girl who saves money while working to tide her over the time when she is out of a job.

Most of these girls answer calls for "Scandals" and "Vanities" and go through all the round of heartaches and disappointments. Only a limited number, and that the best, can get into night clubs, the savior of many a kid during the summer. The once despised cafe job is now sought after by the best of New York's chorus girl because only the best are selected.

A cafe job is usually permanent and secondly it offers an opportunity to double which few shows do. It is particularly a spot for ambitious girls trying to get ahead, for they have a chance to do specialties and attract the attention of managers.

## That Country Camp!

With the advent of summer our idea of a chorus girls' country camp again comes up. Which reminds us that within a half mile of our farm is a former boys' camp, Camp Ramsey, unoccupied, consisting of about 20 acres and some 10 buildings, with a swimming pool, tennis courts, and surrounded by farm country and wilderness, which could be secured for a season, rent free.

And again we say, that if the managers, who profit most by the labor of the girls during the winter season, would give a thought to their welfare when they have no further use for them, they'd be saving many a kid from heartaches, semi-starvation and temptation.

Would require practically no capital, would be self supporting and indicate to the world at large that there is a heart in show business. New York needs a Charlotte Cushman, who established her wonderful chorus girls' home in Philadelphia. If one manager would take the lead the others would follow.

We offer the suggestion to Equity. None know better than the officials of Chorus Equity the suffering and misery of hundreds of girls out of work this summer, who would welcome a few weeks on a farm in the country during the summer months. Most have enough to pay about \$10 a week board for a month or so, until the season opened again.

A camp or farm such as we have in mind could easily be supported by running a few benefits a year, and small contributions from the producers of musical shows. But it needs someone to start it.

As a dull prelim fight was on some guy in the dollar seats started to sing. The gang around him applauded. This was at least entertainment. Then a cop came and threw him out, while the mob hissed.

## Kids

A flock of kids from the night clubs were the guests of our better three-quarters at the farm over the week-end and were set to work planting a garden. Four chorus kids sat on the lawn and looked over packages of seeds.

"Let's plant some morning glories," said one.

"That's silly," said another. "We don't get up in the morning."

## Rodeo on Farm

We ran a rodeo out at our place Sunday, and 22 cowboys from the 101 Ranch, playing Paterson, 11 miles away, came over to ride in the contests. They did roping and bucking horse riding. Which reminds us of the rag of the letter carrier who goes for a walk on his day off and the street car motorman who goes for a car ride.

## Ambitious Model

She's an artist's model, who makes \$20 an hour from famous illustrators. Her income is about \$125 a week but she has a yen for the stage. Being beautiful she got a chance. At the first rehearsal she found out it wasn't as easy as it looked. She couldn't get a single step. Manager shook his head and told her she wouldn't do. The kid made him a proposition. Would he give her three days and then try her? Of course.

So the little model paid one of the other chorus girls \$5 a day for three days and again showed at rehearsal. She knew every number. Now she's going to dancing school and claims she'll be doing a specialty in two weeks.

The kid will make good.

## Cafes Off Big Orchestras

The day of big orchestras in cafes is done. Managers have found out that even in the jazzy Broadway places the patrons want soft music. Eleven and 12-piece orchestras are a thing of the past, even in big hotels. Rhythm and tempo are sought instead of blasting and noise. Incidentally, it saves the owners money.

## The Road Upward

Loew and Paramount hold bi-weekly tryouts to discover new material. Night clubs are scoured by scouts for new stars. Managers search for chorus girls as diligently as girls look for jobs. The 100 per cent perfect chorus girl need never be out of a job. The exceptional performer need never worry about the future.

It's the nonentities and the mediocre performers who have a hard lot. Some rise to the heights, but most of them remain where they are, lacking that vital spark which makes for success.

The road upward is sometimes hard, but eventually ability is recognized and paid for. Our immediate experience we remember the case of Ruby Keeler and Alice Holden, both our proteges. She is in the Paramount this week at huge salary and has signed with Ziegfeld for the fall. Bobby Arnet started with us at the Parody Club for \$75 a week. Frances Upton was a chorus girl for four years before she got her chance with Ziegfeld. Alice Holden was a Winter Garden chorus girl when we played her at matinees at the Metropolitan, Brooklyn. A year later she came back to the Winter Garden with her name in lights. Nancy Carroll and Joan Crawford were both Winter Garden chorus girls.

# 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" (Dance) (2d week). (Bernie)  
Paramount—"Paul Ash and 'The Drag Net'" (Bancroft).  
Rialto—"The Street of Sin" (Jannings) (run).  
Rivoli—"Ramona" (Del Rio) (run).  
Roxby—"The Strange Case of Capt. Ramper."  
Strand—"Tenderloin" (Costello) with Vitaphone.

## SPECIAL FEATURES WORTH SEEING

"Street Angel" "Trail of '98" "Dawn" "Tempest"  
"Fazio" "The Man Who Laughs" "Wings"  
"The End of St. Petersburg"

## NIGHT LIFE

Cafe season on wane with Parody, Florence's, 10 East 60th (Villa Venice), Little Club and the Club Barney calling it a semester.

Open air places coming into vogue, with Helen Morgan switching to a W. 52d street roof; ditto 54th St. Club, opening its roof with Harry Richmond slated to come in. Silver Slipper and Frivolity, two of biggest money makers, expect to continue through summer with girly floor shows. Looks like George Olsen will keep Club Richman open well into the summer at latest spot. Another ultra room, Lido, hanging on with Charles Sabin and Barbara Bennett as dancers.

Vincent Lopez is now at new St. Regis Hotel roof garden. Hotels Astor (Freddie Rich), Pennsylvania (Johnny Johnson), Biltmore (Cummings), Manger, Park Central and Waldorf-Astoria have also thrown open their roofs.

Texas Guinan's hottest spot in town where curfew never rings because of hotel location of the Salon Royal. Everglades hanging on but due to blow soon.

For the wise bunch, hot spots for wind-up like The Furnace et al. will always do some thing.

The call of the road with better weather breaks in sight portends well for motor draw. Vincent Lopez is doing the bulk of the biz on the northern roads at Woodmanstein Inn with his crack orchestra (doubling with St. Regis) and Frank Tullane as co-conductor. Castilian-Royal on Fulton Parkway much better than before with a nude revue.

Down Merrick Road, Harold Leonard at Castilian Gardens is beginning to draw nicely, while John and Christo always get a break, with their Pavilion Royal restaurant. Van and Scheuch in later in month.

## RECOMMENDED SHEET MUSIC

"Think of Me Thinking of You" "Just a Bit of Driftwood"  
"Dancing Shadows" "I'm Away from the World When"  
"Just Across Street from Heaven" "I'm Away from You"  
"Dance of the Blue Danube"

## RITZY

Word comes from abroad of the extremely affectionate behavior of the honeymooning Mr. and Mrs. Michael Arlen, first in Paris and then in Cannes. The bride was Countess Atlanta Mercati, daughter of Count Mercati, who has married two American heiresses. Mrs. Arlen's mother was Harriette Wright, of Cleveland, and is now married to Baron Emerich von Pfugol. Furthermore, the bride is a granddaughter of Abigail Pankhurst, who, after having been Mrs. Wright and Mrs. Pratt, is now Princess Karageorgievitch, with a villa at Cannes. (The Princess in question is not to be confused with Dorothy Snyder, of Brooklyn, who, after divorcing Dr. George G. Cochran, Jr., was married last November to Prince Nicholas Karageorgievitch, he being an artist and she having appeared on the stage.)

Count Mercati, father of Mrs. Arlen, is now married to Marie Manice, of New York, widow of Newbold Le Roy Edgar.

Arlen's real name is Kouyoumdjian. The Arlen novel and playright is said to be writing a book entitled "Atlanta," in honor of his bride. One of his dramatic sketches was used this spring in vaudeville by Lenore Ulric.

## Eugene Kellys Disagree

Another story from Cannes concerns the Eugene Kellys of New York, who are said to have disagreed. Mrs. Kelly was Marie Louise Baldwin, daughter by a former marriage of Mrs. William Sproule. Mr. Sproule is president of the Southern Pacific Railroad. Kelly is a son of Mrs. Robert J. Kelly, of New York, and namesake grandson of Eugene Kelly, the banker. He is a first cousin of Eugenia and Helen Kelly, New York heiresses, who now live in Paris.

Eugenia, after being taken to court by her mother, charged with being "incorrigible," married Al Davis, former dancing partner of Bonnie Glass. Al's first wife was Almee Fogarty, and his third wife was Marianne Conrad, daughter of Doris Cameron, former Broadway showgirl, who now lives in Paris. Eugenia Kelly-Davis is now married to Clement Ballen, of Lima, Peru. Helen Kelly, who divorced Frank Gould, became the widow of Ralph Thomas, divorced Prince Florio, of Albania, and divorced Oscar M. Burke, of New York. Burke had previously been divorced by Edna Marston, now the wife of R. Livingston Beckman, former governor of Rhode Island.

## Edna Leedom's Life

The life story of Edna Leedom would make a scenario. Edna hailed from Philadelphia, where she was once a salesgirl in a shop, later singing in the choir of the Memorial Baptist Church, at Broad and Master streets. Her father now works in New York, but her mother, Mrs. Julia Leedom, still lives at North Park avenue, Philadelphia.

Edna first married Billy Edmunds, and then Harry Tighe, with whom she appeared in vaudeville. After divorcing Tighe, she appeared in "The Pollies" and in vaudeville with Dave Stamper, the composer, and after Dave was divorced by Gertrude Stamper, mother of his two children, he married Edna.

Later Edna secured another divorce, and married Frank George Doelger, wealthy New York brewer, son of the late Peter Doelger. Shortly after this fourth marriage Edna Leedom-Edmunds-Tighe-Stamper-Doelger was served with papers in an alienation suit for \$250,000. Mrs. Doris Endor charging Edna with alienating the affections of Chick Endor, a cast member. Stamper has arranged with Public stage units to supply incidental music. Of Edna it has been remarked "She can Leedom anywhere!"

## Mentioning Grant Clarke

Walker P. Inman, of New York, has sued for a divorce in Reno, charging his wife with extreme cruelty, alleging she embarrassed him before the servants in their home on Park avenue. With his complaint he filed a copy of a separation agreement in which he promised to pay her \$15,000 a year for five years.

His mother, Mrs. Nanine Holt Inman, of Atlanta, later became the wife and widow of James B. Duke, the tobacco king, from whom she inherited many millions. Walker married, in 1920, Helen Patton Clarke, daughter of a clergyman of Kokomo, Ind. Helen had divorced

Grant Clarke, the song writer who has recently been living in Hollywood. After their separation Clarke dedicated to her his big hit, "Tired of Me."

Oddly enough, Grant Clarke and Helen Patton had been intimate friends of Monte Brice and Helen Oliver. Brice also gained notice as a song writer, and Helen, who hailed from Washington, Pa., sang in cabarets and suped in pictures. After divorcing Brice, she also married a tobacco millionaire, Sir Hugo Cumliffe-Owen, head of the industry in England. Sir Hugo had been previously divorced.

## Going to Court

Actresses who have been presented at Court in London are few and far between, and American actresses thus honored are unique.

Ruth Draper recently made her bow at Buckingham Palace after having previously been received on several occasions by the King and Queen, who have attended her monologue performances. This granddaughter of Charles A. Dana, famous New York newspaper editor, served an apprenticeship of several years in Broadway and road productions, several seasons ago playing a minor role with Marie Tempest in "A Lady's Name."

## Chas. Schwab's Organ

Variety recently referred to organists being well paid for playing in private homes, though no names were mentioned. One of the finest organs in a New York residence is that of Charles M. Schwab, whose mansion occupies a whole block on Riverside Drive in the '70s.

## Gray Matter

By MOLLIE GRAY  
Tommy Gray's Sister

## Imported Jokes

The lights under "Youth Astray" ask who is to blame? and after seeing the picture the answer is the importers. Germany must be putting one over on us. These recent pictures must be comedies and we haven't sense enough to see that. Unless it's a patriotic service on the part of the Cameo management to help us appreciate homegrown article. Nina Vanna was artificial in all her poses. "Youth Astray" wasn't worth its passage over.

## One Pair of Stockings

When Emil Jannings is enjoying himself his face lights up like a full moon and spreads almost as much light, and the world needs light, but most of his film life he is in misery and that's contagious, too. Why not give the boy a laugh sometimes and incidentally the audience. He is most of "The Street of Sin," Olga Bakalova being the rest, in a very competent rest.

The story came over in the movie Mayflower. A street battle was well done and so were the half dozen eggs Emil took in as many mouths for breakfast. Hardboiled to the hardboiled was his girl friend's motto.

The only thing in the dress line was a pair of net stockings that got into a couple of close-ups, a slight change of diet for the camera.

## 50-50

"Crooks Can't Win" and Hip audiences rarely do either. Ralph Lewis, who has fathered most of young Hollywood continues in this. Of course there is a girl, but she won't mention this picture when writing her life story for a fan magazine. Her picture is a cop picture and they seem as much alike as the uniforms. A funny faced chap played a reporter, and as always, the press came to the aid of the picture.

## Reasons for "Westerns"

"Riding for Fame" is a cheerful and decorative member of the great Western family on the Universal side. The principal reasons are feminine. A California trio—six charming girls in most attractive sport and dance costumes arrive at the ranch and later go camping, resulting in an effective night scene in the woods.

Ethelyn Clair's dressy frock was white, the skirt hanging in a point back and front and trimmed with lace and dark leaves. One sweater had perpendicular stripes, another was navy blue probably. All wore smart felt hats and in other ways added to the scenery.

Hoot Gibson did the riding.

## Sizing 'Em Up

## At the Paramount

The girls have it this week at the Paramount. Between Evelyn Brent in "The Dragnet," film, and Helen Kane in the Paul Ash stage unit, "Sunny Skies," they steal the show from the male contingent.

Which is not to say there's anything particularly wrong with George Baneroff or Mrs. Ash's boy, but just that those two girls seem to have more.

The Brent part in "The Dragnet," although blueprinted as all the other parts in the picture are, upon its prototype in "Underworld," has managed to emerge with more individuality. But Miss Brent has her biggest amateur hero and makes the most of it. Aside from her acting ability and her considerable beauty, any girl who can wear clothes the way this girl can is there with her own sex.

Miss Brent has a black and white fur coat made in a sport model. As the picture progresses she wears a succession of elaborate evening gowns, some white, some black, some combining the two colors in form fitting and all studded with brilliants.

The most interesting part of her wardrobe in this picture, though, is the series of hats that have become almost her trademark, the tight fitting skull cap which enhances the contour of a shapely head. Last week in "His Tiger Lady" she wore two in metal cloth. In "The Dragnet" she wears three. All made of feathers and developed one in all white, one in jet black, and the third white on one side and black on the other. Tremendously effective with the right face but don't try to copy it if you have less than a perfect profile.

Little Helen Kane did only one number at a Monday show, but could sing as long as she wanted to. She has the knack of putting over somewhat blue stuff in an innocent, baby voice which always appeals to women. They like their dirt refined. She dresses to match the voice, wearing this week a rose colored bouffant frock with a big bush and one little rose colored bow in her hair.

The girls in "Sunny Skies" have three changes, all attractive, one of director's beaux affair, with white tights, white and scarlet jackets and white shakos with scarlet feathers. Italian peasant costumes are festive, and for the finale white Spanish ruffled gowns with flame colored velvet shawls, hand painted, are stunning.

As for the men on the bill, Paul Ash improves as you get used to him. He has a charming way of effacing himself.

Baneroff in the picture is Baneroff, which is to say he's pretty good, but personal preference is for a young man named Leslie Fenton, who plays the detective nicknamed "Shakespeare" and who is killed by Bill Powell. There's a boy who brings out the well known maternal instinct, which ought to take him a long way in pictures.

## All-Male at State

Very little to attract the girls at the State this week. Almost the entire bill is by men and for men.

The picture, film version of a great story "All the Brothers Were Valiant," is all he-man stuff, but not the type of he-man stuff that makes serious inroads on the attention or the emotions of women. In this case everything was too cut and dried. How could it be otherwise, with two such people as Ernest Torrence and Hans Lamarr as antagonists? When a boy who looks like Ramon and a guy with the mug of Ernest Torrence both want the same girl, where's the suspense?

Nothing on the vaude end to write about, looking at it from strictly feminine eyes. Dorothy Bergere, with "The Raconteur," is out but not a fashion expert. Lola Menzell tries to combine a ballet skirt with an evening costume, the result being something hybrid. She does wear a rather cute white Russian costume for her second number. A couple of hairpieces. The girls have the conventional beaded bodices and ombre chiffon skirts; one in two shades of violet, the other in yellow and orange tones.

Even the short features didn't strike a feminine note. The Hal Roach comedy didn't have a woman in it. The picture was so short that the sign of a skirt in the newscast.

The thing that seemed to interest the women most was the parrot in the lobby, who was playing to an admiring feminine audience all afternoon.

## 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

Wynn Holcomb, artist and bohemian, won an award of \$700 from Texas Guinan for sketches he had made for her night club. Wynn is the son of Willard Holcomb, author and agent. He sued for \$1,400. Tex's defense was that she only worked for the club on salary. Wynn's previous judgment for \$1,000 had been reversed.

Lord Northesk confirmed old reports of a separation from his wife, formerly Jessica Brown, an American dancer. Jessica is in Brussels, where she likewise talked freely of the busted romance. Northesk is in New York.

Irene Cross, showgirl, attending a party at the home of the Sidells (vaudeville) fell down the dumb-waiter shaft and broke her leg. Treated at Bellevue and went to Newark, N. J., where her parents live.

Foreed to give up a stage career as a dancer, Grace Bonaventure jumped from a fourth-story window at the home of her parents at 351 E. 32d street and was taken to Bellevue with what doctors believed might be a fractured skull. Parents forced her to give up a theatre engagement.

Harry Thaw sailed on the "Aquilantia" for three weeks in London and Paris. George Creel was a passenger on the same ship.

Musical version of "Taming of the Shrew" in modern dress announced for fall by Shuberts.

Judith Anderson replaces Lynn Fontaine in "The Strange Interlude." Miss Fontaine and her husband Alfred, went to Europe until August, when they go into the Guild touring company.

"The Ladder" resumed at the Cort after suspension for half a dozen performances due to revisions.

Taking advantage of the new tax law which exempts tickets up to \$15, George M. Cohan announced from Boston he would produce three or four musical comedies next season at the Cort. In addition he will produce four non-musicals.

The Craig theatre, 54th street near 7th avenue, will be opened Labor Day with Edgar Middleton's "Pot-Phar's Wife," successful in London.

Cecil Kern, 40, retired actress, in the original "Madame X" production, was found dead in her room in the Fifth Avenue hotel. She was fully dressed. Doctors were of the opinion she had died during a hemorrhage of the lungs. She was understood to be of independent means.

Liane Carrera, known as "Anna Heid, Jr.," was married in the Little Church Around the Corner to Dodd Mortensen, bond broker. Bride gave her age as 22.

Trial of Arthur Glantasio, night club proprietor, on charges of assault, preferred by Lenore Casanova, film actress, started in General Sessions June 11. She charges Glantasio struck her during a dispute in his club when she was appearing there. She says she was struck during a general melee.

Gladys McCarver, dancer, white, was held without bail in connection with the shooting of Jesse Blunt, negro cabaret owner, by a white man. Hearing set for June 14, when Blunt will be able to appear against her.

First bright Sunday of the spring. Coney's crowd estimated at half a million.

The adopted children of the late Nora Bayes, later S. Leonard, 6, and Norman, 10, made their first public appearance at a piano recital in Aeolian hall Sunday.

Edward Everett Pidgeon, re-elected president of the T. P. R. O. A. Vice-presidents are Theodore Mitchell, Helen Hoerle, Arthur Ryan, and A. Kingsbury of Chicago. Thomas Labrum, Philadelphia; Henry Taylor, Boston; Lewis Haase, Atlanta; Frank Whitbeck, San Francisco, and Bert Lang, Montreal.

George Terhune is managing the Stanley in Times Square. Ben Greenwald has been shifted to the Stanley offices in the Bond building.

Alex Sidney Rosenthal, Times square attorney, has removed to the Paramount building.

## LOS ANGELES

Dollie and Renee Larkin, sisters and picture extras pleaded guilty to one of five counts of forgery when on trial in Judge Edmond's court. They made application for probation, which will be heard June 14.

Harriet Todd, dancer, danced her way out of a window in her home while asleep. She fell a distance of 25 feet to the ground; slightly injured.

Allice White, screen actress, married to Richard Grace, stunt flyer, July 4.

Wanda Hawley, who was to appear in Stockton for a vaude date, was stricken with appendicitis and brought here to undergo an operation.

Mrs. Rose E. Witter, formerly known in pictures as Kathryn Adams, procured a divorce from Arthur W. Witter, local automobile man. She told Judge Schaefer that her husband broke his pledge that he would abstain from "likker."

Lack of evidence dismissed a grand larceny charge against Catherine Houston, stage actress, and Paul V. Gilbreath. They were accused of stealing a \$1,350 fur coat while at a party at home of a friend.

Frank C. La Jeunesse, among other things, told Thelma Jane La Jeunesse that he owned a picture theatre and was very wealthy. That was before they were married. Mrs. La Jeunesse found differently and asked Judge Sproul for an annulment of her marriage. She got it.

Frances Mims, bookkeeper at Fox studios, was given a divorce from Robert B. Mims, when she displayed a discolored eye in court to Judge Edmond. Among other things she said that her husband habitually came home drunk.

Robert J. Hamilton was not a gentleman and did not prefer blondes. Do Hamilton, screen actress and of the golden type, told Judge Bowron while asking for a divorce. As a matter of fact Hamilton, she said, was hostile to blondes in general and to her in particular. She was granted a decree.

Howard Hawks, scenario writer with Fox, and Mrs. Athole Ward, sister of Norma Shearer, filed a notice of intention to marry. Ceremony is expected to be performed within next few weeks. Mrs. Ward was divorced from John D. Ward about six months ago.

Henry Schumann-Heink, son of the opera singer, was charged with grand theft in a complaint issued by the district attorney's office. Heine, bond broker in San Diego, is accused of juggling some bonds belonging to Mrs. Margaret Dobson, who made the complaint.

E. Mason Hopper, picture director, is charged with cruelty by his wife, Myra M. Hopper. Her suit for divorce on file in superior court. They married in August, 1926, and separated two weeks ago, according to the complaint. She asks for a share of community property, valued at \$200,000.

Another Hollywood marital bark on the reefs. Gaylord Lloyd, brother of Harold Lloyd and casting director of his brother's film company, is living apart from his wife, the former Barbara Stanwyck, actress. Lloyd posted a notice in daily newspapers saying he will not be responsible for bills contracted by her. The general and wife were married about three years ago.

S. George Ullman's right as executor of the late Rudolph Valentino's estate, valued at \$1,000,000, made the ruling after denying an objectionable motion made by Valentino's brother, Alberto Guglielmi. Controversy between Ullman and Guglielmi had been dragging in the courts for several months.

## CHICAGO

Perhaps the largest pipe organ ever made in the middle west was shipped by the Kimball organ company to the new Minneapolis Municipal auditorium. It has 10,000 pipes, longest 32 feet and three feet wide. It contains 90,000 cubic feet of space, the size of 5 average homes. Twelve freight cars were required to transport the organ.

Hotels in Chicago having dance floors in continuous use, under hotel management, must pay extra license, according to recent rulings of the Corporation Counsel.

# FORE

## Free Practice

The golf frenzy blossoms out in unexpected places. Probably not more than half a dozen Times Squareites know the "prize free practice" gag that exists in the heart of the Square.

In the second sub-basement of the Times building there is a practice net and a bag of sticks, provided by the paper for anybody in the personnel who wants them. There seems to be nobody in charge any anybody can walk in and go to work. A couple of outsiders crashed regularly and got away with it for months.

## Long Off the Tee, But—

For the comfort of the dub who is always out-driven, it is of record that the guy who took the driving contest at the "Film Daily" tournament by socking one 290, turned in a card of 135.

## Grantland Rice's Advice

Of all the signed matter being used by New York dailies on golf, and there's plenty of it, Grantland Rice's technical advice to the dub, in the "Herald Tribune," and George Trevor's general comment in the "Sun" seem to be catching the most readers.

The "Sun" is also using articles from Bobby Jones twice weekly, which both merit and get attention from the nibblec hounds.

Reed Albee turned in a card of 103-18-85 at the Rye Country Club invitation tournament last week. Jimmie Plunkett's card was 99-13-86.

"Golfers' Magazine," for a dime, has entered into competition with "The American Golfer," edited by Grantland Rice and selling for two bits. Latter has been in the field several years.

## Hotels' New Racket

Golf layouts in connection with country hotels are a new racket. Hunting them out is an art practiced by city mashie hounds seeking to escape Sunday crowding. There's one nine-hole course called The Colonial, at Pine's Bridge on Saw Mill Road, about 3 miles south of Yorktown Heights, and another named Rockland Lodge, just outside Peekskill, N. Y., both within motor distance. Green fee of \$2 for first named and \$1.50 for other. Anybody know any more?

## A Marathon Golfer

An average golfer is generally satisfied with 27 or 36 holes a day. But that doesn't hold good for Johnny Hamp, who has his hand up at Westchester-Biltmore again this summer.

Starting three or four summers ago, when Hamp first drew the Westchester date, the Chicago maestro was hacking his way around 18 holes with scores of 150. Now he's in the low 80's. Hamp doesn't take overdrive for the improvement, admitting he played 45 holes last Thursday and is averaging at least 2 a day.

## Roach Tournament

Employees of the Hal Roach studios, Los Angeles, will stage a tournament in L. A. June 17. Event is in charge of Babe Hardy.

## "Peaches" Golfing

Golf has a new devotee in the person of Charles Browning, now touring in vaudeville. Peaches is going in for the sport heavy because it's good exercise, a weight reducer and fashionable. In each city she plays, the gal and her partner have morning sessions at golf. Peaches is quite proud of her game and always mentions it to reporters interviewing her. She was surprised when one of the news hounds in an upstate city told her that she could not go on the links of any club there without a card from a member.

The most famous flapper of the century obtained an "invite" somewhere, apparently, for she was on a course the following day. The caddy who carried the bags was greatly surprised when she told him to come to the theatre the next morning for his fee. He allows that Frances has no spendthrift.

## "Name" Golf Balls

Last word in the luxury golf equipment is the especially made ball built with the name of the player in place of the usual manufacturer's brand and name of the ball. A big rubber company in Pennsylvania makes a specialty of this. They'll turn out any quality of ball at the market price for that trade, the only conditions is that the golfer play an

order for a minimum of 100 dozen and take deliveries over a single season. Once in a while you'll find one of them among "reworked" balls offered for sale in the shops.

## Handicap Extremes

A few of the golf handicaps of show people: Oscar Shaw, 5 at one extreme, and Eddie Cantor, 30, at the other. Sam Harris stands at 17 and Leon Errol at 20 in the Lakeville Club list.

## Keith Tourney Off

The tournament of the Keith Exchange, scheduled for late this month on the Westchester-Biltmore course, near Rye, was called off this week, with no new date given and no reason assigned. Assumed that changes in management and revision of policies in the business creates a situation even in golf.

## No Money for Purses, K. C. Meet Closes

Kansas City, June 5. Financial trouble, brewing at the Smithville, Mo., running race meet, came to a head yesterday when the directors of the Kansas City-Smithville Fair Association, decided to close the track.

It was announced that the closing was caused on account of the failure of Lewis E. Bower, Chicago, who has been handling the funds, to appear at the track Thursday with the money due the owners of the winning horses.

A. H. Kampmeyer, president of the Missouri Jockey Club, behind the racing program, said "I am told Bower left town, but I don't believe he has. Bower was under contract to operate the races. He received 30 per cent of the net revenue, and was to finance the operating expenses."

## No Fixing on L. I.

Efforts to establish gambling on Long Island have been coolly received from the political "fixers," despite the proffer of the usual protection piece. The extraordinary scheme existing among the Long Island towns and villages is ascribed as the cause, and wheels and chance apparatus cannot be safely opened.

Smart operators sense the presidential campaign as the whyfor. It is conjectured how the Saratoga roadhouses will operate or fare during the August racing season, which is the "killing" period with the influx of the track followers.

## K. C.'s 33 Day Meet

Kansas City, June 5. Work is being rushed on the new Riverside Park horse racing plant announced to open this Thursday. Track is five miles from the downtown district. One of the features is three racing chutes. This arrangement permits starting seven and seven and one-half furlongs events without placing the barrier on or near the turns. Grandstand will seat 6,000. Hugh E. Springer will be manager.

Firm of Arthur Young & Co., certified accountants, has been retained to handle the calculating system, and just before the horses leave the post final calculations on the odds against every starter will be posted. No subsequent bets will be accepted and tickets will be paid according to the posting.

## 40 Rounds a Night

Los Angeles, June 5. An additional 10 rounds to the boxing limit of 30 rounds in this town was added by Commissioner James Woods when he ordered some drastic changes in the boxing board rules.

First to benefit was the Olympic Auditorium. Woods gave permission to stage 40 rounds or more every Tuesday night. Another old-standing rule that Woods abolished was the requiring fighters to be programmed and introduced under their real names instead of their pugilistic monickers.

## Tab Stock at Trenton

Tab burlesque stock plantation vaude this week at the State, Trenton, N. J., with Al Singer installing the company.

Roster includes Art Gardner, Arthur Mayer, Jack L. Monte, Jay Carter, Marie Breck, Hale Keith, Adele McKeever and 12 choristers.

## LOUGHRAN BEATS LATZO BY SUPERIOR BOXING

### Latz's Struggle Surprises—Kaplan Loses at Garden

#### BY JACK PULASKI

Boxers rule in virtually every fighting class among the professionals. This has been particularly brought to attention through the recent attempts of slugging contenders to cop titles from the light heavyweights down to the bantams. It portends a cinch victory for Tunney against Heeney.

Tommy Loughran's defeat of Pete Latzo, former welter champ, at Ebbets Field, had the odds four to one on Loughran. A good bet even for the short ends because an upset is still likely anytime a rugged scrapper keeps throwing punches. Latzo was kidded somewhat for aspiring to the light heavy crown but he put up a much better contest than was expected. Some experts thought he was on even terms with Loughran up to the 12th round, from which point on Tommy pelted the contender plenty. But it is doubtful if Pete earned more than two rounds, with one or two even. He weighed 168 pounds as against Loughran's 173. They think if Tommy can gain more poundage and develop a wallop he could go after the heavyweight title. But it looks as though the Philadelphia should stick within the 176 limit.

A fairly good crowd on hand, but again plenty of unoccupied seats in the cheaper sections.

At times Latzo rosters tried to get excited, but few of his swings landed cleanly. Loughran caught them around the neck or smothered the oncoming contender, who was always wading in. Towards the close, Tommy, probably under orders that it might be close, started chopping Latzo with slanting rights and uppercuts.

One report is that Loughran cannot or will not let go with all he has. That may apply to head punches but his right swings to the kidney region are stingers. He started soaking Pete there and landed unerring, the coal miner's body being much bloated as proof.

Loughran's next fight is with Leo Lomski, the socker from the Coast, who knocked the champ down when they met at the Garden several months ago. Latzo will have to dispose of Lomski, too, if he wants to aspire to the light heavy title again. They need opponents for Loughran, who is to fight Slattery again.

Balance of card didn't mean a thing. Ted Kladew hurt his hand and the slated bout with K. O. Phil Kaplan was cancelled. Promoter Jack Fugazy's idea of a substitute semi-final was to bring Al Walker and Jack Anderson together. The colored men put on a terrible exhibition, which was stopped by the referee in the seventh round.

#### Kaplan and Tut Lose

When weather caused the postponement of the outdoor Loughran-Latzo contest it was a double benefit to the show at the Garden the following night (Thursday). Attendance was bad. Just a bunch of lightweights who didn't meet expectations.

Two upsets, in Louis Kid Kaplan, former feather now boxing as a lightweight, losing to Manuel Quintero, and King Tut (Tuttle) from the Coast, getting his from Lope Tenorio, a lively Philipino. Kaplan was staged by Jimmy McLarnon last winter, and Tut tucked Sid Barbarian away two weeks ago. But these coast fighters seem to be overrated.

Decision could have been a draw for Kaplan. He earned that, at least, for aggressiveness. Quintero, a southpaw, landed many a left hook to the Kid's pan but appeared too busy running away. Louie had no defense against that winging left. He was content to take it in order to bore in where it was best. If Quintero gets a chance at the title, Mandell figures to paste him plenty with his right. Tut, like Kaplan, is short armed. He tried weaving his body as a defense, but Tenorio had his number. Instead of Tut was lucky he didn't go down. The King wears an embroidered crown on his pants, but that is about as near to a title as he will get.

George Morley, treasurer of the Apollo theatre, New York, and Eddie Clark, of the Tyson and Co. ticket office, are sparing for a heavyweight fighter. They had hopes that Joe Sterno, better known as the "Iron Horse," would get somewhere.

At the Garden recently Sterno flattened an opponent in the first round, but later some other paluka knocked the "Horse" cold at Queensboro.

Bill Sullivan, also of the Tyson agency, declared himself out on Sterno. Morley and Clark, however, have another prospect whom they are importing from Italy.

#### Fugazy Has Roberto

Jack Fugazy is reported under wraps with a fighter of his own, Roberto Roberto, whose recent debut at Madison Square Garden was not too hot.

Fugazy's brother is named as Roberto's manager, it is understood, because under state boxing commission rules a promoter is not permitted to manage fighters.

## Rival Bowery Stocks

Burlesque opposition for the first time in 20 years obtains on the Bowery, New York, with two stocks pitted against each other for summer.

One of the stocks operated by Ben Bernard is at the Lipzin (formerly London), and the other is at the Royal (formerly Minor's).

Charles Baker has the new outfit at the Royal, reported in on a semi-commonwealth minimum salary and percentage arrangement.

## Underworld Films a Break For Pork and Beans

Los Angeles, June 5. Pork and bean fighters with twisted maps, find the present cycle of underworld pictures a great break while waiting for a match. Within the past month more than 200 sport page heroes have applied for picture work.

They are willing to take a natural beating, which no ordinary picture actor could stand, just for the extra check.

## Sam Bennett in Saranac

Sam Bennett, burlesque and vaude, ill with lung trouble, is giving up all present stage work to go to Saranac to regain his health.

Bennett leaves Thursday as the guest of the Jewish Theatrical Guild.

#### PUP'S ONE CHANCE

St. Louis, June 5. One chance for a resumption of greyhound racing in this section lies in a 'aring this Friday at Clayton, when the Ramona track, recently closed by injunction, will attempt to prevent the making permanent of the court order.

Main hope of the operators lies in the fact that the Missouri Supreme Court, a year ago, held that "certificate betting" is not gambling. This decision of the highest court in the state has never been reversed. Meanwhile the Madison (Ill.) dog track, just across the river, is reaping a harvest.

#### CLARA MORTON BETTER

Clara Morton, stricken last March while appearing with "Land of Joy" burlesque show, in Albany, N. Y., was discharged from the local hospital there last week. Miss Morton will take an extended vacation and will rejoin the show next season. Miss Morton was a member of the Lee Sisters and had been in vaudeville prior to entering burlesque.

#### \$3,000 FOR JAMBOREE

Around \$3,000 is reported realized on the annual Burlesque Club Jamboree at the Columbia, New York, last Sunday.

#### Dirt Films Out

Los Angeles, June 5. Tally's on Broadway, grand picture house, has switched from playing sex pictures at half-a-buck a head, to showing double features of old films at 15c. top.

trying to rub the sting off with his glove. For that extra poke Tenorio socked it in plenty in the last round, and Tut was lucky he didn't go down. The King wears an embroidered crown on his pants, but that is about as near to a title as he will get.

In the first 10-rounder Ruby Joe Gans, also from Los Angeles, won over Jackie Brady. However, the colored boy is nothing like his namesake.

## Inside Stuff—Sports

## Colonial as Dept Store

Utica, N. Y., June 5. Maybe the Colonial will become a department store, Edward J. Davenport is reported back of a project to remodel the Colonial, with entrances on four sides for a store. Architects are working on plans.

Nate Robinson has been anxious to dispose of the structure.

The Colonial is the current Mutual burlesque and legit house of the city.

## Mutual Meetings

Mutual Burlesque wheel will have a session of the stockholders at 11 a. m., June 13.

An assembly of the board of directors will be at noon June 13, an hour after the stockholders met.

The third will be the franchise holders, the men who operate shows on the Mutual, meeting June 15.

The stockholders will elect directors for the coming season. The executive personnel of the Mutual is almost certain to remain unchanged with I. H. Horck continuing at the helm of the circuit.

## Next Season's Line-up

Although it is too early to outline the complete roster of shows and stars that will be operating on the Mutual Circuit next season, there are a number of the latter now certain of being featured with shows next fall.

This list includes Harry Levine, Viole Elliott, Billy Brown, Harry Fields, Harry Bentley, Elsie Burgo, Lee Hickman, Margie Pennett, Ed Jordan, Bolo Miller, Lena Daley, Babe Arnold, Buddie Harrison, Elsie Raynor, Mae Dix, Mike Sacks, Frances Farr, Frank Harcourt, Killy Madison, Bimbo Davis, Fred Dale Binder, Gladys Clark, George Pares, Buster Sanborn, Charles McNally, Clyde Davis, Charles (Bimbo) Davis and Stella Morrissey.

## St. Charles Liquor Raid

Milwaukee, June 5. Staging a 1 a. m. raid, members of the federal prohibition squad mopped up the St. Charles hotel, theatrical hostelry here, and after invading rooms on three floors walked out with two bellhops and an elevator attendant. The raid was the culmination of weeks of waiting to grab the hotel.

For years the St. Charles has been one of the "homes" of burlesque people coming to this town and has also catered largely to small time vaudeville artists.

As a result of the raid, in which about four rooms were entered and liquor seized, padlock proceedings will be started against the individual room it was announced by the dry heads. The entire hotel cannot be locked under the dry law.

## Columbia Ducat Staff

Charles Burns, former treasurer of the Gaiety, Rochester, has succeeded Albert R. Zottarelli as box office chief at the Columbia, New York. The latter resigned last week.

Burns' assistant is Joseph Arico from the Walter Knotts office.

## BURLESQUE CLUB ELECTION

The annual election of the Burlesque Club will be held June 14. Emmett J. Chidagjan is a candidate for fourth consecutive time as president.

The largest attendance in years is expected, as all of the shows will have closed their circuit routes by then and the managers and agents will be in New York.



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## 15 YEARS AGO

(From Variety and "Clippings")

Capt. Scott, intrepid explorer of the Antarctic, was exhibiting motion pictures of his last expedition and who should be the lecturer for the pictures but Ernest Torrence. Show was at the Lyric, New York.

Jessie Lasky had just produced his last big vaudeville act, Lasky's "Red Heads."

And speaking of vaudeville, two of the headliners advertised for the following two weeks at the New Brighton, L. I. Music hall, were Al Jolson and Ina Claire.

Harry Pileer was not yet an institution in Paris. He had just gone to France as Gaby Deslys' dancing partner, and the pair were making their first appearance at the Paris Alhambra. Before her American triumphs Gaby was not well known to the general French public, having confined herself to small, fashionable houses. Now she was the best exploited actress in either hemisphere and commanded big money.

Nat Goodwin had married his fifth wife, Marjorie Moreland, and announced his retirement. He opened a cafe and amusement place in Santa Monica, Cal., and said that would be his business for the rest of his life.

It comes as something of a shock to learn that the play or pay contract was just coming into use in vaudeville. It had been more or less customary in legitimate theatre dealings for some time. Now vaudeville was in one of those occasional sallies into the legit for "names," and when the stars were offered contracts for dates they insisted upon the play or pay form and got their money. From this beginning the practice became general.

## 50 YEARS AGO

(From "Clippings")

The proposal of one San Francisco theatre manager to use women ushers was enough to create a mild sensation in show business.

Typical of the personal uses to which "The Clippings" was put by show people, is the following advertisement:

### LIZZIE BYRON

Great Success With

May Fisk's English Blondes

Divorce was granted me from Fred Carrara, better known as Fred Byron. Should like to hear from him to send papers.

P. T. Barnum sends a florid correction of the story previously printed of his passes to the circus being turned down by "his partner," explaining the magnitude of his exhibition and setting forth that he had no partner.

The Bella Union, Deadwood, Territory of Dakota, lost two of its drawing cards. Correspondent relates that "Lola" and "Jeanette" have retired from the music hall, are married and keeping house in the town.

Starting upset in college baseball dope. Yale beat Harvard on the diamond, 4 to 3. Harvard had taken Princeton, 8-0, and Princeton had defeated Yale. Hence Harvard was the long favorite until the score was counted.

The small French billiard table was making headway against the huge English table which had always been used in the States. One proprietor downtown put in a group of French tables and advertised a low price of 10 cents a game.

Mississippi show boats were a refuge for showmen down on their luck. Dan Rice, veteran of the stage, is described as resorting to the floating theatre on a boat called "The Damsel."

## As to the Talkers

Too much talk too early concerning the talking pictures may become somewhat confusing to those of the picture trade, especially the exhibitors, who cannot be as familiar with the subject as those closer to it in the production centers.

Talkers divide into two classes: Sound and dialog. Sound pictures are those with effects, but inarticulate. Sound effects have been tried for by orchestras or back stage here and there for years. The talkers will utilize sound to emphasize situations, such as wind, noises, moaning, or as the scene calls for. Sound effects as known now by the trade are best illustrated and referred to as the Fox Movietone News effects.

Sound in picture-making is accepted as here and to stay. That accounts for the general theatre wiring order issued by the chains.

Dialog pictures are something more indefinite. They are wholly experimental at present and probably for a year at least to come. Producers, directors, executives, technicians and the engineers of the electric hold many and diverse views on the dialog talkers. In the main the consensus appears to be that dialog is practical in the picture frame. New conditions surrounding that are many, also agreed upon.

An important point in the dialog talker, seen in those few talkers produced and in full length by Warners' Vitaphone only thus far, is the balance of the whole. That is the adjustment in the running of the sight as against the sound or talk. Uneven adjustment or balance appears to leave the auditors in a mental turmoil with an indifference thereafter to the subject through overwrought expectation or anticipation.

Experimentation in the dialog pictures will proceed slowly it is thought. The project is too big to be gone after hastily. Producers, despite the talent at hand, must feel their way through the realization, if nothing else, that with dialog pictures in an open market, the fittest will survive as with the record of black and white in the past.

On the black and white end, there is no telling how far the blacks and whites will remain after the large majority of the theatres capable of or selected for wiring shall have been equipped. A talker, however, may be detached of its sound end and go out as a black and white, whenever requested. That means in reality that the talker can release in two dresses, as the talker and in black and white.

The entire matter of the talker goes much farther than the present with its surmises. It takes in the big outside interests being drawn into the show business through the talkers themselves and the equipment makers, along with the patents and license holders. Besides, the bankers linked with those as well as with the current show business. That all brings up the future and the probabilities; what the electric may think of the theatre situation as in contrast to their unlimited world's field of the school, church, civic buildings, etc., without even considering the wired home or the portable that probably will also arrive.

The talker portends so much, in and out of the picture business, that the eventual reaction, at the box office and for the welfare of the film industry, must be healthy. And this should become the fact whether the dialog picture proves as highly successful as the producers believe and hope, or whether it is the sound picture only.

## Inside Stuff—Vaudeville

Another mark of the changed administration of Keith's is the apparent independence suddenly assumed by the Proctor Circuit, booked by the Keith Agency. Formerly, Proctor's appeared to take its order from Keith's, with E. F. Albee reputed to have a 25 per cent interest in the Proctor houses. Since Jos. P. Kennedy took over the direction of the Keith organization, Proctor's has removed its advertising from the Keith box, seems to be buying its own selected feature pictures, and in other ways, besides setting its bills be printed separately, indicates its present relation to Keith's is in bookings only.

Albee is said to have gotten his 25 per cent interest in Proctor's without paying for it, an Albee method pursued for some years with others as well. When the Proctor business some years ago went bad, Albee may have assured F. F. Proctor he could improve it, and that cost Proctor the 25.

A stag dancer, arrested at one of those affairs in Detroit recently, escaped with a light probationary sentence upon softening a hardboiled police lieutenant's heart with a pitiful tale. The charge against her was performing in the nude, usually calling for a fine of \$100 or a jail sentence in that city.

When reaching the station the woman mentioned two children and a tubercular husband, later proving it when taking an appointed investigator to her home. She was placed on probation and warned. The woman is still confronted with a destitute family, and her performing ability is confined to nudity.

Eddie Cantor is about to start a serial in "Collier's." Subject undisclosed.

Traffic laws are now in force on the sixth floor of the Keith booking office. All agents must form in line before the glass enclosed offices of the various bookers and can only talk to the booker through a glass door large enough to poke a head through. Only one agent from an office is allowed on the floor at a time.

A kid spotter assists the man keeping the agents in line and if an assistant to an agent makes his appearance, the kid signals the traffic man and the assistant is ordered down to the fifth floor.

A legal decision was rendered sometime ago to the effect that any year's contract for a player's services, with a restrictive clause, that did not provide for at least 26 weeks of work, was unenforceable.

There is a Broadway producing firm which seems to offer a large number of artists a year's contract or for two or three years that does not guarantee that number of weeks annually. Artists might even demand 20 weeks from that firm in any one year and also have their own lawyer draw the contract. One provision for the actor should be that if engaged during the term by the contracting firm, and securing another engagement that the firm cannot call him away from the other engagement or route, even though it still be within the year's period. This firm's contract appears to have too many holes in it. One sure indication of that is that dissatisfaction with the firm and its methods is notorious among artists, yet none has sued in several years.

When B. S. Moss operated the Broadway theatre, New York, the signs read B. S. Moss Broadway Theatre, with the side lines proclaiming "Keith Vaudeville." Upon Moss disposing of his theatres to Keith's, the sign name on the Broadway was changed to Keith-Albee.

A regular patron of the house walking out of the show with a grouse said to a bystander:

"Do you know who this Albee is and why did they let that guy change the shows here?"

## Inside Stuff—Pictures

An oft repeated and indelibly believed impression in the picture-making division that a "great title" has undeniable box office value has been twice bumped off late. It's hardest blow comes from "Able's Irish Rose," perhaps the world's best known stage play name, since it holds a world's record run in New York, besides having played nearly the world over. The other is "Uncle Tom's Cabin," likewise familiar in book and play.

Both of these adapted screen specials ineffectually tried to start off on the \$2 scale for a potential road showing. Each will reach the regular picture houses without having covered the road territory. "Able" is having a short run in New York and is probably the surprise bust of the \$2 picture business. "Uncle Tom" has been given everything possible by Universal, even to the \$1.50 scale in some cities but will have to garner the most of its two million production cost from the regular theatres. "Able" will have reached about a million before taking to the pops.

It was unfortunate in production cost with "Uncle Tom." A long illness of its director held back midway production for six months, piling up the overhead during the enforced idleness.

Other and recent expensive specials have been "Sunrise" (Fox) to \$1,250,000, and "Tempest" (U. A.) at \$1,000,000. Fox has put in indefatigable work on "Sunrise" for its picture house playing next season, and it will be among the Fox program leaders. United Artists' "Tempest" has started easily and big at the Embassy at \$1.65 top, with good prospects.

Perhaps the one thing that did more to convince the picture executives of the possibilities of the talking pictures, especially dialog talkers since sound is accepted, was the Movietone record of Bob Benchley doing his "Treasurer's Report." This is one of the best talking shorts yet placed on exhibition. In it Mr. Benchley does a splendid bit of pantomime and draws out every laugh there is in his comedy monolog, or that he could have gotten in person on any stage.

The Fox people gave the bit a splendid and atmospheric setting. Benchley is seated around the board of directors' table with the chairman of the board making an address. Benchley's pantomime immediately identifies him. Before he speaks the monologist (who is also a writing humorist) is well set.

Benchley, a stage novice with no previous picture experience, entirely unversed in pantomime and without a trained stage voice, doing what he did with this record, seemed to hit all of the show business who understood the talkers with the same opinion—that if this Benchley novice could accomplish what he has and amuse an audience so thoroughly, there is no limit to the talker, properly cast and handled.

A new independent film firm on the coast, backed by a big brick and tile man from the east, started out to make its first super for \$15,000. Working script contained 680 scenes, the only thing about the production that qualified it to be a super.

Story was handed to an ambitious young director, formerly a juvenile actor and director of two reel comedies. He was allowed six days to shoot the 680 scenes with no provision in the budget for overtime. The director, however, did not understand the overtime clause and proceeded to go ahead. On the night of the sixth day, after working continuously for six days and five nights, the boy completed the picture. When the bills were checked up it was found that the overtime had overdrawn the budget by \$8,000 and a number of retakes were necessary, because of the speed taxed upon director, actors and other members of the company.

New crop of pictures being made for the '28-'29 programs will contain, in the majority of cases, the background of large cities. This has come about through a gradual demand for a cycle of underworld, theatrical and industrial subjects.

Rural comedies and period dramas have lost a large measure of popular appeal, forcing producers to recognize the public demand for modern themes. Sound and sight thing also demands modernistic subjects which will be mostly taken from successful plays centered around big town activities.

A picture star whose earnings are sufficient to permit him to participate in no limit stud poker games had a lesson which cost him \$17,000 one night recently and caused him to declare he is through with the game.

In Hollywood about once a week those who earn or are supposed to earn large and substantial salaries partake of a dinner and then get down to the evening's pastime. The game is a no-limit affair, which means money.

This actor, who knows a little about the pastime, sat through an evening, and when it was all over concluded he did not know so much about stud. In this same game a producer, known for his bluffing, got away with around \$14,000, and a director with \$16,000.

## Inside Stuff—Legit

The facts in the much disputed matter of David Belasco's connection with the forthcoming engagement of Jack Dempsey and Estelle Taylor in "The Big Fight," to be presented by Sam Harris, Al Lewis and Max Marcin, are: Belasco first worked on the script with Milton Gropper, and collaborated until he and Gropper split on some technical differences. Belasco retained some interest, not then determined.

When Marcin joined and again helped rewrite, Belasco was consulted. He agreed to take 25 per cent of the show and help stage it. Marcin is now in California, or en route, to start the Dempseys' training for their roles after which Sam Forrest will direct, with Belasco coming in for the finishing touches.

The use of Belasco's name on the billing goes with the deal. As for the equally moot question of salaries for the stars, they draw a total of \$5,000 weekly—Jack, \$3,500, and Estelle, \$1,500. Jack has the privilege of withdrawing if, on the preliminary showings, he doesn't turn out to be a good actor. His role is not the lead, but the whole story revolves around it.

A lot of showmen have turned to the ticker lately as an occupation. Jacques Drullman, playwright, has quit his Remington for the time being to devote all his time to Wall Street. George Bern, former agent and house manager, is another market player.

O. E. Wee, who used to be a busy road show operator, is active now in stock trading. Victor Leighton, former Erlanger booker, is wrapped up in stock activities.

Paul Fleiselman, of the yeast making Fleischmans, is said to be interested with Howard Schnebbe in the lease of the Hudson, New York, secured from Mrs. H. B. Harris, who is apparently retiring from the managerial field. She attempted a number of productions in addition to operating the Hudson after the death of her first husband. Schnebbe was her general representative.

Fleischman is said to be interested in acquiring theatres by lease or purchase. His initial investment with Schnebbe was put at \$10,000. The Hudson lease is reported calling for a rent of \$80,000 annually, inclusive of taxes.

# Tent Shows' Best Season for 5 Years; Owners Cleaning Up; Everyone Happy

Topeka, June 5. Stick companies indoors are having a hard time holding their own for summer runs, but out in the country towns the tent shows are doing the best business of the last five years. Reports received to date show receipts for the canvas attractions pulling in 25 per cent. better money than last year.

There are 15 tent shows operating in this territory. Average 25 people each and a weekly average out of around \$1,000. They are taking in only in towns of from one to 10,000 population which have been almost entirely missed by the road attractions during the winter season.

Radio and movies have so educated the farmer population that they will no longer stand for the repertoire of "Midnight Express," "Ten Nights in a Bar Room," etc., and the companies are presenting "The Patsy," "The Gorilla" and like dramatic bills playing a season's royalty bill of from \$1,000 to \$1,500. While the reports from New York and Chicago have it that the actors are walking the streets in those centers, Kansas City is almost stripped of anything that can be called talent, the canvas attractions having cleaned up for the summer all available dramatic and vaudeville talent.

**Easy Life**

It's an easy life, the canvas company people say. The companies make week stands in the communities where they stop. In those towns where they have had in private families for 35 cents and rooms for the week cost \$3.50, so even though the salaries are only \$50 to \$75, an actor gets plenty to eat, rest, fishing and so forth, and can have money for the grind that starts in the fall.

Show owners have an average investment of \$5,000. For the past two years they have made average profits that almost equal the investment. There's very little war between the outfits as yet, few of the towns being visited by more than one show a season, and there's very little cutting in on what is recognized as one company's legitimate territory.

There are two of the canvas shows in the territory operating out of Topeka. The Ted North Company and the Hazel MacOwen company. The MacOwen company operates only the 20-week summer season and the North company goes into theatre travelling stock during the winter.

## Alison Skipworth's Run Of Mostly Rehearsals

Alison Skipworth, one of the best known character actresses in the legit, has had a spotted career for the past 30 odd months. She is now rehearsing with "Say When," the musical version of "Love in a Mist." It is her 15th show since appearing with "The Swan."

Miss Skipworth's activities during the 30 months include appearances in "Cafe Thomas," "Mrs. Dane's Defense," "Los Angeles," "Spellbound," "Garden of Eden," in two different companies, Baltimore and New York; a while in vaude in a George Choo act by Alice Gerstenberg, "June," "New York Exchange," "Grand Duchess and Walter," two different companies, New York and San Francisco; revival of "The Swan" in the latter city, and "Enchanted April." All of these shows were frosts.

Miss Skipworth's life has become a steady round of rehearsals.

## ROACH SIGNS BYRON

Los Angeles, June 5. Marian Byron, known in musical comedy circles as Pennuts Byron, has signed a five-year option contract to act in Roach comedies.

Hal Roach spotted the girl's screen work in Buster Keaton's "Steamboat Bill," in which she played the feminine lead.

## SAMMY LEE'S MUSICAL

Bobby Watson, comedian with "The Greenwich Village Follies," leaves the Winter Garden revue this week. He will go with Sammy Lee, dance stager, who intends producing a musical comedy on his own.

## Loudest Shirts a Tie

Of late the loudest shirts and collars worn by theatrical men have made their appearance on Broadway which leads to the question, "Who sports the loudest?"

Looks like a tie between Al Aarons, Arthur Hammerstein, David W. Griffith, Jay Packard and Corse Payton.

## MARIO CHAMLEE IN FIRE

**Singer Overcome by Smoke and Hand Burned in Home Blaze**

Danbury, Conn., June 5. Mario Chamlee was overcome by smoke and his hands were badly burned Sunday, during a fire in her summer home at Wilton.

Maria Tiffany, Mrs. Easton, Mrs. Lina Coan and Filibos Bennyon, guests at the Chamlee mansion, formed a bucket brigade, successfully dousing the flames.

## Tearle's Alimony Held Down to Old Scale

Not denying his good fortune, Conway Tearle need not pay an increased alimony rate above the \$100 weekly he has been assessed in favor of Mrs. Josephine Park Tearle, according to the New York Appellate Division's ruling. While Tearle is alleged to have a fortune of \$500,000 and be earning \$150,000 a year in pictures, the screen player contended that all this followed his wife's divorce and came when he married the former Adele Rowland.

Tearle, however, alleged he averaged \$16,000 annually in pictures, but set forth that all of the "good breaks" coincided with his marriage to Miss Rowland.

The ex-Mrs. Tearle twice received alimony increases from \$25 to \$75 to \$100 weekly and lost out in the lower and upper courts on her petition for \$750 weekly based on the alleged \$150,000 annual earning power by the leading man.

## Show Girl Divorce Data Shocks Hanging Judge

New Haven, June 5. So shocking were the charges preferred by Walter Pierce, wealthy contractor, in his divorce suit against his wife, Rose Helfert Pierce, former "Follies" girl, that even Judge Newell Jennings, the man who gave Gerald Chapman the death sentence, was startled.

Presiding at a preliminary hearing on the divorce suit, Judge Newell, after listening to charges about Mrs. Pierce's relations with two society men, Morehouse and Scott, declared "the particulars given here are so insulting that Mrs. Pierce is certainly entitled to have the best of counsel to defend herself." He granted her \$2,000 for counsel fees and allowed her \$300 per month alimony.

Judge Jennings has instructed the clerk of the court not to allow newspapermen to see any papers in the case.

## "FRONT PAGES" SCOOP

Jed Harris is rushing in "The Front Page" in midsummer, sooner than expected, to beat "Gentlemen of the Press" to Broadway. Both are newspaper plays, both newspapermen-authored.

"Gentlemen of the Press" is Jackson & Kraft's indie production, authored by Ward Morehouse of the "Sun" and "Star" and four other silent collaborators, including nite life reporters, movie critics, et al. George Abbott is staging the latter.

## KAY HAMMOND MANAGING

Los Angeles, June 5. Kay Hammond, leading woman in Coast stage productions, will marry Henry V. Wetherby, local business man.

The couple have announced their engagement and the nuptial date is set for June 27.

Jessel on "Burlesque"

Los Angeles, June 5. When Paramount produces "Burlesque," George Jessel, now on the Coast for Tiffany-Stahl, will be employed as a technical advisor.

## After \$50 Weekly Salaries 'Skidding' Cast Asked to Cut

Playing for three weeks at a "try-out" weekly salary of \$50 each and with the cast of "Skidding" promised full salary if going beyond that period, the company members are now asked by the Hyman Adler and Marion Gering management of the play at the Bijou, New York, to cut their regular salary if continuing with the play.

It is not related how many of the company agreed to the request. One report is that there were refusers and that a notice to close the play was posted last week. It was then uncertain how long the show might go on its present grosses.

When the company organized all of the players agreed to take the \$50 per week until after the three trial weeks. These were expected to be played out-of-town. One was so played and then the company came into New York, with the cast playing on Broadway for another two weeks at the \$50 top.

As the third week approached, the management set up the plea it would have to suspend the show unless the actors accepted a cut on their regular salary. Whether the managers expected the people to continue at the \$50 a week as the "cut on their regular salary" isn't mentioned.

In the playing company are Clara Blandick, Marguerite Churchill, Charles Eaton, Carleton Macy, Louise Carter, Isabel Dawn, Burr Caruth, Walter Ahl, Thomas V. Morrison, Myra Hardy Wilcox.

## "PARIS" SEPT. 12

Irene Bordoni's "Paris" musical opens Sept. 12 at the Music Box, New York. It closes June 16 at the Wilbur, Boston, because of the star's Parisian contracts.

Irving Aaronson and his Commanders from the show will fill in over the summer in picture houses.

## DANCER BADLY INJURED

Los Angeles, June 5. Audrey Simpson, one of the plot girls in "Tell Me Again," at the Figueroa Playhouse, tore a ligament and broke her kneecap out of place while dancing during the final performance.

She was taken to the Good Samaritan Hospital.

## Wright Players Set

Newark, N. J., June 5. Unexpectedly the Empire reopened Monday (June 4) with the Wright Players (stock) in "Rain." "Cradle Snatchers" next week. The stock people had the show for the summer and, according to their story, had paid John Cort \$4,000 guarantee. Then Cort lost the theatre.

They took over the Empire and although Newark is a well-known graveyard for summer stocks, they are going to make it work for at least. Prices are 25c to \$1 and 25c to 50c matinees. Mats Wednesday and Saturday.

## STOCK'S CLUB TIEUP

Rockford, Ill., June 5. The Burton-Garrett Players will take possession of the Rockford theatre June 11, having leased the theatre from the Rockford Woman's Club which uses the playhouse for its little theatre endeavors.

The stock company has had 17 successful weeks through arrangement with the club women and although the season ends next week it assures the Players a location for next season.

## STOCK IN RITZY TOWN

Ruth Mason Putnam's Players new theatre, opened in the Village Hall, New Canaan, Conn., with "Why Marry."

The company, which does not bill any names, plays evenings, from Tuesday through Saturday, with no matinees. Prices are \$3 top, considered pretty steep even for that ritzy community, often called "The Station Next to Heaven."

## GORDON'S 4 PLAYS

Charles K. Gordon is to do a comeback. He has been bankrolled for four productions during the new season.

A start will be made early in the fall.

## FORBES ON HIS OWN

Harry B. Forbes, formerly general manager for Gustav Blum, is producing independently on his own.

Forbes has resigned to found the Dramatists' Productions, Inc.

## L. I. Favs

In Suffolk county is "the famous, original Al Trahern stock company" advertising "over 2,000 performances on Long Island." The troupe consists of about 10 people, and travels during the summer in a bus playing one nighters.

Catherine Redfield and Happy Hal Price entertain between acts.

## HELEN CHANDLER'S MA

**Admits They Are Going to Coast, but Nothing Else**

Helen Chandler's mother, with Helen, visited Variety in the usual way last week to deny everything in Variety's story about Helen. Except, stated Mrs. Chandler, Helen and herself are going to the coast.

Variety had said Helen would go to the coast to make a picture. Nothing in that, mentioned Mother.

Story also stated Mother was removing Helen from the too-wide Broadway play influence. Entirely erroneous, added Mother.

Mrs. Chandler finished with: "Now you will correct that, won't you?" and suggested she was different from the customary stage mother when it was intimated she wasn't.

But Helen is different from the usual stage daughter; she never yessed mama once; merely using her wide open eyes and crossroads smile.

After her return from the Coast and prior to her engagement with the Theatre Guild, Miss Chandler will play the lead in "The Phantom Lover," to be produced in the fall by Gustav Bloom.

## Chorus Girls at \$100

### Creates Agency Plum

Increased salary for new beauts and super-choristers announced by musical comedy producers for next season is interesting the casting agencies.

With salaries now quoted at \$75 and \$100 weekly, by Earl Carroll, producer of "Vanities" and other producers, the casters figure it worth while concentrating upon the placements at the usual commission. The shows rated to use from 40 to 50 choristers are especially figured as welcome revenue.

Heretofore casters have been in different to filling the chorus jobs since the previous prevalent figure of \$35 to \$45 weekly was deemed unprofitable. Some casters getting the major portion of casting the principals for a musical would furnish the chorus as a concession and accommodation.

## To Remake "People"

Chicago, June 5. "The People," presented by Al Lewis and Sam Harris, was called back to New York after brief visits in South Bend and Milwaukee. It was to have come into the Harris here.

Tryouts are said to have shown an urgent need for revision of script and cast. Richard Bennett, starred, is believed to be out, but Sidney Shields, featured, probably will stick.

"People" was written by Clarke Silvernail from an idea by Edward Robbins. Over \$2,000 was spent in advance exploitation for the Harris opening. The house now will remain dark.

## Marbury Show Strife

Mayor Walker has turned song writer again and will have a number in Elisabeth Marbury's forthcoming musical based on "Love in a Mist" coming to the Windsor. The number is called "Say When" and the show has been given the same title in honor of Jimmie's contribution.

Internal strife has marked the progress of rehearsals. Marc Connelly, librettist, has expressed his disgust in no uncertain terms and Frank Harling, composer, walked out on rehearsals.

The mayor's song, "Cheerio" in the show will be published by Jack Robbins, along with other of the show's tunes written by Jesse Greer and Ray Klages.

Wants H. B. Warner on Talker

Los Angeles, June 5. Warner Brothers is negotiating with H. B. Warner to make a two-reel Vitaphone subject on the order of "Alias Jimmie Valentine."

## WINCHELL SQUAWKS AND PANS—AND HOW!

### "Graphic's" Sorehead Critic Charges Double-Crossing, Murder and Arson

Editor, Variety.

**Alleged Friend:**

In the first place, I don't know why I am wasting this energy writing to you, when I could get paid preparing dinner for some of the best bags. But in your season's critical box score some mug up there stuck a pair of knives in my side when I wasn't looking and of course it was a cinch for him to hit a guy below the belt as he didn't have to sign his stuff. I think you know, sir, that besides going to the first nights I do a sort of a column in which I hit below the belt, also, but the handle is in 14-pt. chelt bold at the very top.

At any rate, you send me into hysterics when you charge me with the reason I was dropped from your damned box score was because I am a Shubert outcast and that I "pick my own spots." Don't be a fool, you fool! When I get so good at picking the hits from the flops I'm going, over to McBride's or Tyson's and ask him 100 grand to agree to guarantee them against buying in on our productions.

In fewer words, I deny that I have anything up my sleeves when covering the shows. When I led your box score it surprised me as much as it surprised my friends and Arthur Caesar. Frankly, it embarrassed me when I led the score. I know I'm a phoney who got a lucky break in this town, but I'm a better phoney than you are or any on your staff, because I, at least, admit it.

So, believe me, you bum, when your score snubbed me because of the Shubert tilt I was tickled to death. I figured that the finger-pointers would discover that they guessed wrong, as usual. But when you goosed me with that charge of cheating out of anemic box score of those red-blooded movie heroes. I suppose you heard the crack that raged up and down the stem when Variety came out. They chirped: "Atkinson Wins Box Score. Winchell Cuts Throat!"

And how by everything that's unholy did you find Mr. Atkinson led the score? You know, terrible well Mr. Atkinson is a scholarly reviewer, and among you Variety dubs, who is there to translate his reviews? Answer mub, mugg!

According to your scorekeeper, I was supposed to have dodged a musical called "Just Fancy" to go to "The 19th Hole." Since when is Variety telling reviewers what shows to cover? And, so that the records will be accurate, Gabriel, Anderson, Hammond and other first line lads covered the "19th Hole" that same performance. Which gives me good smile: As inaccurate as Variety. Incidentally I blew on that show. I thought it would brodie, so how does that give me an inside, as you charge?

Did you know also that last year I muffed guessing correctly on almost every "just show"? Yeah, I did. Around the Square they say: "Winchell is a cinch on musical comedies. He used to be a hooper and knows the racket." Well, all of Winchell's boners that year were on the toe, heel and tune frolics. Lay on that for while.

Oh, yes, I forgot to add to this squawk that I see my friend, Sid Silverman, who keeps the film box score, also, is the season's winnax of that one. He used to be excellent at picking the football winners, too. He kept that score, I think. You guys can't miss on yourselves with your lousy system.

Insincerely yours,  
WALTER WINCHELL.  
(The Barred of the Main Stem.)

## H. B. WRIGHT'S SON DIES

Los Angeles, June 5. Paul W. Wright, 25, son of Harold Bell Wright, author, died at the California Lutheran Hospital here Sunday (June 3) after a mysterious illness of three weeks.

Hospital authorities refuse to signify the ailment.

## \$2 FOR SUMMER subscription to

## VARIETY

154 West 46th St., New York City

## Local Backer Takes Over Wilcox Stock

Syracuse, N. Y., June 5. Reports of dissension in the Frank Wilcox stock management were verified yesterday, when George A. Chenet, local Shubert representative and one of the incorporators of the Wilcox company, was dismissed as house manager.

Chenet was informed that he was through on Saturday night by former Judge A. Fairfax Montague, president of the Wilcox corporation. It was Chenet who interested Montague in supplying the financial backing for the Wilcox stocks this season.

The original lineup this season had Wilcox and Montague as partners in the venture, Montague replacing Dewitt Newing, with whom Wilcox split last summer. Shortly after the partnership was announced, the corporation replaced it, with Montague, Wilcox and Chenet as the incorporators.

With Chenet's departure Montague became the sole owner of the company. Wilcox goes on a straight salary under the arrangement.

To represent him, Montague has installed two employees of his law firm as business and house managers, respectively. Edward L. Vezina fills the former, J. Ray Brown the latter position.

This is the judge's first venture in show business, nor have his two representatives now in charge of the company any past theatrical experience. Back stage, it is said Albert Mack, director, is in complete control.

Helen Mayon will make her debut as leading lady next week in "Our Little Wife." She succeeds Janet Regal, who last week underwent two operations here, one on the sinus, the second on the eyes.

Sally Bates also joining the company.

Willard Foster, character comedian, and Douglas MacPherson, second man, opened Monday in "Welcome Stranger." The former will be a permanent addition.

Local talent playing small roles in the Wilcox productions each season, are to walk the plank, it is understood.

## "Imperial" Suit

Los Angeles, June 5. I. B. Kornberg, attorney for Equity, will go into Municipal Court this week on behalf of the players in "Hotel Imperial" now at the Egan theatre.

The players have no redress through Equity, itself having waived bond.

Sydney Sprague and Warren Millais are defendants. The managerial team has split since the opening of the show.

Actors continue with production in hope of seeing some cash eventually.

## Yiddish Art Judgments

The Yiddish Art Theatre, which has been in financial difficulties and involved in considerable litigation of late on notes, figures again in a \$11,600 judgment by the Manufacturers Trust Co. against the Louis N. Jaffe Art Theatre Corp., Jaffe individually and Mrs. Hannah N. Jaffe.

Suit was on two loans, covered by notes of \$10,000 and \$1,500 each. Judgment went by default.

## PLAYWRITING BUDS

A couple of more playwriting buds from flimflam's publicity ranks are Paula Gould, FBO, and Manfred Lee, Columbia.

Together they have worked out what Paula describes as a "perfect vehicle for Barrymore."

The play is now titled "Encore," a heavy drama in three acts. No attempt has yet been made to market it.

## UNERTL-ROLES

Jack Unertl, former juvenile of the Shubert stock, Milwaukee, and brother of Peggy Udell, chorister with "Show Business," and Rosalie Roifs, non-professional and daughter of a wealthy Milwaukee family, have announced their betrothal.

Unertl quit the stage about two years ago when he passed the state bar exam, and has been practicing law since.

## BAILEY OFF TRYOUTS

Oliver D. Bailey has called off the proposed summer tryout of "Annabelle's Ancestors," and will instead hold the production in abeyance until September.

Another convert to the idea that summer tryouts mean nothing.

## Detroit's 'Captive' Closing May Go Into Court

Detroit, June 5. Samuel W. Manheim, whose production of "The Captive" was terminated after a single performance at the Shubert, Detroit, will take his troubles to court.

Manheim has been granted an order against the city and Dave Nederlander, owner of the Shubert Detroit and partner of the Shuberts in its operation, to appear in court and show cause why they should not be restrained from interfering with the show.

Sudden closing of "The Captive" was a result of cold feet on the part of the theatre. Following the opening performance, which he attended and deemed immoral, the mayor advised Nederlander that if he permitted the show to continue the Shubert Detroit would not be granted a renewed license on July 1. Whereupon, Nederlander immediately notified Manheim that a second showing of "The Captive" would not be tolerated.

"The Captive," to which Manheim holds the territorial rights, was booked into the Shubert Detroit for four weeks, with an option to stay indefinitely. The Shubert Detroit was procured after each of the three Detroit theatres in which the Shuberts are interested with E. D. Stair turned the show down.

Manheim claims he will lose \$10,000 by the cancellation of his show. He holds grievance against the theatre as well as the city.

## "Tell Me Again" Folds

Los Angeles, June 5.

After three weeks of terrible business at the Playhouse "Tell Me Again," musical by Robert Woolsey, who starred in it, folded Saturday.

Arthur F. Smith, wealthy Long Beach realtor, who angled the production is reported \$100,000 in the bag. Woolsey handed in his notice when not receiving salary the second week although having a royalty cut.

George Sherwood, operating the Hollywood Music Box, is now negotiating to re-float the production with Phil Reid, one of the players in the company, to replace Woolsey.

## "Man's Man" Shut

"A Man's Man" tried unsuccessfully in Chicago, closed there Saturday, salaries being paid by Equity.

Money on deposit there was sent from the New York office. Return transportation was furnished by the management in which Patrick Kearney the author was concerned.

## Musical War Play

Arthur Barnard Merry, ex-news-paperman, who has spent considerable time since the war in army hospitals, has written the book of an epicurean war comedy called "Cease Firing."

Glady's Rogers has composed tunes, and production will start within 30 days, it is claimed.

Capital to produce the piece has been promoted through wealthy men formerly associated with the 27th Division, according to the story.

## GIRLS SAILING

Ada Mae, back from her short road trip in "Rio Rita," accompanied by her husband, Col. Potter, sails June 9 for a trip abroad.

Ethelyn Terry, also of the "Rioita" cast, following a visit with her father in Philadelphia, sails for France for a visit with her mother.

## WRIGHT CO. IN NEWARK

The Wright Players, stock company, to have started a summer season at the Cort, Jamaica, L. I., last week, opened at the Empire, Newark, N. J., Monday.

Salary claims for last week were waived with the assent of Equity because of the Cort recedership.

## Beatrice Blinn's Film Test

Beatrice Blinn, after a film test by Universal, has been engaged for "The Girl on the Barge," supporting Jean Herschell.

## "Idle Tongues" Silent

Chamberlain Brown has side-tracked the production of "Idle Tongues," with Fritz Scheff. Piece was set for a tryout at the Rialto, Hoboken, N. J.

Elizabeth Mearns has left New York for Australia to play in dramatic stock.

## Shuberts Check Pay-Off

An "efficiency system" installed about six weeks ago at the Shubert scenic shops and warehouse in Greenwich Village has created a situation not previously existing.

Under union rules all workers must have received their pay in cash prior to 12 noon, Saturdays.

Formerly the men received an envelope, but now, under the efficiency system, get a check.

The bank is seven blocks away, and the men use from an hour to an hour and a half in taking the trip to and from the teller's window.

## 5 Shows Out

Four suddenly added closing last Saturday. A fifth attraction is listed for this week end, when other shows may pass out.

"Five O'Clock Girl," presented by Philip Goodman, closed at the Shubert after 24 weeks. It played the 44th Street in the fall and early winter. During spring trade dropped off, and lately the takings were around \$20,000.

## FIVE O'CLOCK GIRL

Opened Oct. 10. Mantle "Newly believed costly production would attract trade. Winchell "Graphic" found book indifferent but "an excellent production." Variety (Abel) wrote "in for at least the major portion of the season."

"The Shannons of Broadway," presented by Crosby Gaige at the Beck, closed Saturday after 38 weeks. It virtually completed a season to moderate grosses, averaging \$11,000 until the last few months. Made money right along because of hook-up. Lately dropped to \$5,000.

## SHANNONS OF BROADWAY

Opened Sept. 26. Second stringers covered it. Variety (Ibse) predicted: "a moderate money show."

"Dorian Gray," independently presented at the Biltmore, was taken off after two weeks.

"The Scarlet Fox," at the Masque, by James W. Elliott, closed Saturday after playing 10 weeks. Did moderate business of about \$9,000 the first two months, dropping to \$7,500 or six less lately. Could have continued, but internal trouble forced it off.

"Our Betters," revived by Gilbert Miller, will close at Henry Miller's this week, completing an engagement of 16 weeks. The English

## OUR BETTERS

Opened Feb. 20. Hammond "Herald Tribune" said: "Highly interesting." That about expressed the warmth of critical approval.

comedy pulled smart audiences, getting \$17,000 and better the first two months, then tapering off steadily, with last week's gross about \$8,000.

## Dallas' Road Show House

Dallas, June 5. James R. Saville has leased the Circle here, to open next fall as a road show house. The name of the theatre will be changed to the Showhouse.

At present are tentative agreements with Erlanger office for road shows to begin in September.

## EAST SIDE MUSICALS

Charles Platt and Ed Hutchinson will operate a musical stock on the East Side for the summer.

They leased the Public theatre, 2nd avenue and Houston street, for 10 weeks. They will use "Irene" as an opener, starting week June 8.

## KNOFF-FARNSWORTH

Edwin H. Knopf, producing stock at the Auditorium, Baltimore, has formed a partnership for Broadway productions next season with the newcomer, William P. Farnsworth. First production will be "The Big Pond," George Middleton's comedy.

## "ROAD TO ROME" CUTS

Salary cuts of 25 per cent went in for "The Road to Rome" last week. Cuts figured to keep the piece in at the playhouse, New York, over summer.

## Future Plays

"The Old Man's Darling," James Forbes' first in a long time. Opening June 30 at a coast resort. Rosalie Stewart presenting; Dorothy Hall and Burton Churchill as the leads.

Crosby Gaige has the dramatic rights to "Bad Girl," the much discussed novel by Vina Delmar. Play may be among Gaige's early productions next season.

Edward Sargent Brown, formerly managing director of the Miner's Theatre, New York, is trying legit producing on his own. His first will be "The Interlude," by Paul Eldredge, now lasting for a summer tryout. After two weeks it will be laid aside until autumn.

"Hold Everything," musical by Jack McGowan, Bud De Silva and Ray Henderson went into rehearsal with Aarons and Freedley sponsoring. The piece is destined for a summer run in Chicago and for New York in September.

"A Man With Red Hair," which A. H. Woods has in rehearsal, will bow in at the Playhouse, Great Neck, L. I., June 7, and is due to follow in New York two weeks later. Cast includes Crane Wilbur, Joan McLean, Alan Brooks, Hugh Sinclair, Henry Carvill, Donald Blanchard and others.

"Wages of Virtue," by Harrison Owen, has been acquired by Charles Hopkins, for next season.

"Hicks," by Roland Oliver, is for production by Walter Lindsay. Now casting.

Harold Atteridge, librettist, will produce next season, probably as a shoster, the Shuberts with an intimate musical, "All Right," for which he has contributed the book. Atteridge is also doing the book for the new Shubert revue, "A Night in Venice," due as a late summer production.

"Chopin's Romance," operetta, based upon the life of Chopin, opens at the Apollo, Atlantic City, June 11, produced by the Shuberts. Cast includes Odette Myrl, John Cumberland, George Baker, Allan Rogers, Ernest Lawford, Max Pigman, Leo Henning, Margaret Marchante, Louise Baudet, Marie Walsh, Frank Horn, Hugh Chivers, Vernon Randolph, Martha Adams, Helen Bishop.

"Just a Minute," musical comedy, will be produced by Phil Morris and H. C. Green. Cast includes Arthur and Mortan Havel, Helen Patterson, Joyce White, Brenda Bond, The Hartleys and Theodore, Three Recorders, Count Berniviel and Symphonie Girls and 12 Russel Market troupers. H. C. Green wrote the book. Harry Archer the music and Walter O'Keefe, lyrics. Russell Market to stage dances.

Show due to open Sept. 3. Charles Beahan and Garret Fort are collaborating on the dramatization of Jim Tully's "Jarnegan."

Paul Sterger has acquired the novel for production next season.

White "Scandals" opens July 2 in the Apollo, Atlantic City. It is set for the Apollo, New York, June 18. The principals are Harry Richmond, Willie and Eugene Howard, Ann Pennington, Frances Williams, Rose Perfect, Arthur Page, Patricia O'Dare, Harry Morrison, James Carthy, Arthur Carding, Tom Patricola, Fred Lyons, William (Shorty) Blanch, Ruth Goodwin.

"Say When," musical version of "Love in a Mist," will supplant "The Silent House" at the Morocco, New York, June 26, with the latter attraction shifting to the Harris for a continued run. Cast includes Ruth Thomas, Peter Chambers, Guido Nadzo, Raymond Guion, Mary Loane, Jane Alden, Lester Dorr.

"Gold and Dust," by Airla Farrell, opens in at Werba's, Brooklyn, next week with James C. Peede sponsoring. Piece is being given a two-week test and will be side-tracked until September. Cast includes Roger Gray, Thelma Lawton, Frank Allworth, Jerome Daly, Jo Wallace, Charles Croner, Carlton Rivers, Thomas Burton, Roderick Maybce, and others.

Capt. Ray Hodgdon, connected with the Keith office, has authored a comedy called "Married and Slow," which is due into the Biltmore next week.

It was tried out in Passaic, N. J., last week by a company including several players in Samuel Green's stock there. Hodgdon and Green are presenting the piece.

## AHEAD AND BACK

Ray Payton has gone to San Francisco to manage the production there by A. H. Woods of "The Trial of Mary Dugan."

## Play Brokers Adopting Official Business Code

The newly incorporated organization of play brokers, known as the Incorporated Society of Authors' Representatives, is adopting a code which is expected to meet with the approval of the Authors' League of America. The brokers got taken under certain officials had been taxed with unfair practices in handling authors' works, particularly stock releases. They claim they have been subjected to more or less arbitrary regulations and seek to establish a system of arbitrating differences with authors.

The Society, which includes all the recognized brokers, point that the percentages formerly paid for selling picture rights has been cut down by the establishment of Joseph P. Bickerton's office as film arbiter, through the Basic Minimum Agreement of the Dramatists Guild. The brokers claim Bickerton's office percentage has been increased from one to three and one-half per cent, and they seek to have the broker's percentage boosted to thirty and one-half per cent, to square their end of picture sales.

The Authors' League is said to have gone rather fully into the matter of play brokers activities. Regarding stock releases the League is objecting to the outright purchase of plays by the brokers, believing that such scripts are favored by the brokers over regularly secured releases and to the injury to the latter. The League, through the new Society, seeks to abolish entirely the outright buying of plays.

Brokers until recently appear to have assumed the attitude of managers, suspicious of each other. At frequent recent meetings the atmosphere cleared and an efficient organization is expected to result.

It is known that the Guild has been considering the formation of its own stock department, which probably explains why the play brokers incorporated the society for protection. An authors stock releasing office might not control the output of all members of the Authors' League, but would eat into the principal revenue of a number of play brokers.

The brokers' claim of increased percentage in the matter of the sale of picture rights appears to have been received coldly by the authors. The latter point out that the basic agreement virtually side-tracked the brokers in the matter of picture rights.

## Dramatists' Guild's Foreign Connections

As the representative of the Dramatists' Guild, George Middleton, who returned from Europe Monday, reported making an affiliation with foreign authors' societies tending to eliminate much of the uncertainty relating to the presentation of American plays abroad and vice versa.

Middleton attended the International Congress of dramatists and authors at Berlin, 18 countries being represented. Some 10 countries will co-operate with the Guild to furnish confidential information as to the rating of managers, adapters and translators. It is expected that the many delays in submitting business statements will be obliterated.

It seems that, often such statements go through the hands of intermediaries, who extract a percentage of the author's share.

From abroad a record of American plays produced there will be sent the Guild, which will afford information to American managers as well as authors. When a play is sold abroad the original title and title of adaptation will be supplied, that sort of information to be given the foreign authors' associations. By that method it is hoped to reduce piracy.

The international association plans to establish a list of responsible agents, which list is to be passed on and endorsed by the affiliated bodies.

## "Dracula" in Los Angeles

Los Angeles, June 5. "Dracula," presented by O. P. Woodward, who has the coast rights, will open at the Biltmore June 25 with the entire new York cast. Succeeds "A Night in Spain."

## Duffy Playing May Robson

San Francisco, June 5. Henry Duffy will present May Robson in a series of dramas over his coast circuit starting in the northwest in July.



# ELLIOTT'S BOUNCERS SHUT "SCARLET FOX"

Author Told Audience Real Reason for Delayed Saturday Matinee

"The Scarlet Fox" came to an abrupt halt at the Masque, New York, Saturday, following alleged manipulation of the show's finances by James W. Elliott who produced it. Claiming the play had reverted to him because of non-payment of royalties, Willard Mack who wrote and appeared in the melodrama, had posted a notice of closing. Elliott who made the booking contract for the Masque did not notify the Channin office. Elliott insisted the show would continue this week but Mack opened in vaude at the Coliseum Monday.

Equity recognized the Mack notice of closure. When salary checks given the cast by Elliott for the previous week came bouncing back Equity insisted salaries be paid. Insufficient money was on deposit with Equity to cover two weeks. Saturday's matinee was held back until 3:15.

Elliott came across with some money but was \$300 shy in making good the checks. That amount was borrowed from the box office.

## Mack's Version

Someone from the front announced the matinee was delayed because an actor was late in arriving. Mack then stepped before the curtain and stated the delay was occasioned by the failure of Elliott to pay his bills, including the actors' salaries. Such a forthright statement has rarely if ever been pulled on Broadway.

It seems trouble started several weeks ago when Mack was given a rubber check. He demanded settlement for over \$2,000 in royalties, eventually claiming the rights to the play had reverted to him. The bouncing checks given the cast were said to have been signed by Elliott's wife and payable on a bank at Olean, upstate New York. With Decoration Day intervening, they did not return until Friday.

## Whitney's New House All Set in Detroit

Detroit, June 5. After several years of trying to locate a stand more capable than the old New Detroit with which to exercise the Erlanger franchise in Detroit, E. C. Whitney finally announces he will build.

Whitney is bank-rolled by Mrs. Alfred G. Wilson, the former Mrs. Dodge, for whom the new theatre will be named (Wilson).

The house will go up on a site at Madison avenue, between Randolph and Brush streets, at a cost of \$3,000,000, with an office building in accompaniment. Theatre will seat 1,800. There will be a balcony and gallery, with a distance of 56 feet between the footlights and the rear orchestra row.

Plans call for completion of the theatre by Dec. 1, with construction work scheduled to begin in about 30 days.

Whitney's lease on the New Detroit, formerly the Lyceum, will shortly expire after 10 years of occupancy.

Whitney has not decided where he will play the Erlanger productions until the Wilson is completed. Orchestra Hall and the Washington are possibilities, while it is equally probable Whitney will retain the New Detroit for the time being.

## New G. O. H., Cincy

Cincinnati, June 5. Leonard E. Bergman, general manager for A. L. Erlanger, was here last week going over plans for the remodeling of the Grand Opera House. The 25-year-old theatre will be brought up to date.

Erlanger controls the property under a perpetual lease, actual ownership resting with Charles P. Taft.

Reports that the lease had been sold to department store interests were denied by Bergman.

"Red Hair," Chicago, June 10

"A Man With Red Hair" is to be set in the Adelphi for a June 10 opening. The play originated in London, when it was by H. Woods and purchased for this country. It is a dramatization of the book of the same title. Crane Wilbur is to head the cast.

## Thompson Out on Suit Over "5 o'Clock Girl"

Fred Thompson, who collaborated with Guy Bolton on the book of Philip Goodman's "Five o'Clock Girl," seemingly washes his hands clean of any responsibility of plagiarism or lifting in the suit by Armand Vescey against the trio. Vescey alleges that "Five o'Clock Girl" is a book adaptation of his story, "The Love Exchange," on which he and Bolton collaborated as a possible musical comedy.

Thompson, for his part, states that Bolton had represented to him that the libretto was an original story by Bolton and P. G. Wodehouse, his former writing mate. Vescey, who is also a composer, had set a score to "The Love Exchange," but discovered later that the story was incorporated in the Bolton-Thompson-Goodman production. Bolton legally contested this abnegation of any responsibility by Thompson, but the Appellate Division has ruled with Thompson on the technicality.

## MISS COWL IN FRISCO

Los Angeles, June 5. A switch in the Jane Cowl dates out here sends "Road to Rome" to open at the Curran, San Francisco, July 23.

Sherwood's attire will play three weeks, after which it entrances here at the Belasco Aug. 13 for another three weeks. Miss Cowl will then return east, preparatory to starting rehearsals for a new show.

## Shows in Rehearsal

"Say When" (Reed and Marbury).  
"Scandals" (George White).  
"Married—And How" (Sam Geenen).  
"Gold and Dust" (James C. Peede).  
"By Request" (George M. Cohan).  
"Tampico" (Jones & Green).  
"The Showman" (Shuberts).

## "Over Wire" Stopped; Bad Checks Did It

"Over the Wire," a drama, written by Sydney Sear, became entangled financially at Werba's Brooklyn, Saturday. The show was supposed to have opened at the Windsor, Bronx, Monday, but Equity stepped in because of a default in salaries. George A. Horth and O. R. Bruce are named as presenting the show. Although a bond protecting the players was posted with Equity, it was stated the company actually received but one-eighth of a week's salary and had claims of one week and a half's salary due.

The players were ready to continue co-operative, but Equity frowned on that arrangement after checks tendered several players for their first week came bouncing back.

Horth is said to be a real estate operator and reputed wealthy.

## Barbour Receiver of Own Firm's "Excess Baggage"

Edward L. Barbour, who, together with Lester Bryant and John D. Crumaine and Barbour, Crumaine & Bryant, Inc., are being jointly sued by Charles Conrad, has been appointed the receiver of his own production, "Excess Baggage," involved in the litigation. Conrad claims a one-third interest in the profits of the comedy-drama.

Suit is based on a formation, partnership arrangement, when they had Francis D. Canfield associated with them as the Lorton Productions, Inc. It sponsored "Fog," and the Lexington Productions, Inc., which put out "Tenth Avenue."

Still another corporate subsidiary, Lambert Theatrical Corp., controls the lease of the Eltinge theatre, New York.

Conrad alleges, through Julian T. Abeles, that he was eased out of Barbour, Conrad & Barbour, although instrumental in financing the "Excess Baggage" production. The chill came, says Conrad, when Jack McGowan's play looked like a hit to Barbour and Bryant, at which time they declared Conrad out.

Barbour is receiver of the enterprise under a \$5,000 bond.

## Ketterings' China Wedding

Chicago, June 5. Mr. and Mrs. Ralph T. Kettering celebrated their twentieth (china) wedding anniversary at the Belden-Stratford hotel last week.

Kettering is general western manager for A. H. Woods, and manager of the Adelphi theatre here.

## CHORUS GIRL GARTER GIFT TO LURE PATRONS

Topeka, Kans., June 5. Topeka's two stock companies are engaged in a contest of contests. Two weeks ago the Grand started giving 700 sets of dishes, a dish at a time, to each woman attending Tuesday nights. Next week the Novelty starts giving away 1,000 sets of silverware, a knife or a fork at a time, to the women at matinees.

The Waddell Players at the Grand have been using the two-for-one coupon with children's free coupons attached, good for the first three days of the week. Thursday night has been pay night here, with all appearing at the door with paid tickets getting in envelopes containing checks good from one cent to five bucks. Last week the Novelty started Garter nights, Fridays, with drawings for the garters worn by chorus girls of the Art Hignine company.

Now the Novelty is due to start another stunt, this time holding Auction Night on Thursdays, with a sale of the model on the stage of a complete outfit of women's apparel.

## FEATURING FORMER IMOGENE

Los Angeles, June 5. Mary Nolan, formerly known as Imogene Wilson, will be elevated to featured parts by Universal. Her first assignment under the new arrangement is "Across". William Wyler will direct.

# I. MILLER

## INSTITUTION INTERNATIONALE

### 65

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Opera House 140 St. Sat. 8:30. Eves. 8:30. Prime. 100 St. Wed. & Thu. 8:30. With EVA RUCK & MAX WHITE

**THE GIRL FRIEND**  
J. H. KAY  
Musical Comedy  
Central  
Eves. 8:30. Today & Tomorrow

**VOLPONE**  
GUILD THEATRE  
Eves. 8:30. Today & Tomorrow

**SHOW BOAT**  
Eves. 8:30. Today & Tomorrow

**QUEEN HIGHER**  
Eves. 8:30. Today & Tomorrow

**DENNIS KING**  
Eves. 8:30. Today & Tomorrow

**NIKADOC**  
Eves. 8:30. Today & Tomorrow

**GOOD NEWS**  
Eves. 8:30. Today & Tomorrow

**HONEYMOON LANE**  
Eves. 8:30. Today & Tomorrow

**YVETTE**  
Eves. 8:30. Today & Tomorrow

**THE DECK**  
Eves. 8:30. Today & Tomorrow

**SCANDALS**  
Eves. 8:30. Today & Tomorrow

**HERE'S HOWELL**  
EARL CARROLL VANTILES  
With MORAN & MACE & JULIAN TANNER  
Featuring CHARLOTTE'S REVUE

**RAY DOOLEY**  
SIDFWAI KS OF NEW YORK

**THE QUEEN'S HUSBAND**  
MILLYN MILLER  
in "ROSALIE"  
MAYNARD  
Eves. 8:30. Today & Tomorrow

**BROADWAY**  
BROADHURST THEATRE  
Eves. 8:30. Today & Tomorrow

**AT FUNNY FACE**  
HAMMERSTEIN'S  
Eves. 8:30. Today & Tomorrow

**GOLDEN DAWN**  
Eves. 8:30. Today & Tomorrow

**THE MERRY MALONES**  
Eves. 8:30. Today & Tomorrow

**irates of Penzance**  
Eves. 8:30. Today & Tomorrow

**BACHELOR BROTHER**  
Eves. 8:30. Today & Tomorrow

**RIO RITA**  
Eves. 8:30. Today & Tomorrow

**WINKLE WINKLE**  
Eves. 8:30. Today & Tomorrow

**DESERT ISLAND**  
Eves. 8:30. Today & Tomorrow

**Just Fancy!**  
Eves. 8:30. Today & Tomorrow

**BEGGAR'S OPERA**  
Eves. 8:30. Today & Tomorrow

## 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 results 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 (32nd week) (M-\$22-\$5.50). June started with warmth and chased some of the week-end drop; "Xanxco" stood up well, with claimed pace around \$19,000.

**"Anna,"** Lyceum (4th week) (C-\$27-\$3.50). Doomed figure to last; last week's trade approximated \$5,000, less than previous week.

**"Blackbirds of 1928,"** Liberty (5th week) (R-\$1,202-\$3.50). Gaining real business; but, owing to weakness would have scored exceptionally; got over \$15,500 last week.

**"Burlesque,"** Plymouth (41st week) (C-\$1,041-\$3.50). With Broadway's list steadily shrinking, survivors expected to stick to time; matter of weather, however, real factor; still showing profit here; about \$12,000.

**"Coquette,"** Maxine Elliot (31st week) (D-\$12-\$3.50). One of season's favorite dramas; ought to coast through summer; recent takings estimated around \$12,000.

**"Diamond Lil,"** Royale (9th week) (C-\$1,117-\$3.50). Looks sure to go through summer months and may stick long and hard; very favorable indication; \$17,000; among best of non-musical grosses.

**"Dorian Gray,"** Biltmore (D-\$1,000-\$3.50). Played two weeks to very little money.

**"Excess Baggage,"** Ritz (24th week) (C-\$15-\$3.50). Summer musical reported as successor; mentioned for another house; "Baggage" claimed to be bettering even break at \$9,000 or slightly less.

**"Five O'Clock Gint,"** Shubert (M-\$1,395-\$5.50). Closed last Saturday after playing 34 weeks; among musical leaders during season proper; house dark.

**"Funny Face,"** Alvin (29th week) (M-\$1,400-\$5.50). Although off from earlier big money, still showing profit and, even, summer going with fair prospect of sticking for time; last week estimated over \$23,000.

**"Get Me in the Movies,"** Earl Carroll (3d week) (C-\$93-\$3.50). Getting little money, with indicated takings around \$5,000 last week; players on percentage basis.

**"Good News,"** Channing (46th St. (40th week) (M-\$1,413-\$5.50). Figured to outlast most of season's earlier musical successes and doing so; not carried but still good at \$28,000 last week.

**"Grand Street Follies,"** Booth (2nd week) (R-\$74-\$3.50). Won favorable notices and, even, summer going with fair prospect of sticking for time; last week estimated over \$15,000.

**"Greenwich Village Follies,"** Winter Garden (38th week) (M-\$1,492-\$5.50). With some other moderate musical draws dropping out of going, this one should stick; not so hot, under \$30,000.

**"Here's How,"** Broadhurst (5th week) (M-\$1,118-\$5.50). Business has not developed as hoped; moderately good to date, with agency buy of no little cash; last week figured around \$20,000.

**"My Maryland,"** Casino (30th week) (C-\$1,447-\$5.50). Liable to close any Saturday; but, better little better than even break, if that; \$12,000.

**"Our Betters,"** Henry Miller (16th week) (C-\$94-\$4.40). Final week; revival of English comedy did smart business for while; off lately; down to \$5,000.

**"The Cyclone Lover,"** Frolic (1st week) (C-\$1,000-\$5.50). Presented by W. Herbert Adams and Roy Walling; roof house; booked probably because of 42d street location; opened at \$10,000.

**"The Happy Husband,"** Empire (5th week) (C-\$1,090-\$4.40). Bounced off again last week; figured to go through month, but regarded as limited engagement; about \$11,000.

**"The Ladder,"** Cort (87th week) (D-\$1,094). House closed early each week lately while play is constantly revised.

**"The Royal Family,"** Selwyn (24th week) (C-\$1,067-\$3.50). Still up in big money and figures to command attention through summer; last week estimated over \$15,000.

**"The Scarlet Fox,"** Masque (D-\$700-\$3.50). Went off suddenly Saturday after internal disputes; played 11 weeks and could have gone longer; house dark.

**"The Shannons of Broadway,"** Martin Beck (C-\$1,198-\$3.50). Closed Saturday after 36 weeks; turned good profit, although not exceptional gross; about \$12,000.

**"The Silent House,"** Morosco (18th week) (D-\$893-\$3.50). Due to move to Harris show, with "Say When" slated to follow; but, business for mystery play fair; with cut rates, \$10,000.

**"The Skull,"** Forrest (7th week) (D-\$1,051-\$3.50). Though run not anticipated, has made money to date; cut rates almost from start; pace claimed around \$8,000.

**"The Three Musketeers,"** Lyric (13th week) (O-\$1,395-\$5.50). Listed as having top call in agency show; owing to capacity with weekly gross better than \$44,000.

**"Paris Bound,"** Music Box (16th week) (C-\$1,045-\$4.40). Holiday benefit in gross; around \$11,000 again; in present weather going further drop expected, but may last our month.

**"Porgy,"** Republic (2d engagement) (2d week) (D-\$901-\$2.75). Repeat of colored drama started off fairly at \$10,000 for first week of repeat; can make little money at that pace.

**"Present Arms,"** Mansfield (7th week) (M-\$1,050-\$5.50). While not exactly smash, doing substantial business; approximates \$25,000 weekly.

**"Rain or Shine,"** George M. Cohan (18th week) (M-\$1,371-\$5.50). Not adjusted to date, and on form figures to go into new season; virtually \$37,000.

**"Rosalie,"** New Amsterdam (22d week) (M-\$1,702-\$5.50). All right last week; until Saturday, when general drop; approximated \$35,000, lowest to date.

**"Show Boat,"** Ziegfeld (24th week) (M-\$1,750-\$5.50). Filled up record business and material drop through summer not looked for; in last week or so slightly under \$53,000, but far ahead of any competition.

**"Skidding,"** Bijou (3d week) (C-\$605-\$3.50). Management hopeful of better business, but to date very weak; takings last week estimated over \$2,500; costs little to operate.

**"Strange Interlude,"** Golden (19th week) (D-\$900-\$4.40). Judith Anderson, after "Anna" will replace Lynn Fontanne at end of month; nine-act O'Neill drama unusual enough to command big trade regardless of cast changes; \$18,000 in six performances weekly.

**"The Bachelor Father,"** Belasco (15th week) (C-\$1,090-\$3.50). Leading non-musical for some time with "The Royal Family" earlier top gross-getter close behind; "Father" \$20,000 or better.

**"The Trial of Mary Dugan,"** National (38th week) (D-\$1,184-\$3.50). Doing about as well as other earlier hits; last week estimated around \$11,000.

**"Volpone,"** Guild (5th week) (C-\$941-\$3.50). "Marco Millions," ended alternating engagement last week with "Volpone"; regularly slated for balance of summer, starting this week.

**Special Attractions—Little Theatres**

**"Diplomacy,"** Branger's (2d week). Opened with big capacity, with name cast got \$20,000 first week.

**"The Beaux's Stratagem,"** revival for this week; at Players Club with name cast; Hampden's.

**"The Road to Rome,"** Playhouse; repeat date; 2d week.

**"Marie Joseph Appal,"** Totten.

**"Ten Nights in a Barroom,"** Wallack's.

### L. A. GROSSES

Los Angeles, June 5. "Good News" as the town wallop, getting \$24,700 on its second week at the Mayan.

Next door at the Belasco "The Command to Love" also took a jump for second week and gathered \$16,500, good money. "Trial of Mary Dugan" at Mason reported the same figure, which makes it pretty good around for this town and time of year.

"Tell Me Again" at Figueroa Playhouse jumped to \$5,000, but this musical folded Saturday with big losses to its promoter, a rich angel.

"Queen's Husband," at Vine Street, second week, got \$7,600, about the moderate scale attraction for second week and gathered at El Capitan, down to \$4,800, while the other Henry Duffy show, "Tommy," at the President, fifth week, was pegged at \$4,500.

Omni-Walk at Hollywood Playhouse, reported \$4,600 first week.

Ina Claire as Guest Star

Ina Claire, playing her last week in "Our Best Men" will appear three weeks as guest star of Charles Wagner's three stocks in Rochester, Buffalo and Toronto. She will play "The Last of Mrs. Cheney" in each town, opening June 25 in Rochester.

## SHUBERTS' 'RED ROBE' BLOOMER IN PHILLY

New Operetta Taken Off for Season at New House—Down to \$11,000

Philadelphia, June 5. It looked last week as if somebody had missed a bet in figuring the season as closed here and not taking any chances with a summer show. This is the first year in five that Philly has not been pretty definitely set with a hot weather musical.

The weather has been generally cool and favorable. Three of the five houses remaining open report excellent trade, the surprise of the lot being the Johnson animal picture at the Elmer's. This film is grossing about \$13,500. This film is in on the usual \$5,000 rental.

"Hit the Deck" again led the town, closing its four-week engagement Saturday. The operetta, with a final gross of about \$17,500, Saturday Branger will close until Labor Day.

"The Red Robe" (Shuberts) at Philly's other new house of the 27-23 season, dropped to \$11,000 in its get-away week, pitiful figure for a pretentious operetta like this. Show closed Saturday and Sunday. Evelyn Herbert led the cast last week, rumored going under another management. The Forrest will be dark two weeks and will then reopen with the Shuberts' new operetta, now called "The Charming," which opens in Atlantic City June 11 and comes here June 18.

### Estimates for Last Week

"Simba" (Garick, 2d week). Animal picture, jumped to capacity, middle of the week. Gross around \$13,500. Plans call for it to close Saturday after a fortnight.

"Great Neck" (Chester, 3d week). This farce, return, got enough last week to warrant prolonging a week. Around \$5,500 at \$1.50 top.

"The Madcap" (Shubert, 3d week). Mitzel vehicle showed nothing startling, but may have eased by with little profit at under \$14,000.

"Hit the Deck" closed Saturday. The operetta, which opened its fourth week there with a \$17,500 gross, very good.

Forrest closed Saturday also, but with record and everybody satisfied.

New Shubert production, "The Charming." Business very bad with "The Red Robe," which dropped to \$11,000 in last week.

### BOSTON IN SUMMER

Legits Feel Resort Pull—"Mikado" Opens

Boston, June 5. The weather, feared to be little extent by the show business, put in the crimp last week. And conditions are expected to get worse. The minute beaches and parks begin to look good the insides of the theatres look deserted.

One local house, Colonial, one of the syndicate group, is safe now with nothing in sight for it and other, Hollis, is practically closed for the season, with an amateur performance holding the boards this week.

"The Mikado" at The Shubert for a couple of weeks and "Good News" still holds on to good business at the Majestic. With "Paris" (Irene Bordoni) at the Wilbur and "Abie's Irish Rose" hanging on for another week at the Plymouth.

About a local house to have even a tentative booking for the summer is the Tremont, where Cohan is still keeping "Elmer the Great," formerly called "Fast Company," the Ring Lardner show running. It is thought that this show will stay on until all the tough spots have been closed. There is a possibility that Cohan will use the house for launching about July a new musical to be in line with his policy of 33 top musicals in the war tax drop and everybody satisfied.

### Last Week's Estimates

"The Mikado," Shubert (1st week). Opened big with Ames production of Gilbert and Sullivan opera, "Elmer the Great" (formerly "Fast Company") (5th week). Did \$11,000 last week; seems natural gain of this show.

"Paris" (Irene Bordoni) Wilbur (5th week). Slipped off to \$8,000 last week. Pelt effect of summer.

"Good News," Majestic (2nd week). Did \$20,000 last week, very good although off about \$2,000 from pace.

"Abie's Irish Rose," Plymouth (2d week). Not so well on this visit; about \$8,000 first week.

"The Last of Mrs. Cheney," Eva Le Gallienne at the Hollis, business ran about \$15,000 for nine performances.

152 Stocks Running

Barring a few stocks closing within the past few weeks, there are 152 companies now operating in the United States and Canada. This number applies only to the resident companies.

## Frisco Grosses

San Francisco, June 5. Memorial Day, with its stiffened box-office scale and the mid-week matinee falling on that day, gave the lights a considerable boost. Two arrivals during the week on Geary street fared well. "The Racket" moved into the Geary Sunday night, starting slowly but building as the week progressed. At the Curran, next door, Ethel Barrymore began four weeks and came close to the 20-grand mark. Morton Olson Play-ers continued a second week of "Lilies of the Field" at the Columbia, but the intake was disappointing, in the face of the excellent reviews by the newspaper and the word-of-mouth advertising. "Appearances" satisfactory in its tenth week, though gross slightly off.

Daily attractions built, with the holiday helping both Alcazar and the President. Green Street dark, and will continue so several weeks while new attraction is readied.

**Estimates for Last Week**

Curran—"The Constant Wife." Three years since Ethel Barrymore has been seen here in a regular length play, and the response demonstrated she still has her following. \$19,000.

Geary—"The Racket." Everybody raving about this one, though not figured it will prove sensational draw, due to lack of love interest. Around \$10,000 holds out hope.

Columbia—"Lilies of the Field." Second week for English comedy just fair at around \$6,200. "The Detour" currently. "Capt. Jack" next.

Capitol—"Appearances." Tenth week held around the \$5,000 mark. One more week to go. Good profit.

Alcazar—"Last Night Last Year." Business took a jump on second week, with Dale Winter figuring in the heavy draw. Passed \$4,300.

President—"Chicken Soup." Third week of this light comedy showed some improvement. Grossed \$3,800. Not bad.

## "Sunny Days" Is Up to \$24,000 in Chi; Building

Chicago, June 5. This week finds six legit houses dark. The Adelphi, Great Northern, Harris, Illinois, Princess and Studebaker have all bolted the summer shutters. Adelphi lights up again June 10 with "A Man's Man" with Red Hair. "A Man's Man" to only \$4,000 in its last week.

Woods theatre, which has been playing McCall-Bridge musical stock and pictures, found the policy a poor one, despite 50,000 passes is.

(Continued on page 62)

## Minneapolis Biz

Minneapolis, June 5. All houses are suffering from ruinous business conditions and out-of-door weather.

"Simba" (African hunt picture) was the first Metropolitan opera house attraction in several months and will be the last of the season. It was scaled at \$1.50 top, but by dint of cut-rate tickets it got about \$5,000, a small profit.

Critics were unanimous in their praises of Edith Tallaferro in "The Garden of Eden," at the Shubert (Bainbridge dramatic stock), and even implored their readers to attend. Yet the gross was slightly under \$5,000 at \$1.25 top. Miss Tallaferro continues in "Little Old New York" this week.

## NEW YORK THEATRES

The David Belasco presents  
**BACHELOR FATHER**

By Edward Clifton Carpenter  
with JUDITH ANDERSON, ARTHUR SMITH, GIFFORD KERR  
BELASCO Thea., W. 44th St. Evs. 8:30  
Mats. Thurs. & Sat. 2:30

LEW FIELDS' THEA. Evs. at 8:30  
MANSFIELD-W. 47 St. Thurs. & Sat.  
LEW FIELDS presents  
THE NEW MUSICAL COMEDY HIT

**"Present Arms"**

By FIELDS, RODGERS & HART  
"The tunefulst, the danciest, the funniest and most colorful show of many a day."  
—N. Y. Observer, Eva. World

ARTHUR HOPKINS Presents  
**MADGE KENNEDY**  
in "PARIS BOUND"  
7th MONTH By Philip Barry  
MUSIC BOX Thea., W. 45th St.  
Mats. Wed. and Sat. 2:30

**"BURLESQUE"**  
A Comedy  
10th MONTH  
PLYMOUTH Thea., W. 45th St.  
Mats. Thursday and Saturday, 2:30

Jed Harris Production  
THE  
**ROYAL FAMILY**  
SELWYN W. 42d St. Evs. 8:30  
Mts. Wed. & Sat. 2:30

VANDERBILT Thea., W. 45th St. Evs. 8:30  
Mts. Wed. & Sat. 2:30

THE MUSICAL COMEDY THAT WILL LIVE FOREVER! MARK TWAIN'S  
**"A Connecticut Yankee"**

Adapted by  
FIELDS, RODGERS AND HART

**JOE COOK**  
"RAIN OR SHINE"

COHAN Thea., W. 37th & 42d Sts. Evs. 8:30  
Mats. Wed. & Sat.

IF YOU DON'T  
ADVERTISE  
IN VARIETY  
DON'T ADVERTISE

The Theatre Guild presents  
**PORGY**

REPUBLIC THEA., West 42d St.  
Mats. Thurs. and Sat.

Evgs. 8:30  
**Strange Interlude**

John Golden Thea., 58th St. E. of E. Way

This Week and Every Week

**VOLPONE**

GUILD THEA., W. 52d St. Evs. 8:30  
Mats. Thurs. and Sat. 2:30

FROLIC Thea., 42d St. W. of E. Way  
Mats. Wed. and Sat. 2:30  
W. Herbert Adams and Roy Walling

**"THE CYCLONIC LOVER"**

A Comedy by Fred Ballard and Charles A. Bickford

MARK Broadway  
SEE AND HEAR  
**TENDERLOIN**

with DOLORES COSTELLO and CONRAD NAGEL  
ON THE VITAPHONE  
Midnight Showing Every Night at 11:30

**ROXY** American Premiere  
"THE STRANGE CASE OF CAPTAIN RAMPER"

PAUL WEGENER  
European Sensation  
with PAUL WEGENER

2ND WEEK **LON CHANEY** in  
**"LAUGH, CLOWN, LAUGH"**

GREAT STAGE REVUE. Featuring  
WALT ROSENBERG—THE CAPTIVOLANS  
CHARLES CHAPLIN—New Comedy  
"THE FIGHT FIST"

**CAPITOL** Eves. at 8:30  
Mts. Wed. & Sat.

SEE and HEAR  
DOLORES COSTELLO in  
**"GLORIOUS BETSY"**

with  
Conrad Nagel  
A Warner Bros. Vitaphone Picture  
Warner Theatre—Broadway at 52d St.  
Twice Daily—2:45 and 8:45

## 26 Shows Continue, While 30 B'way Legit Theatres Remain Summer-Dark

Broadway is almost 50 per cent shut down, with 30 dark theatres this week. About 36 attractions are regularly presented. When fair weather prevailed Saturday showmen anticipated plenty of closings during the next four weeks. The current term started cool and rainy. Though a break for show shops, it did not make much of a stir at the box offices.

The only two shows arriving last week appear to have found favor. "Diplomacy" won commendation at Erlanger's, bettering \$20,000. The "name" revival, slated for a brief engagement, may last into July. "Grand Street Follies" was praised by the critics and figures to be a summer attraction, with its first week excellent at \$16,000. "Porgy," the colored drama, returning to the Republic, got fair business at \$10,000. Its hot weather possibilities are yet to be tested.

"Three Musketeers" is reported having first call in the agencies now. It is bettering \$44,000 weekly, capacity. "Show Boat" remains the actual leader at close to \$53,000; "Rain or Shine" moved into third place among the musicals, credited with \$37,000; "Rosalie" dropped off to \$36,000; "Greenwich Village Follies" is considerably behind the leaders; "Present Arms," about \$25,000; "Funny Face," \$23,000; "Here's Howe" off to about \$20,000; "Connecticut Yankee" strong at \$19,000; "Blackbirds" making money, \$15,500; "My Maryland" low, around \$12,000.

### Non-Musicals

"The Bachelor Father" with over \$20,000 claimed tops the non-musicals; "The Royal Family" an easy

second at \$18,000; "Strange Interlude" big at \$16,000 (six performances); "Volpone" now regular with the withdrawal of "Marco Millions," rated the same; "Diamond Lil" stands up very well, \$17,000 again last week; "Coquette" and "Dorlesque" \$12,000; "The Happy Husband" slipped to \$11,000; same for "Paris" (Continued on page 62)

## PLAYS ON BROADWAY

### BEAUX' STRATAGEM

Players' Club revival of the ancient satire by George Farquhar, with a prolog by Edgar Lee Masters and epilog by David Belasco, staged by Howard Lindsay; scenery designed by Jules Guerin and executed by Yelenti; costumes by "Christie" at the Hampden theatre, June 4; \$5 top. Prolog read by.....Walter Hampden Donface.....Raymond Hitchcock Almswell.....Wilfred Steagman Archer.....Fred Eric Cherry.....Dorothy Stickney Scrub.....James T. Powers Glancy.....Helen Hammond Dorinda.....Helen Arden Mrs. Sullen.....Ray Bainter Sullen.....John Harding Glibet.....William Courtleigh Count Bellair.....John Daly Murphy Countrywoman.....Kata Mayhew Lady Bountiful.....Henrietta Crossman Hounslow.....Paul A. Curtis Hagart.....Helen Hammond Sir Charles Freeman.....O. P. Heggie Countryman.....Owen Mearch and others, including Josephine Hull, F. H. Day, Reinald Werrenath, William Gustafson, James Stanley, Robert L. Allen, Joseph Cummings Chase, Vir Den, Thomas Chalmers, Ernest Hunt, William B. Taylor, Edwin T. Emory, John C. King, Raymond Thayer, Patterson McNutt, Eric Pape, Jack O'Donnell, Loren Stout, Brian Hooker, Fred Eric Dorr Steele, Harry Grant Dart, T. George B. Fife, Pamela Hooker, Judith Vossell and Essie Mercedes.

The annual Players' revival. As always, with an incredible cast. As always, staged, produced and played in such manner that the spirits of Booth and Barrett, founders of this hoary group, can rest in peace and even smile.

"The Beaux' Stratagem" was first done in 1707, written by a young prodigy who despite illness, poverty and a miserable marriage, was an outstanding farceur and satirist of his day—George Farquhar. He died the evening of the third performance of his surviving success. The theme was a loveless marriage.

With this presentation, the Players start their seventh classical revival, the predecessors being in order "The Rivals," "School for Scandal," "She Stoops to Conquer," "Trelawney of the Wells," "Henry IV" and last year's "Julius Caesar."

"The Beaux' Stratagem" is worthy to follow in the vail already distinguished by such incontrovertibly standard works. Smoothly and gracefully played by a company of artists who are not limited to colloquial and current methods, this multi-star offering is a tidbit to the eye, the ear and the inner senses. There is no musty odor about it all. It sparkles with the richness of its age. Time has not dulled the wit or the amazing Farquhar, and surely the cast now echoing again the lines which so long since caused a British furor, does him justice.

Edgar Lee Masters, by some accepted as America's first poet of our generation, contributed a masterly prolog, rendered in modern dress by Walter Hampden, host to the production, for which he donated his theatre. An epilog of

ringing merit follows the script, from the hand of David Belasco, a reverent and cognoscent admirer of Farquhar. Not a soul stirred; not a person left the theatre before the conclusion.

The enthusiasm, naturally, was vociferous. The magnitude of the talent, the worshipful status of the leading personnel, and the presence of many members of the Players made it a night of gala auspices and spontaneous acclaim.

Many of the revival standbys are in the troupe, which is especially blessed this year with an extraordinary bouquet of feminine stars—Henrietta Crossman, Helen Menken, Ray Bainter, Dorothy Stickney and Ruth Hammond, while the list of men is dizzying, what with Raymond Hitchcock, James T. Powers, Lyn Harding, O. P. Heggie, William Courtleigh, John Daly Murphy and

John Westley.

To Hitchy and Powers go the laurels of two great comedy roles rendered with brilliant effectiveness. Misses Bainter and Menken are the embodiment of classical farce-portrayal, true to the period and the characters as well as in perfect pitch with gesture, tonation and diction. Miss Stickney in such rarified atmosphere gave a decidedly stellar and charming account of the ingenue role created by Mrs. Signal, the then reigning beauty of London. Miss Crossman was unctious and power personified in the deathless part of Lady Bountiful, the origin of that phrase which has gone into our language.

The narrative is of the old, the very old school, with its intrigues, its asides, its thin subtleties and its evensdroppings. They wrote that way then. Modernity hasn't im-

proved the stage much. What it has gained in plausibility and technique it has lost in flourish, fare and that fascinating theatricalism which was the bedrock of the spoken drama, and which entertained and thrilled where now it seeks to preach, to teach and to theorize, often.

This laudable enterprise is billed for this single week, and will no doubt replenish the treasury of the Players as well as keep green for another twelve-month the honorable traditions of this band of stage-lovers, founded in 1885 by Edwin Booth, Lawrence Barrett, Augustin Daly, William Dispham, John Drew, Joseph Jefferson, A. M. Palmer, Mark Twain, Brander Matthews and immortals of their ilk. Walter Hampden is the current president. He may be proud of his fraternity. Lat.

# BILL ROBINSON TALKING and He Says—

## LAY OFF MY TAPPING STAIR DANCE

The many imitators of me at the present time are injuring the value of my performance. I have suffered in silence as one after another, of many ranks in the show business, have stolen my creation of a tapping dance up and down a short flight of stairs, but I now declare myself.

I am entitled to as much recognition, protection and consideration on my creation as anyone of the stage may be. During my professional years I have perfected this bit of business that has grown to be my trademark, and I warn anyone, white or dark, to keep away from it after this day and date.

No imitation permitted, with or without credit to me or by mention of my name or otherwise.

This is a fair warning.

It goes for both sides of the ocean, and I go everywhere sooner or later.

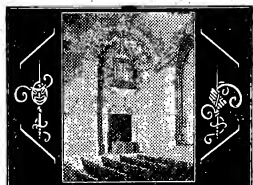
You be nice and I'll be nice—or else.

Yours for the stage originators,

# Bill Robinson

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"HIT THE DECK"

MAJESTIC THEATRE, LOS ANGELES  
INDEFINITELY

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activity for the new season  
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## Disc Reviews

By Abel

**Regent Club Orchestra**  
Expert waltz recordings by a crack Brunswick "house" orchestra. No. 3824 features "Together" and "When Love Comes Stealing," latter by Erno Rapee, play of a popular composition, and No. 3770 has "Linger Longer Lane" and "A Kiss Before the Dawn" backed up. Frank Munn does the vocals.

**Paul Whiteman**  
Two colorful fox-trots, "My Angel" and "In My Bouquet of Memories," are coupled by the Whiteman. Former is theme song of the Fox film, "Street Angel," and the latter a la "Among My Souvenirs" type of smooth fox-trot ballad. Interesting orchestration further distinguishes this Victor No. 21393.

**Smeeck-Kahn-Robison**  
Novelty instrumental is No. 21277, with Roy Smeeck, string virtuoso, and Art Kahn, at the ivories, getting hot with "Itchin' Fingers." Reverse has Smeeck and Carson Robison teamed in the latter's own composition, "Twilight Echoes," for a novelty string duet. It is futuristic and well done.

**Watson and Cohen**  
This vaude team has canned its "Hello, Jake!" nonsense on Okeh No. 41035. For the kosher dedicated fans Watson and Cohen are quite funny with some bright chatter.

**Milton Charles**  
This Chis picture house organist has "Ramona" and "Tell Me You're Sorry" on the disks, with vocal chorus by Mirth Mack. Done with a sense of popular values, Charles has produced a highly delectable organ couplet on Columbia No. 1338.

**Edith Lorand**  
Standard waltz fans will go for Columbia No. 50062, their imported recording of "Merry Vienna" and "Dear Old Munich," by Edith Lorand and her orchestra. The continental disk makers have seemingly mastered the electrical process, the waltz reproducing smoothly and evenly.

**Moran and Mack**  
The Two Black Crows have issued a fifth disk of their dinky dialect nonsense, in Parts 9 and 10, superior to some of the intervening couplets

since their debut disk. The first, of course, which was what started them to such sensational popularity, was their best, but they approach it the closest in the latest release.

**Bessie Brown**  
This new comedienne on Brunswick No. 3806 seems to know her stuff with the pops. "Chico" and "Someone Else May Be There When I'm Gone" (No. 3817) are well done.

**Galla-Rini**  
Corking accordion solos by a proved platform performer who is also a virtuoso of his instrument. "Put on the Dog" and "Dancing Shadows," a couple of snappy compositions, are the soloist's selections on Brunswick No. 3873, with which company Galla-Rini is an exclusive artist.

**Jessica Dragonette**  
This popular radio soprano's release of "Mem'ries" on Brunswick No. 3874 should be a big seller if her most pleasing past season on the air has counted for anything. "Mem'ries" was the theme of the Philco Hours, of which Miss Dragonette was the prima donna opposite Colin O'More, and its corking interpretation certainly inspired sales demand for the record thereof. Shepherd of the Hills is the companion piece, also by the same artist.

**Troubadours-Nat Shilkret**  
One of the finest waltz and fox-trot combinations are coupled on Victor No. 21371. The Troubadours, the house band, has orchestrated one of Victor Herbert's greatest waltz songs. "Ah! Sweet Mystery of Life" from "Naughty Marietta" into a pip of a dance number, and Nat Shilkret's version of "The Bells of St. Mary's," a high-grade counter number, makes for a rich fox-trot.

**Harry Reser's Banjo Boys**  
The prolific Harry Reser, best known on the radio with his Cliequot Club Eskimos, has been a Victor solo artist with his banjo. Now he has the Banjo Boys in a dance combination, the Cliequot name being restricted to the Columbia label exclusively.

"When the Robert E. Lee Comes to Town" and "Down South" are the selections, with vocals by Tom

Stacks. The banjos make for a novelty dance effect, the strong rhythmic quality of the string instruments more than offsetting the lack of the orthodox dance band instrumentation.

**Roger Wolfe Kahn.**  
Fittingly enough, the composer of "Here's How" has recorded his own song hits, "Imagination" and "Crazy Rhythm." One is a jerky, torrid fox-trot; the other is smoother, more melodious and more conservative. Victor No. 21368.

### Stokes Vice Carlin

Chicago, June 5.

Harold Stokes' orchestra opened cold at Trianon ballroom, abruptly replacing the Herb Carlin Trianon orchestra, recently organized.

The Stokes orchestra is a Jean Goldkette outfit. No exploitation was accorded its opening, with the Karzas outfit probably wary, following the Carlin flop.

The Trianon job was held for five years by Dell Lampe, who recently converted his outfit into a stage band for the Capitol and Avalon theatres.

### Columbia on WEAF

Columbia Phonograph, heretofore on the Columbia Broadcasting System network, switches to the NBC facilities with a special Paul Whiteman program over 38 stations from WEAF and chain on June 19.

The stunt is prelude to the release of Whiteman's initial Columbia recordings, pending to serve as an advance ballroom for the first releases by Whiteman under the Columbia banner.

### A LAYOFF TENANT

Chicago, June 5.

While Tell Taylor was in Findlay, Ohio, on business, the landlord of the Delaware building here closed Taylor's office for non-payment of rent.

Charles E. Hudson, Taylor's office manager, had no dough on hand and couldn't stall the padlock. He washed his hands and went home to catch up on his reading until Taylor came back.

## Inside Stuff—Music

### Cantor-Olsen Reunion

The reunion of the Eddie Cantor-George Olsen combination, augmented by Ethel Shutta (Mrs. Olsen), in the new Florenz Ziegfeld musical, is a forerunner of a probably similar affiliation in their own show at Cantor's own theatre within a couple of years. It has always been Cantor's idea (in partnership with George Jessel) to control his own house with the George Olsens and himself as the stellar features. Olsen and his orchestra first came to attention through Eddie Cantor who has been Olsen's sponsor in the show business.

William Anthony McGuire is writing the Cantor show, as yet untitled. Olsen may leave a band unit in "Good News," where he is the feature and the most expensive member of the cast. Olsen's personal contract with Schwab & Mandel for the musical expires this month on the run-of-the-season basis, permitting his freedom for the Ziegfeld production. This evidences a burying of the hatchet between Olsen and Ziggy, the latter resenting Olsen's refusal to align with the "Palm Beach Nights" revue, rechristened "No Foolin' for Broadway." Olsen at that time switched to the Dillingham management.

### Swaffer Falls Down

They're slapping the supposedly infallible Swaffer's wrists on this side for his opinion from London in Variety that Jerome Kern's "Old Man River" from "Show Boat" is "merely 'One More River to Jordan' with an extra moan," as he puts it. As a matter of fact Kern's composition is wholly original in the first place; in the second place, the song Swaffer refers to is titled "One More River to Cross (That is the Jordan)" and the only similarity is in the word "River."

### Yellen and Ager Wrote Soph's Hit

Jack Yellen and Milton Ager say that Sophie Tucker's London song success, "I'm the Last of the Red Hot Mamas," flatteringly noticed in Variety, was specially written by the boys for Soph.

With 70,000 school boys and girls organized in clubs, classes and bands, Philadelphia is considered the hotbed of harmonica players, according to a booklet issued by the National Bureau for the Advancement of Music. The organization contends that the growth of the harmonica fad in various parts of the country has raised the moral organ from a toy to legitimate classification as a musical instrument.

### Feist's Protecting Writers

With the injunction award to Leo Feist, Inc., over "Rain," the Robbins Music Corp. publication, Gene Ford, author of the infringing song is making arrangements with Feist's for a royalty split with Arthur Swanson and Currey Morgan. The latter co-authored the "Rain, Rain, Rain" song which Feist, Inc., published and of which Robbins' "Rain" publication was ruled in Federal Court to be an infringement.

The decision does not affect either Feist or Robbins. Feist does not want any of Robbins' profits, suing more on behalf of their writers. As for Robbins, it is up to Ford, who is alleged to have copied the theme and melody of the Swanstrom-Morgan song, to make accounting to the latter.

The injunction is an empty victory considering the ephemeral life of a popular song. "Rain," by now, has passed the peak of its sales.

Villa Moret is the publisher of a new blues number that is rapidly gaining favor in whisper lows that employ a crooning pianist. It has a suicide theme and is titled "Ready for the River." The gag chorus line is "get the river ready for me."

# POPULAR CANDIDATES FOR PUBLIC FAVOR

All good Leaders can come to the front by playing these favorites:-

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Old Hawaiian waltz

**LADRON**  
(Thief you stole my heart)  
Genuine Argentine Tango

**KISS BEFORE THE DAWN**  
A waltz come into its own

**I'M PLAYING HIDE AND GO SEEK**  
Something novel in a fox-trot

**DOWN SOUTH**  
Fox-Trot  
Hyddleton's classic  
Orch. 75¢

**TO-DAY IS TO-DAY**  
PAUL ASH'S  
Paramount hit fox-trot

**COMING BACK STRONG**  
**TWO LITTLE LOVE BEES IN THE SHADOWS**  
new fox-trot arr. by ARTHUR LANGE  
Watch out for new "Hot" arrangement of  
**IDA SWEET AS APPLE CIDER MY GAL SAIL**  
**ORIGINAL DIXIELAND ONE-STEP**  
**SHIM-ME-SHA-WABBLE ROLY ROLY EYES**  
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# Court Holds Station First Using Material May Retain Rights to It

L. Bamberger & Co., the Newark department store owners and operators of WOR, may continue the radio production and broadcasting of the "Main Street Sketches," according to Justice Valente's ruling in the injunction suit by George Frame Brown. The latter alleged that he authored and created this radio series over WOR and when leaving the station, the broadcasters continued the production of the "Main Street Sketches" with another cast of players.

In denying the injunction, the Court held it was not unfair competition. That 10 of the sketches were also copyrighted took the matter out of the Supreme Court's jurisdiction, the question solely of unfair competition resulting in favor of the Bamberger Co.

Justice Valente concludes: "Finally, as to the imitation by defendant's employees of his mimicry and of the principal character he represents, this is no more the subject of exclusive appropriation than the method of portrayal of a role in a new opera by an artist who 'created' it, in the sense of being the first to portray it."

This ruling is a precedent in radio, giving radio broadcasters the right to retain material first introduced on their wave-lengths by the substitution of a new cast of players when necessary.

## Blow at Touring Bands In Federation Ruling

Chicago, June 5.

Recent ruling of the American Federation of Musicians indicates the organization is seeking to eliminate traveling orchestras in favor of local musicians.

Latest rule established to uphold this policy was enacted at the recent Federation convention in Louisville. It stipulates that any dance place in the United States must hire local musicians when a program is presented under the auspices of any local organization.

This is practically a death blow to ballrooms using traveling orchestras, as almost all of them rely upon auspices nights for most of their revenue. Their only plan now is to dispense with the traveling orchestra policy and employ local musicians continuously, which is what the ruling was made for.

Ballrooms using traveling orchestras would be forced to hire local men on every auspices night and at the same time pay the current traveling unit as per contract.

The Federation's aim, apparently, is to keep all members localized, and have each local chapter take care of all engagements in its locality.

## Distance Doubling

Vincent Lopez will do some long-distance doubling between his roadhouse and the Hotel St. Regis this summer. Lopez opened at the hotel's roof this week as the special feature, a departure for this conservative Fifth avenue hotel. Lopez also heads his show at Woodmanstein Inn in Pelham (Bronx). A time schedule of alternating for dinner and supper between the two will make possible both engagements simultaneously.

This extraordinary zealousness by Lopez, coupled with his radio recording activities, is the talk of the music business. It is regarded as a goal by his contemporaries, who admire Lopez' manifold activities and unusual ambitions, even though he has "arrived."

## SPIER CORRECTS RECORD

Larry Spier, songwriter-publisher-member of Spier & Coslow, Inc., original publishers of "Was It a Dream?" which Harms, Inc., took over last week, was in a denying mood.

He denied (1) that he is not an accredited co-author of the song with Addy Britz and Sam Coslow and (2) that Harms, Inc., contemplated any litigation or dispute over the song, this being Spier's inference for the story that he was compelled to assign the copyright to that firm. Spier states that Feist, Inc., made an offer for the waltz but that Harms topped it, hence the deal with the latter firm.

That Spier and Buddy DeSylva had collaborated on a song of the same name four years ago, for Harms did not figure in the negotiations, states Spier.

## MORE COAST MOVES

San Francisco, June 5.

Another shift in band leaders by West Coast Theatres brings Eddie Peabody into the T. & D. Oakland, replacing E. Max Bradford, who has gone to the Boulevard, Los Angeles.

Hermit Kings goes from the Senator, Sacramento, to the New Portland, Portland.

Peck Miles and his Merry-makers, who have been playing all winter at Fort Pitt Hotel, Pittsburgh, have started a tour of the dance halls through Pennsylvania.

## Naive N. T. G.

On WHN the other evening, during that period when the bunch around the mike does those recitations, N. T. G. remarked: "Till do 'Sheridan's Ride' I've never done it before but this is a request."

Then he did "Sheridan's Ride" in a manner to suggest that if he had never done it before on the mike, he must have been doing it twice daily before a mirror.

## Unique Organ Duet Over Boston's WNAC

Boston, June 5.

Del Castillo, head of the Loew's organ school in Loew's State building here, stages the second of a series of unique organ duets through WNAC, local station. Del Castillo plays on the 3-manual Estey from his studio and another organist, Mr. Dunham, operating the 3-manual at the Elks hotel, two miles away, broadcast in synchronization.

An elaborate hook-up by WNAC by which each artist is equipped with earphones and microphones, enables both to hear one another and also converse, the radio audiences listening in.

The novelty has been successfully broadcast before.

Del Castillo played a special organ recital for the wedding of Victor P. Kennard, former Harvard football star, and Sophie L. Whittier. Through a loud speaker into the living room at 8 Brewster terrace, Brookline, Mass., Del Castillo's organ music was received to coincide with the scheduled hour for the ceremony.

## Rich Fired Orchestra; Reassembled All New One

Objecting to the morale of his orchestra, which had been with him for a long time, Freddie Rich, at the Hotel Astor, New York, gave the entire outfit its notice.

Rich has assembled a new combo of 12 men, including the three Nye brothers, last with Paul Whiteman, and Walter Livingston, brother of "Fud" Livingston, one of the premier exponents of futuristic jazz.

Rich opened his summer season last night (Tuesday) atop the Hotel Astor roof.

The Hotel Pennsylvania roof opened its summer season Monday with Johnny Johnson and his Statler Pennsylvanians on the roof garden. Johnson is introducing a new novelty instrument, the rayolin (radio violin), which he may patent.

## Sid Lorraine Marrying

Chicago, June 5.

Sid Lorraine, general western manager for Ager, Yellen & Bornstein, music publishers, has left for Denver, to wed Dorothy Deeder, formerly danseuse with Carroll's "Vanties" and LeMaire's "Affairs."

The couple will honeymoon for two weeks in the mountains of Colorado.

## ALASKAN CONCERTS

Los Angeles, June 5.

Charles Wakefield Cadman, composer-pianist, will leave for Alaska June 21 on a pioneer trip in the concert field there. Cadman is taking with him Margaret Messer Morris, soprano.

# Radio Rambles

By ABEL

A crack program of operatic music was caught on WCGU, the Coney Island station which is one of the 26 local low wave-length broadcasters ordered to show cause by August 1 why they should not be ruled off the air by the Federal Radio Commission.

This program included Nino Ruisi from the San Carlo and National Grand Opera Co., Agnes Robinson, formerly with the Cincinnati Opera and Ezio Baldi among the artists, sponsored by an anonymous advertiser who will ultimately cash in doubly on the national publicity through this stunt. It's an effort to prove that the low wave-length broadcasters command as great an ether audience as the others, and the manner of their Sunday night program manifests that fully.

WHN is now using the Loew Booking Agency billing as the sponsoring corporation of the station. Among other things, Loew's Sheridan and Rio theatres were being expanded, the former through a regular musical program and the Rio with its pleasing organ recital.

Seifert of Hartford. Speaking of organists, get a load of the Mr. Seifert from the Strand theatre, Hartford, Conn., on WTIC. His program sequences and his sense of expression are extraordinarily effective via the ether.

The Frivolity Club in between Tom Timothy's dance music is plugging the Castilian Royal, Pelham roadhouse which is now under joint management. The WHN itinerary switches from the Frivolity to the Will Oakland Chateau where the tenor breezes through his pop stuff with exaggerated enthusiasm but great effect withal.

Flip Announcer. Every time La Belle Rose, who seems to be the first-named agent of the Village Grove "Nut Club" attends to his (or her) personal needs, WAAT broadcasts it far and wide on their early a. m. session. The flip announcer slips through some rough stuff but it's almost excusable considering that the kiddies are hardly expected to be up at that late hour.

"Stand By" Cast Off. The National Broadcasting Co. has eliminated the "please stand by" caution and merely announces "there will be a brief pause for station announcement" in between sessions. The NBC name is being plugged more and more than ever before, with the local station's call letters intermittently announced.

Everready Hour is commencing to plug the advent of a new Everready radio receiving set for fall marketing. The subtle ether propaganda has started to work through advance announcements, and the rather naively active manner in which it is done cannot offend. Everready, in addition, always contributes a corking Tuesday night program.

Seven Aces Celebrate. Seven Aces, well-known southern dance organization of 11 (despite the septet trade name), staged a novel two-hour ether program Saturday night direct from the Baker hotel, Dallas, via WEP, the Fort Worth station. In celebration of their sixth anniversary as a unit, the Seven (or 11) Aces, with "The Hired Hand" doing the ether m. c. broadcast formal invitations to their friends throughout the country to "cordially invite you to be our invisible guests."

It was an effective stunt, and their

stuff lived up to the ballyhoo. The Seven Aces are the winners of a Radio Digest Popular Orchestra Contest. Tom Brannon heads the combo.

Duke Ellington and his sizzling syncopators from the Cotton Club should make that scorching "Black Beauty" fox-trot a Monday night staple, if only for the particular edification of the Variety mob which awaits the midnight session from the Harlem cabaret with glee, particularly that one indigo composition. Ellington's heated trumpeter kills the Variety mob.

## Pyle Attached

Another of Cash - and - Carry Pyle's legal entanglements is a New York Supreme Court attachment for \$3,183 by Jay Peters, of California, owner of the portable radio broadcasting station KGGM, which Pyle engaged as an ether ballyhoo for his Bunion Derby.

Peters was to receive \$650 a week for the use of his portable radio station for the duration of the cross-country marathon which started March 4, last, and wound up at Madison Square Garden last Saturday.

Of the \$7,300 due, Pyle paid off \$3,325, and left a balance of \$3,475. This, together with other expenditures and charges for transportation, leaves a total indebtedness of \$3,183.

## Suit on Old Title

F. B. Haviland Pub. Co., Inc., owners of the 1913 copyright on Thomas F. Allen's song, "Low Bridge, Everybody Down," or "15 Years on the Erie Canal," are suing Double-day, Doran Co., for alleged copyright infringement because Sigmund Spaeth included this copyrighted work in his anthology, "Read 'Em and Weep" (or "Songs We Forget to Remember") allegedly without authorization.

David Bernstein for Haviland wants an accounting. The same attorney represents Haviland in another suit against the Joe Morris Music Co., Inc., for alleged copyright infringement involving the song, "My Melancholy Baby."

## TAPPE MOVES TO WCGU

Louis Tappe is now program director for the U. S. Broadcasting Corp.'s WCGU station. Tappe, formerly with the NBC's Artists' Bureau, is developing a similar department with WCGU.

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WALTER DONALDSON  
WALTER DOUGLAS  
MOSE GUMBLE

## Night Club Reviews

### WOODMANSTEN INN

(PELHAM)  
(2d Review)

New York, June 2.

Vincent Lopez's phenomenal business draw at Woodmansten Inn, under Gene Geiger's and Lopez's direction, is the most sensational roadhouse trade in metropolitan history in many a season.

The crack Lopez dance combination, augmented to 15, seems to be getting in its innings on the radio draw as well, having switched from WEA to WOR, the week end crowds being the tipoff on the other fans. The regulars, of course, make the Woodmansten on week days regardless.

Coupled with Lopez, a sizable feature in himself, is Frank Libuse, who has developed his "fresh waiter" stuff with some new nonsense such as life-size mannikin dance partner and a corking comedy burlesque on a symphony maestro.

Libuse knows how to handle his audience and milks 'em too for full-value.

Of course, it's the dance music that's the draw. The way they rock out on that floor right off the first beat proves that. And Geiger and Lopez know their covert changes from the manner in which they respond with the generous dansapation sessions.

The ivory tinkle in between dances is another bright idea, eliminating and avoiding any and all danger of a lull.

Woodmansten Inn's interior has been fixed up with some new physical wrinkles, including the band-

stand, lighting system and the broken-tough wall into what will be the hunting room for the fall and winter season.

Geiger is culling the swimming pool idea off for the present and converting the lawn at the side of the Inn into an open air dance space capable of a 200 capacity. A magnavox system will carry Lopez's music without although it can naturally carry at all times. A Hawaiian ensemble will be installed for the outdoors' atmospheric business. Abcl.

### HARBOR INN

(ROCKAWAY)

Rockaway, N. Y., June 3.

Formerly Edgett's Harbor Inn, this Rockaway shore place is under new management with Katz, formerly head waiter at the Little Club, in for a third of the place. It's a pop pated shore dinner table d'hotel roadhouse and a natural for heavy trade if the kitchen output parred or approached some of the culinary productions of the other Long Island roadhouses.

Katz and his partners have a good chance with their Harbor Inn. Waiters are familiar, having been around in the better places up Pelham Road and in midtown and if fortified by expert cuisine they couldn't miss.

Milton Spielman and his orchestra are a corking dance combination. Spielman has been in New York and the resorts including Florida and dishes forth a lively brand of dance music.

Katz also has a natural asset in that little private pier with its fishing facilities if he played it up as a ballyhoo for a catch-your-own-fish-before-dinner slogan. Abcl.

### Another Chinese Corner

Another Chinese restaurant and dancing establishment is due to open on Broadway around October 1. This is to be the new Canton Palace in the new building at the corner of Broadway and 50th street.

The former stores there were razed recently and work has just started on the foundation of the new building.

### JACK'S HOUSE REOPENS

Chicago, May 29.

Albert Bouche plans to re-open the House That Jack Built, roadhouse, with instant claimed imported from France.

Bouche's place is banned by Equity here and the Musicians' Union hasn't supplied him with an orchestra.

### "Taking" a Stew

In one of the intimate nite clubs where the bar makes the club and the patrons make it intimate if you listen, there is also an adjoining room, the "floor" of the club.

The other night a spender dropped in. They said he came from Heaven but didn't ask why. Soused before entering, the stew had gone smart; bottles placed in a row beside the wall where he could see them. Nobody was going to stop that guy.

He forgot to ask the price per bottle and no one told him it would be \$30.

To accommodate a good customer the generous host (going four ways) closed the bar entirely for the pleasure of the spender. That sent those the wine buyer didn't want into the large room.

Gradually an accumulation of 24 quart bottles had rolled up alongside the etheral kid. With odds and ends, meaning bartenders and others, the check by that time looked \$700.

One of the hosts suggested to a partner that \$700 would be good enough from that fellow for the evening and it might develop whether settlement would be by cash or check; also give the regular customers a headed outside a chance to lift a foot on the brass once again.

But the partner couldn't see it. Said he: "Don't be a chump. Take him. I'll carry him along. He's all right and the first live one we've had in a month."

So they took him along to \$1,200, that costing them about 90 per cent of the business outside for all time thereafter.

Nite club men say the first partner was right; \$700 was enough, and holding business is better than holding a one-night chump who'll never come back—sober.

### Club Gallant Shut

Barney Gallant folded up his Club Barney in Greenwich Village at the height of good business Saturday, celebrating it with a pre-farewell shindig Friday. Barney invited his newspaper pals for the final whoopee until the fall.

Instead of his usual Continental jaunt, Gallant leaves Saturday for the Orient by boat through the Panama Canal to Japan, with the hope of also crowding in the Hawaiian Islands.

### Quits Pulpit for Radio

Shenandoah, Ia., June 5. The Rev. E. C. Stuffer, pastor of the First Baptist church, last week resigned his pastorate to become announcer for KMA, the Field Seed company station here, which has been one of the biggest direct-selling radio stations in the middle west.

### PARODY'S NEW SHOW

With Clayton, Jackson and Durante's season at the Ritz Club concluded, the trio will continue as far into the summer as possible with a new revue headed by Hal Hixon.

Billy Arnold staged the floor show, which features Danny Edwards, Gladys Bergerette, Allyn Reese, Frankie Meadows and Patrice Salmon. There is a chorus of 11. Jimmy Durante's orchestra remains.

### NEW AT RED LION

At Red Lion, the oldest roadhouse between Columbus Circle and Rochester, Freddie Ridgeway is the active new manager.

For music the Dinty Moore orchestra is there, with Dinty at the drums and Hughie Atkins leading with his violin.

### Les Copeland's Paris Place

Paris, May 17. Les Copeland has again opened a cafe here with himself the chief entertainer. It's called Elmano's, at 4 rue Edward VII.

Mrs. Eva Sperry, 24, cafe entertainer, committed suicide at Eureka, Cal., by jumping into Humboldt Bay. The girl and her husband were employed at a Eureka restaurant and are said to have been drinking heavily.

### Night Club as Exhibit Hall

Chicago, June 5.

For the first time in this vicinity a Federal night club padlock has been lifted to permit the use of the building for other purposes. Federal Judge Lindley this week granted permission to operate the old Rainbo Gardens as an exhibition hall for boxing, fashion and automobile shows.

J. L. Art and John King, the new operators, have agreed that the name of Rainbo Gardens is not to be used and that dry agents will be permitted to inspect the place without first securing search warrants.

### Bus Boy Didn't Appear

Charles Fulmer, 244 West 56th street, manager of Silver's restaurant at 725 7th avenue, was released when he was arraigned before Magistrate August Dreyer in West Side Court on a felonious assault charge.

Carl Calloner, 149 West 117th street, bus boy, said Fulmer struck him on the head with a ticket puncher when he came to demand his salary. He summoned Police-man John O'Hare, West 47th street station, and caused the manager's arrest.

When the case was called in court the bus boy failed to appear. Case dismissed.

### OLSEN ON PERCENTAGE

George Murphy and Julane Johnson, ballroom dancers at the Club Richman the past seven months, will either go to Rossington Farm or the Lido-Venice, Saratoga, this summer.

Olsen's band is now at the Richman on a percentage basis.

### Bad Check Passer Said He Had Spent Plenty

Charged with beating Bob Ashton, owner of the X Club, 45 West 49th street, out of \$66, John F. Granger, 28, C. P. A., stopping at 141 West 47th street, was arraigned in West Side Court before Magistrate August Dreyer. Granger pleaded not guilty, waived examination and was held in \$500 bail for trial in the Court of Special Sessions.

Granger was arrested by detectives Steve A. Love and Jimmy Fitzpatrick of the West 47th street station. The sleuths told reporters that Ashton said that Granger has laid down several hundred dollars worth of rubber checks. "The specific complaint against Granger is one check amounting to \$66."

Granger was indignant when arrested. "After the amount of dough I spent in that joint," plaintively said Granger, Ashton told the sleuths that Granger blew in from Washington. He posed as a big butler and egg man, said Ashton. Spent money lavishly. Tipped the chorus and eclair girls generously.

Then came a fast one, said Ashton. "Little short, can you cash a check?" "Sure," said Ashton. He cashed several, all coming back from the Franklin National Bank of Washington.

Ashton sought his dough and he was put off. He then notified Love and Fitzpatrick.

### ROAD HOUSE MINUS COVER

Blossom Heath Inn, on Merrick road, Long Island, is now under Billy Barnes' personal direction. A no cover and chop suey road policy is being ballyhooed to attract the pop-priced tourist trade.

Sy Loeb and orchestra are the band attraction.

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Direction WILLIAM MORRIS

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## Cabaret Bills

NEW YORK

Arrowhead Inn Ben Glaser Orch John D'Alessandro Custillan Gardens Harold Leonard Orch Cliff O'Rourke	Frances Shelley Alice Rindour Eddie South Orch Frivoly N T O Rev Verrell Sia Maryland Jarbeau Mile Sandra Willie May Bernice Varden Mary Eve Mary Adams Maryon Dale Evelyn Sather Eleanor Gail Jean Murray Pete Woolery Jack White Tom Timothy Bd	Jardin Royal Carroll Dunlap Orch Leverich Towers Hotel Brooklyn Mel Craig Orch Montmartre Emil Coleman Bd McAlpin Hotel McAlpine's Orch Oakland's Terrace Will Oakland Lauda's Bd Faisla D'O B A Rele Bd Rafle's Rev Parody Club Hal Hixon Billy Arnold Rev Danny Edwards Gladys Bergette Allyn Reese Frankie Meadows Bronze Chorus Duran's Orch	Salon Royal Texas Guinan Tommy Lyman Silver Slipper N T O Rev Barbara Lake Mollie O'Doherty Barbara Martin Nancy Sias La Vergne Lambert Patricia Grimes Joan Russell Lillian Marshall Le Claire & Mae John Walsh Lauda's Bd Tom Goff Orch Smalls' Paradise L'ard Harper's Rev Atta Blake Jacobs Hillard Dewey Brown Sherman & White Susie Wrotom Alto Oates Bee Footes Blondie Stern Bronze Chorus Chas Johnson Bd Strand Roof Jack Connor's Rev Pennsylvania Hotel Ten East 60th Margaret Zolnay David Gray Larry Stry Orch Fond Lily Caroline Rose Rene Ford Leo Ford Myrtle Buchannan
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CHICAGO

Alabama Dale Dyer Law King Ralph Rine Ernie Adler Eddie South Bd Alamo Eddie Bruce Betty Barry Coaster & Rich Julia Lyons Jack Johnstone Bd Chas. Pierre Earl Hoffman's Orch College Inn Ted Ladford Simmes & Babetto Ohmson Kate Smith Sherman Bd	Oriental-Davis Alfredo & Maxine Ruth Durell Rick & Snyder Abe Lyman Bd Golden Pumpkin Banks Sisters Russell & Durkin Gene Goff Jan Gange Austin Mack Bd Kelly's Stables King Jones Charley Alexander Johnny Dodge's Bd Lantern Cafe Freddy De Syrette George Taylor	Betty Tascott Gladyce Kilday Harriet Smith Al Wagner Bd Samovar Olive O'Neill Carroll & Gorman Joffre Sias Fred Waite Bd Terrace Garden Lolita Amlet Splice Hamilton Bd Turkish Village Harry Harris Phil Murphy Freddie Janis Bd Vanity Fair Larry Vincent Alleen LaMarr	Marion Kane Frank Sherman Leo Fox Bd ROAD Dells Eddie Clifford Alan Snyder LaMarr & Josine Conn Sanders Bd Garden of Allah Harry Moons Annette Taylor Rosa Wynn Hank Lishin Bd Villa Venice Victrol Charles Wray At Bouche Rev James Wade Bd
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WASHINGTON

Carlton Harry Albert Meyer Davis Orch Chevy Chase Lake Al Kamons Meyer Davis Orch Club Madrilon Y O'Donnell Orch	Club Mirador M Harmon Orch Jardin Lido E Dougherty Orch Le Paradis Club Madrilon Harry Albert	Bert Bernath Walter Kolk Meyer Davis Orch Lotus Rose Conkling Mayflower Sidney Sidenman	Sidney's Orch Ronna Gardens Chas Wray Orch Willard Roof Meyer Davis Orch Wardman Park Honey Harris Meyer Davis Orch
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PHILADELPHIA

Club Lido Broadway Folies Club Madria Chlo Barrymore Velo Yolande	Joan Wallis Jocely Lyle Marcella Hardie Pauline Zena Buddy Trudy Joe Gandullo Orch	Pleasantly Al Whisman Murray Sia Jean Gaynor Isabelle Swan Mattie Wynne	Al White Aveda Charkoule Ave Balingier's Rev Walton Roof LeRoy Smith Orch Chas Crafts
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duction will be published in  
form by Biho, Bloeden & Lang.

### Ill. Tracks Save Premium. Money for State Fairs

Springfield, Ill., June 5. Illinois state track license fees and admission taxes, turned into state coffers, are savors this year for the county and district agricultural fairs; dependent upon state aid for premium money.

S. J. Standard, director of state department of agriculture, sent out word last winter to all fairs to go easy on premium money. Legislation, however, appropriated an \$80,000 emergency fund for county fair premium aids and Mr. Standard announced this week that the fund will be available July 1.

This goes toward payment of premiums in agricultural, livestock and similar classes only.

### Jones' Fatal Fall

Canton, O., June 5. J. B. Jones, brother of Johnny Jones, with whose exposition he was connected for 21 years, was buried here today. He died yesterday as a result of injuries sustained when he fell down a flight of concrete steps.

The local authorities made it plain that Jones' death was accidental, putting to rest an early suspicion that he was the victim of foul play.

The dead man was known throughout the outdoor amusement world as "Abe". His widow is a resident of Johnstown, Pa., to which city the body will be shipped tomorrow (Wednesday).

### NEW PARK OPENS

Chicago, June 5. The new National Amusement Park in Pittsburgh opened June 5. Buddy Fisher, formerly m. c. at the Avalon, Chicago, opened at the park heading a new orchestra.

### FAIR GROUNDS SOLD FOR \$411

Pocahontas, Ia., June 5. Fonda fair grounds were sold at sheriff's sale last week for four hundred and eleven dollars to the Weather Craft Co., and the Regalia Manufacturing Co.

### CARNIVAL

(For current week when not otherwise indicated)

Alabama Am. Co., Rockport, Ky.; 11, Stearns, Ky.

Barlow's, Birmingham, Ill. Macey, Barnhart, Bemidji, Minn.; 11, International Falls, Minn.

Brodebeck Bros., Shields, Kan. Bullard Bros., Checotah, Okla.

Cottin & Wilson, Beckley, W. Va. Crounse United, Franklin, N. H.

Dodson's, Muncie, Ind. J. R. Edwards, Ashland, O.

G. G. Elanders, Toledo, Mo. Mad Cody Fleming, Noblesville, Ind.

Florida Expo., Dillwyn, Va. Foot Am. Co., Plainville, Minn.

John Francis, Plainville, Minn. Gerard Shows, New York, N. Y.

Gold Medal Shows, Coffeyville, Kan. Eli H. Hames, No. 2, Whitesboro, Tex.

Heller's A.C., Nyack, N. Y. Industrial Expo., Bloomfield, N. J.

11, Elizabeth, N. J. Ketchum's, Scottsdale, Pa.

Abner K. Kilne, Klamath Falls, Ore. Lachmann-Carson, St. Joseph, Mo.

McClellan Shows, Louisiana, Mo. Manhattan Expo., Rensselaer, N. Y.

Mighty Hoy Shows, Springfield, Ohio. R. H. Miller, Minden, La.

Monarch Expo., White Plains, N. Y.

Morris & Castle, Topeka, Kan. D. D. Murphy, Laporte, Ind.

W. J. Murphy, Mt. Pleasant, Pa. Northwestern Shows, Ann Arbor, Mich.

11, Battle Creek, Mich. Pacific States, Lewiston, Idaho.

J. J. Pa, Huntington, 11, Bluefield, W. Va.

C. E. Pearson, Villa Grove, Ill. H. B. Poole, Wichita Falls, Tex.

Powers & Pileman, Lansing, Mich. Rainbow Shows, Bradford, Tenn.

Rice Bros., Huntingburg, Ind. Royal American, Rock Island, Ill.

Walter Sawdick, Newell, Neb. G. T. Scott, Madison, Kan.

Shesley Greater, Rochester, N. Y. Spauld Bros., Paducah, Ky.

Southern Pleasure, Reedsville, N. Y. Strayer Am. Co., Michigan City, Ind.

United Am. Co., Mt. Jewett, Pa. A. Vernon, Berger, Tex.

West's World's Wonder, Chester, Pa.

David A. Wise, Cleveland.

Zark's Midway Shows, 4-16, Newark, N. J.

### 101 RANCH

In the three years since the revival of the Oklahoma name and title the show has been shaken down, shaped and moulded into a standard wild west entertainment, changing since last year only in minor details, but better knitted and more showmanly in performance. Entertainment moves swiftly from spectacle to spectacle, and concentrates on a series of climaxes. The whole thing has been entirely shorn of minor side issues.

The arena has been extended until it is of enormous scope, made possible by the use of side walls instead of top. With the expansion of show space anything but a big display would be lost. Hence the effects are all broad. Congress of rough riders makes a fine bit of pageantry in the arena that looks as big as Yale Bowl; the stage coach bit, standard since the birth of the Buffalo Bill exhibition, and the climax of all, the attack on the covered wagon and the rescue of the pioneers, which closes the show.

The epochal moving picture of the name has doubtless inspired the elaborate effects of latter bit. It is now done with some excellent pantomimic play that gives it human interest. Guy comes down from the clouds to take a fire and geth. Mimic business with her beau, then goes to head of the six-ox team and pets the animals. Meanwhile teamsters have lighted a fire and gathered around for the evening meal. Male quartet strikes up for a brief number. Then the attack by Indians and the concerted rescue for a fine dramatic effect.

All old stuff, but always a kick at each new viewing. Here nicely staged, with the final punch in the burning of the wagon.

Show is exceedingly well dressed. Group of cowgirls in their displays of equestrian skill give a bright touch, and the military uniforms in the International Congress are spic and span. Stock is in pink of condition, running mostly to pebbled. The show is a fine and gay affair in effect its own. Tex Cooper is again running things in the arena, mounted on a splendid animal, black and white pinto, and tricked out to the last degree in silver trappings. Tex gives a world of atmosphere, looking the plainsman perhaps more than any show figure since Cody himself.

Following the idea of lopping off all the smaller effects, the clown group centers down to two workers, Billy Loretto and Able Goldstein, former doing cop and latter Hebe cowboy. They get half a dozen quick surprise laughs apiece, such as a cotto's comical bit of one of the outlaws, but they are not, as sometimes happens in tented shows, constantly working in and out and disappearing in a shower to take care of that.

The show played all last week on the De Kalb avenue lot in East New York district of Brooklyn, the same place where earlier this year Barnum show played. Matinees were reported light, but on the night viewed (Friday) it was an absolute sellout from end to end. The closure, and the late comers from Variety had to thank the hospitality of Col. George Miller for chairs squeezed in along the edge of the crowd. The attendance was the more striking since rain had threatened in the early evening, to the extent that they hadn't watered the arena in the morning to take care of that.

The lot is a great sight under the electric lights (show carries its own power) with the top open, and the summer sky above, making it an experience different from the familiar circus.

Speaking of circus, the show features two distinctly circus features in the riding act of the Hodgkins, done in a ring during the Indian Village show phase. The Indian Village (Harriet, Laura and Albert) in Indian dress, and the whole Indian troupe supplying background. The other presence of an elephant act worked by a woman in typical circus dress. The bulls, by the way, are the troupe for years in the Main circus and sold to the Millers by Andrew Downie.

Show makes an enormous spread. Side show top is as big as an ordinary circus in top, and in addition there are two or three other minor fronts and a whole carnival layout of rides and concessions. All the shows have a good deal of skill. This is, in addition, a street of food and drink stands.

Side show is big, for the reason that it has a megalithic annex and along one whole side, within the top itself the Indian Village is pitched. Side show items are colorful and varied. Along the main side of the show are two women; trio of draws; musical glasses player; giant; Indian fat woman; two illusions; and a good annex at two bits. Hawaiian hula exhibit which is hot in the hallyhoo but mild in performance. Or it was so in Brooklyn.

Items mentioned in the main performance, of course, are in addition to the Miller standards of wild horse riding, steer roping and rough and ready. The show is a credit to the Miller name.

The Miller 101 Show, in short, is a solid entertainment and a perfect organization and management a credit to the Miller name.

Last week in Brooklyn was a record. One of the show's major attractions is the Fun House with every-

### Eldridge & Bantum Circus

New York, May 28. This outfit steered into Kean, New York City, Monday and opened to capacity. A 76c to \$1.65 scale obtains.

The promoters have left nothing undone in the building up genuine circus atmosphere from a combination of sawdust and tankard in lobbies to a good circus program of 21 acts in the theatre. The audience has proven they'll buy a real one even on the west side. Circus is circus with them and there's no lot to pitch tents.

The Eldridge and Bantum outfit sallied into the erstwhile skating rink but not without difficulty. After laying out its three rings and setting up the stage space the circus promoters decided to slough the side-show because of lack of room. The freaks and strange people who usually flock to this outfit are taking forced vacation until it takes to the tent.

Concessions also are out with the promoters reported as leaving no stone unturned in the matter of concessions because the present stand was inadequate to accommodate. A juice joint, ice cream and dog concession are all in the program. The promoters have passed up plenty of possible revenue on the stands but figure the show alone will give them a break.

The show is good and worthy of support. If those in Monday night noise around its good qualities the promoters will be sitting pretty. The show is a good program with band ensemble and clown parade for opener with Josephine LeMaire supplying the vocalizing wallop. In rapid succession follows Frank Stout's clown and mules with the old toss-off stuff but with no audience plants. A quintet of femmes: Hazel Freeman, Eva Miller, Dora Dawn and Loretta Sisters follow with some clever tight grip stuff on aerial ladders giving way to Miss Jung, aerialist performer, unknown around the city but corker in her line of feats. "Bob," boxing kangaroo, was scheduled next, but suffered a temperamental outburst and didn't show.

Fred's act bridged the gap and offered the usual juggling stuff. In subsequent profusion, Bench Bantum, Vera and Hattie Springs in some aerial stuff that was a real thriller mixed western octet in lassoing and fancy roping; Revolving Raes in ladder stuff; Vera Springs' aerial ballet; Riding Waits in some clever tightrope stuff and the Flying Lloyds with daredevil aerial acrobatics. Three rings, indoors, going all the time and out of the tent. The show for the mob. Probably the best indoor circus outfit that has hit New York in years, outside of the Big Show. A corking layout of cravens of circus and tightrope stuff. If it don't they don't want a circus outside of Ringling-Barnum without the tent in New York. The latter provided by 12 clowns who wave aside regulation junk for something new and make them laugh. Worth seeing. Eds.

### WHITE CITY

(CHICAGO)

Chicago, May 28. If weather offers a fighting chance, White City will be well during opening days brought the best turnout in the four seasons.

Gin, jazz and jams are expected to tougher even as the wheedle the flaming generation into getting thrills out of track rides. To combat this situation the park has introduced a new act called "The Flash." This baby starts with a 70-foot drop and from then on it's a tossup whether you'll comfort the fat friend or see your hair admission is two bits and it's getting the best play in the park.

A 110-foot Ferris wheel is almost a total loss on business, but the park is retaining it for the sake of appearance. Other rides include a new 10-car Hey Day (owned by Bert Squire, Venable Hill Devle) Seaplanes and Doggem (Fred Hackett), Pep (Fred Powell), racing coasters and chutes (Joe Cosentino), miniature railway (O. G. Abernethy), merry-go-round (E. L. Albert), roller wheel (Frank Browning), and Nathan Albert on the Flash.

Wheel games and skill games run about new and used on the theatre, ular boardwalk. Replacing Cony this season is Tango, a Cony Island importation differing from the former in that the show is thrown in for picking numbers instead of drawing from a basket. The Cony Island race is still popular while an airplane throwback contraption looks good among the new concessions. Sam Robbins and sons, Harry and Eddie, hold most of the game concessions. Among their new attractions is a "tilted wheel" booth, with the meats on display in a large electric refrigerator. There are no new walk-throughs, the regular lineup consisting of Mystery (Ed. L. Albert), and Mm. Murphy's Beauty Parlor (mirrors). Sam Gordon operates a park with miniature rides for juveniles to good business.

One of the show's major attractions is the Fun House with every-

### Obituary

**HELENE (DAVENPORT) HARDY**  
Mrs. Helene Hardy, 63, actress, died in the French Hospital of a complication of diseases.

Mrs. Hardy was known professionally as Helen Davenport, although she first used the name Helen Reynolds. Mrs. Hardy also appeared in vaudeville and in the ported June McCree. She retired from the stage in 1918. In late years she had managed furnished rooming houses in New York.

Mrs. Hardy was related to Daniel Boone, her maiden name being Cleo Boone. A brother, T. J. Boone, South Dakota, survives. Some 20 years ago she married W. H. Davenport, actor, and later took Harry Hardy, manager and advance agent, as her second husband.

Funeral under auspices of the Actors' Fund will be held June 1 in the French plot in Kensico Cemetery.

### THOMAS A. HARDI

Thomas Alexander Hardi (sometimes spelled Hardy), 63, veteran variety performer and acrobat, died June 2 of apoplexy.

Hardi's first connections were

IN MEMORIAM  
**JOHN C. RICE**  
A devoted husband and father  
May his soul rest in peace  
**Sally Cohen Rice**  
**Gladys Rice**

with circuses and at different times he had been with the Adam Forepaugh shows and the James T. Johnson circus. He had appeared with a number of traveling troupes, including the old John T. Ray and Sadie Dunbar companies.

He is survived by his widow, Margaret Spain, former actress, and a daughter, Marcella Spain, now in vaudeville. Interment in the Actors' Fund plot in Kensico cemetery.

### ALFRED BISHOP

Alfred Bishop, 80, old-time actor, died in London, May 22. During a lengthy career he played with the Danteroffs, Sir Henry Irving, Gril Maude, Marie Tempest and Sir Charles Wyndham, specializing in light comedial roles. He came of an old theatrical family, was a brother of Kate Bishop and uncle of Marie Lohr. His last appearance was at the Globe in 1922 in "The Gringo," an adaptation from a French play, shortly after which he went blind.

### CECIL KERN

Cecil Kern, 35, legitimate actress, was found dead in her room in the Fifth Avenue Hotel, New York, June 4 by the management when she failed to respond to the call of the housekeeper. An investigation by the police resulted in her death being ascribed to natural causes.

Miss Kern came to New York from the Coast where she was popular in dramatic work. In 1925 she was a member of the "Seventh Heaven" cast and her last stage appearance was in "An American Comedy Role in 'The Gringo.'"

Miss Kern was a member of Act-

ors' Equity. She is said to have had a brother in the banking business.

### JAMES J. HARRINGTON

James J. Harrington, 36, former vaude dancer and one-time partner of Joe Frisco, died June 1 in Los Angeles, from acute stomach trouble.

Deceased was a brother of Laura Whitbeck, wife of the publicity director for West Coast Theatres, northern California division.

### HARRIET REMPEL

Harriet Rempel, 32, actress, died June 1 in Polyclinic Hospital, New York, of intestinal trouble.

Miss Rempel had been heading her own stock, Harriet Rempel Players, in the Union Hill theatre, Gloucester, Mass., when she became so ill that she was forced to New York for treatment.

Miss Rempel alternated between vaudeville and stock. She was unmarried.

Jack Robinson, 67, doorman at the Palace theatre, Cincinnati for several years, died in that city May 29.

During months of incapacitation, Robinson was pensioned by Ike Libson and Ben Heldingsfield. In his youth he was a professional roller skater. No immediate relatives survive.

Burial in Spring Grove cemetery, June 2.

Father, 74, of Jim Bennett, burlesque comic and producer, died May 28 at his home in Newark, N. J.

The father, 62, of Belle Bennett, screen actress, died May 26 in Hollywood, Cal., after a year's illness.

Bartlett B. Miner, stage manager, Palace (Poll), Hartford, Conn., died May 30 of pneumonia.

### Deaths Abroad

Paris, May 24. Ferdinando Paolieri, 50, Italian author, died at Florence, Italy.

Mother of Charles Catusse, general secretary of Casino de Paris, Maligny and Theatre de Paris.

Mme. Demare Seguy, French vaudeville performer, of the Seguy troupe, died at Perpignan, France.

Armand Hordward, 82, former music hall performer, died in Paris.

Harry Zahi, 44, vaudeville agent, died at Cardiff, Wales, following an operation.

Georges Fouquet, owner of the Graft Tavern, Paris, brother of Pierre Fouquet, director of the Moulin Rouge.

Paul Febvre, 58, stage manager at Folies Wagram, Paris. Deceased produced the revue now running at the Folies Wagram.

Emile Bohneke, German music conductor, killed in an automobile accident at Passerwick, on the Baltic.

M. Arnaud, stage manager, connected with O. Dufréne's revue tours in France.

Mme. Hughes Le Roux (born Bousin), 58, American writer, formerly of New York, died in Paris of pneumonia.

## Marcus Loew

thing found in walk-throughs. The park opens at 10 o'clock, track shortly. Two ballrooms, roller skating rink and bowling alleys operate both winter and summer.

Only free attraction in the park is a large open air theatre, using four dumb acts weekly booked by Roy Mack. Sam Gordon has the kitchen and both concessions. He has a large open air side-show replacing his freaks this season with Doc La Mar's Chinese Underworld attraction, brought in from the west coast. La Mar features a replica of an opium den, illustrating the smoking process himself. Included in this building are a torture-king and several regulation illusions, outstanding being a French transformation pictures

(Continued on page 63)

### Circus Marriage

Williamsport, Pa., June 5. Miss Anabel Cline, of Minneapolis, a feature rider, and Jacob Thull, New York City, perch-pole artist, members of the Ringling Bros.

Barnum and Bailey circus, were married the day the circus exhibited in the city.

Both appear in vaudeville during the winter months.

### CIRCUS ROUTES

John Robinson

June 6, Waltham, Mass.; 7, Nashua, N. H.; 8, Concord, N. H.; 11, Montpelier, Vt.; 12, Burlington; 13, Rutland; 14, Glens Falls, N. Y.; 15, Greene Island; 16, Gloversville; 18, Oneonta.

Sells-Floto  
June 6, Gloucester, Mass.; 7, Lynn; 8, Newburyport; 9, Portsmouth, N. H.; 11, Manchester; 12, Pithburgh, Mass.; 13, Woonsocket, R. I.; 14, Meriden, Conn.; 15, Danbury; 16, Fort Chester, N. Y.

Sparks  
June 6, Queens Village, L. I.; 7, Bayside; 8, Far Rockaway; 9, Hempstead.

Ringling, B. B.  
June 6, Buffalo; 7, Rochester; 8, Utica; 9, Albany; 11-16, Boston.

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# CHICAGO

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**Academy**  
Loosening its purse strings for three days of "The Jazz Singer" (W. E.), the Academy cut its vaudeville galaxy from five to four acts on the last half. The four acts showing were greeted mostly by visiting agents.

Fitzgerald Duo opened, man who balances on build-ups of tables and chairs, and a well-built girl who hands things. Fitzgerald is a nifty bird, especially in his climax of leaping blindfolded from one barrel at high altitude into another on the floor. Short on showmanship.

Bernard and Marsh, mixed comedy team, have hoked their act with dubious material. They open with a special song delivered in routine style, and then deliver a passive and mildly annoyed drop out for thudding hoke. For this a special side show drop is used, and later another special drop of a bluish green is used for poor remedy talk by Bernard as a torador. Miss Marsh can dance a fair tap.

Kummer and Wheaton, Swede comic with female partner, come funny enough to get by early in the neighborhood houses. The Swede makes goofy pans and gets 50 per cent interest on gags. His partner wears clothes that won't get by with the women.

Closing act, the Tune Makers, is a six-piece girl orchestra with popular library. They have plenty to learn about orchestrations for limited pieces, and as yet are ready only for faint audiences. A torrid trumpet touter carries the act. Regular three-quarter house Thursday night.

**Palace**  
Louise Groody is at the Palace this week, although her presence wasn't expected to better business.

In this review, as in many others, it is duly stated that Miss Groody is pretty, winsome and talented. Her act opens with the male pianist playing and singing that he's going to propose to some one. Louise enters on the tail of his song, goes to the piano and tells him to sing the route, just what kind of a man she must have. She pauses momentarily to advise her audience that this is her first appearance in vaudeville and that she is "scared to death." A pretty little speech, but wholly unnecessary. As the act progresses she introduces Edward Allan, a gold digger with her in the New York company of "Hit the Deck." He dances well, but is not the type to parry with Louise Groody.

Joe Mendi, the baby chimpanzee, is there, and Joe is just a little bit better than ever before, if possible. He opens the act with a new set of furniture. His actions, remarkable as always, are accomplished with less urging from his trainer than when last caught. The pretty girl who was in the act before has been supplanted by a lad in a porter's uniform. The girl added color.

Barre Hill, a brilliant young baritone, making an excellent appearance, opened with "Pagliacci," wearing the jester's costume. He fol-

lowed with a nice cycle of numbers, which included "Honeymoon," "Nordstrom and Hartford," and "Who Done It?" Opening with a mystery bang, the play goes along a rollicking way, dealing with murder, Scotland Yard inspectors and spooks. All lines are done in rhyme. A good laugh attraction.

Britt Wood, "the boob and his harmonica," walked away with the house. Britt has that certain something. It would tie him into "Cute" house crowds with telling effect. His gags pucked a string of laughs.

Benny Davis and company (30), who over from last week, came over. On the other, the company did. Davis spreads the oil too much.

Louise Groody stepped in here to an excellent play, and was followed by Art Frank and Harriet Cowen. This team impressed as being the only one seen thus far who can get away with the old man, and young daddy, a hard-bowled nurse and the family maid. The tale is woven around dad's attempt to get chummy with the baby, and the nurse's orders that babies should not be handled.

**Majestic**  
This week found business at the Majestic a bit better, but still very discouraging.

Nothing really 100 per cent. in the Western Vaude's Monday street show, this week except the picture, Bessie Love, in "Sally of the Scandals" (P. B. O.). Samaroff and Sonia appeared with special scenery, three songs and some dancing that was nice enough for the spot. Fauntleroy and Van, duce, were poor chicks. Music from brooms not so hot, nor were the gags.

"Good Night, Nurse," a weak comedy skit, goes for the small time and carries a few laughs. Deals with a chap who has just become a daddy, a hard-bowled nurse and the family maid. The tale is woven around dad's attempt to get chummy with the baby, and the nurse's orders that babies should not be handled.

Cook and Oatman, old troupers apparently, are flustered bride and groom in comedy attempts introduction of a family album, with song descriptions of its contents, gets laughs. They sing well, make reasonably good appearance and

"Billy Wells is the stand-out on the bill. Wells is a wonderful piece of clown material in the rough. If he would get over the rough stuff and unnecessarily suggestive gestures he could travel quite a path. The boy should go to some clever coach and get put on the right track. He carries a company of four, billing "Billy Wells and the Four Fays." One of the Fays, a red-headed girl, comedian dancer, has merit. The others average.

Fred Lewis, with his collection of songs and gags, is lacking in a variety of up-to-date wags and manners. He has an idea, but fails to put it over. Heras and Wallace, comedy across, closed.

Margaret White was out of the stage show at the Granada for several days with a sore throat. Mrs. Benny Meroff, wife of the stage m. c., filled in for her.

Jack Hess, publicity director of Marks Brothers theatres, signed a three-year contract with that firm. Hess was formerly with Lubliner & Trinz.

Charles Hendorf, pianist, has entered a claim for \$35 back salary against the Campus theatre, Evanston, Ill.

The South Park Board has guaranteed the Chicago Federation of Musicians \$15,000 worth of open air concerts in the parks this summer.

New political hand wagon ruling by the Musicians' Union calls for a minimum of 10 men working not more than three consecutive hours at not less than \$10 per man. This increases the old scale.

Billy Diamond has booked the Howard Paden Players (formerly the Curtis Club) to the Plaza, Waterloo, Iowa, for four weeks.

Stook company at the Apollo here closed present season with "The Go-Getter."

Billy Diamond of the Gus Sun office has taken over the Iowa theatre, new de luxe house at Cedar Rapids, and will open it with split-week vaude June 6.

Frank Gatzola's Kedzie is still breaking local stock records in presenting loop attractions immediately after the Curtis Club house. Managed by his son, Dudley Gatzola, the Kedzie theatre's Dudley Players are getting ready to present "Excess Baggage" when that show quits at the Garrick.

A self-termed civic repository the-

atre known as the Drama House of Chicago has been formed with Ernest M. Conning as head of the executive board and director of productions. Its first production will be a revival of "Ten Nights in a Barroom," to be presented for a week starting June 11 at the Chicago act theatre. Board of governors includes Mrs. Pauline Britt Wood, "the boob and his harmonica," walked away with the house. Britt has that certain something. It would tie him into "Cute" house crowds with telling effect. His gags pucked a string of laughs.

Brooks and Ross, comedians, have been set in the Samovar cafe for the summer season.

Milt Watson, Paul Ash discovery, has been signed by Sam Harris for the new Four Marx Brothers show, with rehearsals starting in August. Harris caught Watson while he was appearing with Paul Ash at the Paramount, New York.

Archie Gottler, formerly of the New York presentation department of a music publishing house, has been signed by Fox-Case to produce Movietone features. He stopped off in Chicago on his way to the coast.

LeRoy Prinz has been signed by George Chooz to produce "Hello Yourself!" in New York for a pre-

booked his musical revue, "Peacock Alley," into the Windsor House theatre, opening June 5. Al Bernie producing.

Morris Hellman of the Reelcraft Exchange here, entertained Dile Hushaw, Chicago manager for Anthony Xydias, Greek picture producer, touring the country.

S. M. Meitzer and associates have purchased the controlling stock in the Harriet Amusement Company from Abe Tague. The firm controls the Milford, Chicago.

Calvin Bard, building Iowa theatre at Cedar Rapids, Iowa, said the house would open June 6.

George Bromley, former Chicago exhibitor, has purchased the Victoria theatre, Los Angeles.

Ben Abrams, film distributor, has been visiting his brother Jerry Abrams, Chicago manager for Gotham Pictures. Ben Abrams will shortly open offices in Washington for the booking of film road shows.

Mr. and Mrs. J. M. Howland have

## CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated. The cities under Correspondence in this issue of Variety are as follows and on pages:

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miere on September 24 at the New Forrest theatre, Philadelphia. The play will go into rehearsal on August 30. Prinz will also produce the Chicago fashion show, staged annually by the Associated Dress Industries and using 300 models.

George Konchar and his orchestra opened at the Blackhawk restaurant on June 5 for the summer season.

Mort Goldberg, producer, has moved into Earl Taylor's office in the Woods building, but will work independently.

The Congress, taken over by B. & K. in the absorption of Lubliner & Trinz interest, is being used as a trout house by B. & K.

Offices of the National Screen Service have been moved to 810 South Wabash avenue, and the Chicago branch of that firm now occupies 5,000 square feet of space. A number of new employees have been added, bringing the local pay roll up to 36 people. H. C. Young is the manager of the company's office here.

Marvin J. Well, formerly manager of the Castle theatre, has succeeded the late Joe Elgin as manager of Mrs. Kohl's Academy.

Observation evidence presented in the Federal court here recently has resulted in the closing of Colosimo's historic Italian restaurant. The restaurant was the scene of the murder of "Big Jim" Colosimo a few years ago.

Michael Potson, head of the restaurant corporation, failed to appear in court during the padlock proceedings.

Mildred Brown of "Good News" here is joining the New York company that show. She is replaced by Betty Gallagher.

Pall Mall, featured with Public "Rainbow" unit, has been engaged for "Here Comes the Bride Unit," to be produced in Chicago.

Midwestco's Orpheum theatre at Kenosha, Wis., vaudeville, will put in road shows booked by Jim Wingfield of the Wingfield circuit.

Don D'Kon's stock company was booked for Sunday dates by Great States theatres.

Fike Dolan, formerly treasurer of the National stock exchange in Washington, D. C., joins Balaban & Katz for duty in one of their Chicago houses.

John Winninger's players are opening July 23 at the Palace, Waukegan, Wis.

Michael Suranyi, Chicago agent,

adopted a baby boy, to be named Buddy Howland. Howland is a salesman with First National.

Either "Lilac Time" or "Wings" will be used as the opening sight-song feature at McVickers'. Four other 2 & 4 houses, will be equipped within six weeks.

Earl Silverman, Warner Brothers, has appointed Irving Parnass chief city salesman in Chicago. Jack Stelson will take over the Southern Illinois territory formerly handled by Howard Broilaski.

Merging of the Pilgrim photoplay exchange with the Ideal Picture corporation, both of Chicago, was effected. They go to film road, and are purveying films for schools and churches.

M. Braum has again taken over the Ritz theatre at North Milwaukee, formerly operated by George Fischer.

Homer Gill has been appointed district manager of all Midwesco theatres except those in Milwaukee.

M. P. Kelly signed as publicity director of the Midwesco theatres.

Plans for the remodeling of Warner's Orpheum theatre here are reported under consideration.

Charlotte Learn has the role of the mother in "Eugene Higgins" at the Garrick, replacing Julie King.

"Is Your Daughter Safe?" sex film, has been withdrawn. Authorities objected on the ground theatre managers were lax in observing the age limit.

Lawndale, Chicago burlesque house, has given up burlesque in favor of five acts of vaudeville, twice weekly, booked by Billy Diamond.

Marvin Well has taken over the Academy theatre.

Carl Randall and Peggy Cornell, dancers in "Sunny Days," have been signed to dance at the Chateau Madrid, Paris, upon completion of their present engagement.

Chicago distributors of film for amateur projection machines are taking substantial advertising space in local dailies.

Lynn Overman recently withdrew from the cast of "Sunny Days" and was replaced by Jack Sheehan.

Calvin Bard's new Iowa theatre in Cedar Rapids opens June 6.

## BUFFALO

By SIDNEY BURTON

Erlanger—"Broadway" (stock). Buffalo—"Iold Em, Yale," Paul Whitman. Hipp—"Fifty-fifty Girl," vaude. Great Lakes—"Skewer," vaude. Lafayette—"Flying Romeo," vaude.

Herbert Straub will replace Ted King as m.c. and conductor of the stage band at Short's Buffalo, June 9. Straub, who has been leader of the pit orchestra at the Buffalo for the past two years, has developed a huge local following.

The Warner Theatre (N. Y.) is advertising "See and hear 'Glorious Betsy' on your next visit to New York" in the amusement columns of Buffalo newspapers.

Michael Shea was voted an honorary life membership in Lodge 23, B. P. O. E., following a special mid-night benefit performance at Shea's Buffalo.

The Lafayette Square this week follows its two weeks presentation of the "Lion and the Mouse" talker with a week of "Glorious Betsy" and vaudeville. "Glorious Betsy" is scheduled for a run, commencing next Sunday.

Concerted attacks upon carnival shows by Buffalo religious, business and theatre organizations resulted in the enactment by the City Council last week of the Davis bill, prohibiting all outdoor amusements except traveling circuses from exhibiting within the Buffalo city limits. Last season's drastic numerous protests, the foreign east section of the city was infested with carnivals. When the present season opened friction between the city and council police officials resulted in a number of raids by deputy sheriffs upon carnivals operating within the city limits. The Theatre Managers' Association, backed by the Children's Aid Society, also urged banning of the carnivals. High feeling existent between the Mayor and City Council members over other political matters brought criticism from the latter directed toward the Mayor's widely known favoritism to carnivals. After several hot exchanges the Council passed the Davis measure, which is calculated to finally dispose of the matter by absolutely prohibiting all carnivals in Buffalo.

## KANSAS CITY

By WIL. R. HUGHES

Mainstreet—"The Hawk's Nest" and vaude. Loew's Midland—"The Crowd" and "Galloping On" unit.

Liberty—"After the Storm."

Pantages—George Minstrels and pictures.

Newman—Pictures.

Globe—Lole Bridge Stock and pictures.

Capitol—Manhattan Musical stock and pictures.

Uptown—"Modern Mothers" and presentation.

With three amusement parks, Winnwood, Fairland and Fairmount open; running races in the afternoon at Fairland, across the river, and dog races at night, the regular amusement houses are getting a tough break.

The downtown "union station" for the Republican National convention week of June 10 will be in the new Lewis Theatre building, thirteenth and Main streets. The room to be used adjoins the entrance to the theatre.

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## DETROIT

Variety's Detroit Office  
Tuller Hotel

Cass (Shubert-Stair) — "Desert Song" (4th week).  
Garrick (Shubert-Stair) — "The Scarlet Woman" (4th week).  
Bonstelle Playhouse — "The Marquis" (stock).  
Adams (Kunsky) — "Partners in Crime".  
Capitol (Kunsky) — "Diamond Handcuffs"; "Dixie Flyer" unit.  
Madison (Kunsky) — "Tenderloin" (3d week).  
Michigan (Kunsky-Public) — "The Actress"; "Rah, Rah, Rah" unit.  
State (Kunsky) — "Three Ring Marriage"; band presentation.  
United Artists (U. A.) — "Drums of Love" (1st week).  
Oriental — "Love Me" vaudeville.  
Stock burlesque downtown at Cadillac, Palace, National, Avenue and Loop theatres.

Closing of "The Captive" at the Shubert Detroit after a single performance added Dave Nederlander's barn to the list of downtown theatres closed. The idle lineup now reads: New Detroit, Lafayette and Shubert Detroit, Legits; Majestic, stock; Broadway Strand, Fox Washington and Temple.

Lester Briggs Oriole Terrace, one of the two nite clubs in town, moved into its open air garden for the summer.

Mayor Lodge has accepted the honorary chairmanship of the Detroit Civic Theatre's foundation campaign. He also subscribed to the first buck-a-year membership.

Louis Starkey, 55, musician employed at Johnny Boyd's Green Lantern cabaret, Ecorse, was burned to death when he dashed in the burning structure in an effort to save his banjo.

Local police have been asked to locate Ray Eder, carnival man, whose wife died last week in an Indianapolis hospital. Eder is a full blooded Indian, with the tribal name of White Horse. He is believed to be with a carnival in this vicinity.

Jack Hubb, former manager of the Gus Sun office here, is back

in town after a short agency venture on the west coast.

United Artists theatre and "Desert Song" company grabbed some space when Babe Ruth and Harry Heilmann umpired their ball game Sunday.

Will Hays addressed the local Bar Association under the auspices of the Chamber of Commerce last (Tuesday) night.

Plaza theatre, playing vaudeville Saturdays and Sundays, added to Art Rowland's book.

Samuel Benavie will conduct both the Capitol and State pit orchestras when the latter goes straight pictures June 16. State will have 25 pieces.

Sam Kallis, 39, brother of Lou Kallis, the Shubert Detroit treasurer, died May 23 at his home here.

## MILWAUKEE

By HERB ISRAEL

Garrick-Dark.  
Gayety-Stock Burlesque.  
Alhambra—"The Spotlight" stage show.  
Davidson—"Simba." 2nd week.  
Garden—"Ramona." 2nd week.  
(Vita-Movietone).  
Merrill—"Port of Missing Girls."  
Miller—"Legion of Condemned" (vaude).  
Palace—Vaude and pictures.  
Riverside—Vaude and pictures.  
Strand—"Big Killing."  
Wisconsin—"Yellow Lily" (stage band).

The Olga Wirth stock has moved out of the Garrick, which is again dark. After a week's layoff the Wirth Players go into the Davidson for the summer.

Roy Foley, dramatic critic for the Wisconsin News, and Elizabeth Rockteacher married here.

As a plug for "Ramona" the Garden has a photograph in the lobby grinding out records of the song. A plunger, working for the Victor people, is selling the discs and sheet music, paying the house 10 per cent.

Dick Bennett's new play, "The People," was given a terrible rap here by Dick Davis, Journal critic, but won praise from every other critic in town.

## SAN FRANCISCO

Variety's San Francisco Office  
Loew's Warfield Bldg.  
(Room 615) Prospect 1363

"A Night in Spain" is being sent here by the Shuberts, and follows Ethel Barrymore in "The Constant Wife," closing June 9 at the Curran. "Command to Love" booked to follow "The Racket," now at the Geary.

Players' Guild is presenting "Craig's Wife" as closing bill for the season, fourteenth production since fall.

Motion pictures are being hurt instead of helping in Northern California, Mary Eugene McCarthy told the City and County Federation of Women's Club presidents at the board meeting. Censorship, she said, is no weapon with which to produce good pictures. Pictures need the support of women, and women can help improve the tone of screen fare by their discussions.

Mrs. Irving C. Ackerman, wife of the head of the Ackerman & Harris agency and circuit, escaped injuries when her auto was struck by a car driven by Police Lieut. Grover C. Coats.

Ruth Wilson, member of Eva Le Gallienne's Civic Repertory Theatre of New York, is here to look over local conditions with a possible view of establishing a branch.

San Mateo county fire chiefs protested against licensing tent shows or traveling theatrical organizations as being "detrimental to life and property."

Attaches of Pantages theatre gave a farewell dinner to Manager John Cluxton, who is leaving San after 22 years to become manager of the new El Capitan (Ackerman & Harris), opening late this month.

Hugh Barrett Dobbs, local radio favorite, known as "Dobbie" on KFO, and his right hand man, William H. Hancock (Wee Willie), will make their stage debut with Fanchon and Marco's "Television" idea at the Warfield June 9.

Roy Cummings, featured with Fanchon and Marco's "Bird Idea" at the Warfield last week, had to

retire from the bill for two shows Wednesday due to injuries sustained in making his comedy stage and pit falls, and his 15-foot jump from the raised drop. Doing five shows Saturday and Sunday and four Monday and Tuesday. He returned to bill Thursday.

George Mann, operating a string of picture houses in Northern California, is driving to New York, accompanied by Mrs. Mann.

## ROCHESTER, N. Y.

By E. H. GOODING

Lyceum—"The Squall" (stock).  
Temple—"Grounds for Divorce" (stock).

Rochester—"Hawk's Nest" and Pan vaude.

Eastman—"Laugh, Clown, Laugh." Reel—"Midnight in the Garden of Good and Evil." Piccadilly—"Little Shepherd of Kingdom Come."  
Fay's—Dark first half.

Sea Breeze Park was host to 12,000 people for the May 30 opening.

Jean Hurvitz, dancer for three years with the Eastman theatre ballet, and Jack Stark, non-pro, will be wed June 10 by Rabbi Jacob S. Minkin.

Batavia's threatened carnival war ended in a truce last week. Members of Glen L. Loomis' American Legion, threatened to take the warpath again when St. Cecilia's Church, of Oakfield, announced a week's carnival, with all-american attractions, at Exposition Park, Batavia. The former warriors have a carnival of their own set for this month at Austin Park, and have paid to bring in a professional company. They feared the church show would hit their exhibit.

American Opera Company, outgrowth of the Rochester American Opera Company fostered at first by the Eastman theatre, will invade 20 cities next season.

Hammondsport Rotary Club and Better Hammondsport Club are backing a big July 4th celebration, with the Finger Lakes Association co-operating, mark the twentieth anniversary of Glenn H. Curtiss's first public airplane flight there. Flying boats of the new type just designed by Curtiss will make several flights with passengers over Lake Keuka.

## SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting-Wilcox stock in "Welcome Stranger"; next, "Our Little Wife."

Keith's—Vaudeville.  
Loew's State—"Rose-Marie" and "Cameos." Public unit.  
Strand—"Little Shepherd." Vita-Movietone.  
Eckel—"The Showdown" and Vita.

Syracuse—"Gentlemen, Prefer Blondes" and "Cheer Leader." Rivoli—"Helen of Troy." Regent—"Freckles" and "First Auto." Harvard—"Wild Geese." Palace—"Old San Francisco." Swan—"Beau Sabreur."

Frank Cornwall, who is to follow Ralph Pollock as m. c. and conductor of the Loew's State Syncope at the local State will report here Saturday. Cornwall is a violinist. Where Pollock will go is uncertain.

Palace Burlesques, Dewey Michalski's stock burlesque, called it a local season at the Savoy last week.

George Brown, Oswego roller skater, has teamed up with Jack Neal for vaudeville.

Loew's State here will install Movietone, making the second local house to be so equipped.

Colonial, Utica, operated by Nathan L. Robbins, may give way for a department store.

Slight fire breaking out in the auditorium of the Rialto Theatre, destroyed a print of "The Black Pirate." The film became ignited as the operator was rewinding the film. The audience, largely composed of school children, quickly left without disorder.

The remains of the late Louis Lombard, internationally known musician, whose death occurred in Genoa, Italy, last November, will be interred in the Washington cathedral, according to his widow, who is visiting in Utica.

The final curtain went down on the Crescent theatre Sunday after the house had served the local Rialto for twenty years. The theatre will be razed.

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# VARIETY'S LOS ANGELES OFFICE

ARTHUR UNGAR in Charge

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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

With Keith bills now on the coast it becomes evident that the shortage of feature and headlining acts is acute if nothing else. The Orpheum last week found itself without a box office attraction, so it held over Elsie Janis.

Singularly, not a dancing act or anything to resemble that. Seemed one drawn-out routine of song or talk, or both. Regulars just stayed away last Sunday night, indications on paper being none too forte. The rest of the \$1.65 fans came in a limited number. House little better than half filled.

For a variety show this one did not have it. Some spots impressed a laugh or two, but in toto impression not strong. First two comedy acts followed each other, and that was the end of that particular department. Not the remotest sign of a tickle after these two turns and little better.

Abe Reynolds and Jed Dooley were the only two entrants in the comedy race. Reynolds came first, in the tony, assisted by Florence Clark, pretty brunet and an adept foil for Reynolds' "liebe" dialect. Latter is something Reynolds can boast of. Material doesn't matter much, Reynolds' comicisms putting turn over.

Dooley and Audree Evans continued the comedy streak with standard Dooley gags, puns and mots. Program set billing of the Dooley turn down as "Remarks Befitting the Occasion." Following the Reynolds act it did not matter in the first section. Eight negroes put plenty of crooning harmony in their numbers, and sell themselves with a sense of showmanship. They showed and confine themselves to popular melodies alone, though; pop selections do not seem to agree with their particular style.

Miss Janis had same spot as week before—opening intermission. While not changing her routine one whit, the impressionist gave a good account, although not going over as strongly this time. Playing to practically the same audience, Miss Janis should have thought twice.

Next to shut were Derickson and Brown, young dramatic tenor and concert pianist. The mob went all the way for this pair. The boys had to come back for several encores.

Openers were Jack and Virginia Bell-Thayer, standard posing tune. In the "deuce" Hinner Dickinson was pleasing suave, with a new cutie at the piano. Dickinson was last seen around town in picture houses. His stuff is about the same.

Novelty closer were Julius Schlicht's Marionettes, European mannikins, effectively manipulated. Frankenstein's orchestra offered a brief overture, with Newell Alton at the organ. Latter also tickled the keys for some pastime during intermission.

## Pantages

Another "just too bad" bill at Pantages last week. Getting to be a regular thing, and trade is beginning to drop, too.

With Pan unable to secure strong films at this time to offset his vaudeville, the best it can under the circumstances. Most of troubles are at matinees. Business seems to be in a pretty fair stride in the evening, with recent trick exploitation schemes drawing 'em in.

Layout of this show inconsistent. Girl flash act in full stage were openers. Billed as "Flashes of 1928" the revue lost a good deal of its potency in the early position. Eight gals in the act are whiz dancers and specialty performers. They make

the turn. Song and dance juv-fair, while another male attempts rhyming parodies heard too often.

Best on program was Cliff Nazario, formerly an m.c. in West Coast theatres for Fanchon and Marco. Nazario in the "deuce" didn't seem to hurt him any. He stayed on much too long, and indications were that he could have stayed longer. They liked Nazario's type of songs a la Jolson.

Marjah, mind reader, received full play on all billing. Works with a crystal and girl assistant among the audience. Questions and answers seemed to be concentrated on woman. Marjah works fast but lets drop a little too much repetition.

Cody Quintet, instrumental turn, with four men and a woman, who also sing and play. Their tunes Lord and Willis, two nut comics, put over a low variety of "hokum" to a more or less skeptical audience. With a stronger show up to them, the boys might have fared better. This way it was tough.

"Have-mann's Animals were "loud" closers. Collection includes lions, tigers and leopards. Their trainers know how to handle them, and the performance is fairly intelligent.

Screen feature, "A Thief in the Dark" (Fox).

Posing as a brother of Ramon Novarro, Metro - Goldwyn - Mayer star, a suave, slick Mexican, 19, victimized a number of business concerns in Santa Monica. The man was going around that town soliciting loans. By communicating with Novarro's family, who reside in Hollywood, the police at Santa Monica found out that the man was an impostor and have sent out a general alarm for his apprehension. This man also victimized by the same means a number of people living in Beverly Hills, with the police there also looking for him.

William Fox studios dedicated the opening of their new two-story office building, just completed on the west side of the studio grounds, with a celebration attended by all studio workers and members of the press. Malcolm Stuart Boylan acted as m.c.

The new building contains 40 offices to be used by the technical department, directors, scenario and title writers.

Winifred Dunn, scenario writer, is acting as chairman of the women's committee for the Southern California Olympic final to be staged at the Los Angeles Coliseum, June 16. The scenario is also apportioning admission tickets to the various studios and offices to sell to studio workers. Scale of prices for the event ranges from 50c to \$5.

Jean Arthur, opposite Richard Dix in "Warming Up," has been signed by Paramount to a contract.

Edwin Justus Mayer has been signed by Fox as title writer.

The Playcrafters produced four original one-act plays at the Jinnist Grotto, selected as best of a group during past six months. First was "Fried Chicken and Mashed Potatoes" by Millicent Earl, followed by "The Beloved Illusion," by May S. Forrester. Last two were "Pietro the Foolish," by L. K. Deighton, and "Author Be Damned," by Arthur S. Harris.

"The Spider" will open at the Belasco June 24, succeeding "The Command to Love." Leads are William Courtenay, Sylvia Beecher, Germaine Gerould and Jack Bennett.

Lady Tallis, wife of Sir George Tallis, theatre magnate in Australia, stopped off on her way around the world.

Coming as an aftermath to the disappearance of Frank P. Shaw, actor of Beverly Hills, his wife, Fannie L. Shaw, filed a \$50,000 heart balm suit against Mrs. Lillian M. Keith, wealthy and socially prominent.

Next production at Pasadena Community Playhouse is "The

Jeet." June 12-23. Cast headed by Victor Jorr, Jean Innes, Jerome Coray and Maurice Wells. The Playhouse Workshop, closed for two months, reopened June 3 with "The Stone of Fear."

Florence Strauss, head of First National's story department, is in Hollywood to confer with Al Rickett, production manager, on new story material for the coming year.

Grand opera season this year will open October 1 with "Madame Butterfly," with Elizabeth Rethberg. "La Tosca" will have Jeritza.

Theodore Dickson, head set dresser at Pathe studios, returned to work after an illness of three months.

## OAKLAND, CAL.

By WOOD SOANES

George Eby started making a bid for the title of "The Best People" (stock). After operating it a short time, he gave it up. The average monthly rental of the Liberty was to be \$2,500, and it is alleged, Dan loaned it for 12 years. After about a month he abandoned it. The mortgage foreclosed had been given as security on the lease. Jansen A. Van Herberg, owner of the Liberty building and had leased it to the Liberty Theatre Co.

Al Barnard, assistant manager of the United Artists theatre, closing this week for the summer, has been transferred to Portland with Parker-West Coast.

Herschel Stuart is back from Butte, where he installed E. C. Jeffress as West Coast manager. Two houses being operated there, Rialto and American. The American is to close for the summer while West Coast has arranged to operate the Parkway theatre, former Pantages house. Fanchon and Marco presentations will be used at the Parkway three days per week. Stuart announced Great Falls will use F. and M. shows three nights, and Judith the theatre, Jewison, one night. This adds a week for Fanchon and Marco in Montana.

Frank Siegrist is heading the stage band at the State, which has returned to straight pictures after several months of Vitaphone and Movietone.

## MINNEAPOLIS

Shubert—"Little Old New York" (Edith Tallafiero, guest star).

Henney-Orpheum—"Vaudeville" (James Barton, Winnie Lightner) and "Freckles."

Pantages—Vaudeville and "The Wizard."

Seventh Street—Vaudeville and "Under the Black Eagle." Minicosta—"The Yellow Dove and Public Unit, "Take-a-Chance." State—"A Certain Young Man," Vitaphone, and stage show. Lyric—"The Hawk's Nest." Grand—"The Showdown," second loop run.

With business shot, despite favorable weather, theatres are cutting their newspaper copy to the bone. Minnesota has slashed orchestra from 24 to 20 pieces.

Eddie Ruben, one of the head F. & R.-Public officials here, is in New York on a business trip.

The engagement of Edith Tallafiero as a Baird Players' guest star has been extended. The engagement was to have ended with "Little Old New York," this week, and expected household would close for the summer Saturday, but Miss Tallafiero is announced in "Her Cardboard Lover" next week.

Alex Hyde replaced Allan Kane as master of ceremonies at the Minnesota Saturday. Paul Whiteman and his orchestra are announced for June 23. Whiteman played Minneapolis on a concert tour at \$5 top. The Minnesota admission is 65c.

Arthur J. Casey, who has been operating a stock company at the President theatre, St. Paul, is in Los Angeles negotiating for a house. He desires to run two companies next season, one in St. Paul and the other in Los Angeles.

Since the Kennedy-Albee deal, the local Honoring-Orpheum has been using nothing but F. B. O. feature pictures. "Freckles," this week, is its third in a row.

The Strand, closed for the summer, will reopen this month for a special engagement of "The Road to Ruin," the sex picture.

Work of resqueing the entire Pantages theatre at a cost of \$35,000 has just been completed. In all, 2,000 new seats were installed.

The city's new \$3,000,000 municipal auditorium paid its own way for the first year of its operation.

## SEATTLE

Variety's Seattle Office

Waldorf Hotel

Metropolitan—"Wings" (24 week).

President—"The Best People" (stock).

Orpheum—"Walking Home" and vaude.

Pantages—"The Escape."

Fifth Ave.—"The Dragnet."

Seattle—"Ladies' Night in Turkish Bath."

United Artists—"The Mad Hour."

Winter Garden—"Ramona."

Columbia—"Hot Heels."

Blue Mouse—"Across the Atlantic."

Foreclosure of a mortgage of \$1,000 on the Kennedy hotel, 701 First avenue, has been started in local courts by the Liberty Theatre Co. against Jos. Dickson, who had leased that house. After operating it a short time, he gave it up. The average monthly rental of the Liberty was to be \$2,500, and it is alleged, Dan loaned it for 12 years. After about a month he abandoned it. The mortgage foreclosed had been given as security on the lease. Jansen A. Van Herberg, owner of the Liberty building and had leased it to the Liberty Theatre Co.

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## MONTREAL

Princess—"King of Kings" (2d week).

His Majesty—"Good Morning, Dearie" (Savoy musical stock).

Orpheum—"Baby Cyclone" (stock).

Capitol—"Cohens & Kellys in Paris."

Palace—"The Actress."

Loew's—"Bringing Up Father" vaude.

Imperial—"Dark."

Strand—"Circus Rookies" (M-G-M); Chinese Eungallow" (British); "Society" (Far), and "Woman's Way" (Col).

Montreal Theatre Managers' Association held its first meeting here during the week and elected Jos. Patenaude, Francaise theatre, president; Harry S. Dahn, Capitol, vice-president; B. M. Garfield, Rialto, secretary. The meeting was presided over by George Nicholas, general manager of United Amusements, chairman of board. Directors appointed were Jos. Cardinal, St. Denis; Harry Kaufman, general manager Consolidated Theatres; John Smythe, Regal; F. J. Shields, secretary Dominion Park, and Frank Norman, secretary of the dancing master's association, this city. This section covers all interests. An independent second-run theatre man heads the organization. Forty-two of the fifty-four Montreal picture theatres were represented at the meeting.

When the first case of infraction of the children's bill barring youngsters under 16 from motion picture before Recorder Semple in the local court this week, the defendant, Jos. Cardinal, who has, ever since the bill came into force, placarded his theatre, the St. Denis, popular east end second-run house, inviting teen age youngsters to come in, was fined the lowest possible amount—\$100. The recorder said that he regretted his duty made it impossible for him to overlook the offense. The law, said the recorder, was absurd and the sooner it was repealed the better for everyone. It was, he added, a direct invasion of the rights of parents which would certainly lead to a popular reaction.

Quebec Theatre Owners' Association convention will be held in this

city June 13. Notices urging owners to attend have been mailed to all of the 125 theatres of the province of Quebec and a big rally is looked for.

Imperial (vaudeville) closed for 5 weeks to July 5 last Saturday. Gaiety (burlesque) also closed same day for eight weeks, while there are strong rumors all over town that the Palace (first run) will close July and August.

The bad weather of May hit amusement parks and circuses hard.

United Amusement Theatres, operating a chain of theatres in this city, have announced a change of policy under which seven of the theatres will change their programs every Saturday and Tuesday and the other five will have a new show every Saturday, Tuesday and Thursday.

## CINCINNATI

By JOE KOLLING

Grand—"Interference" (Stuart Walker Company).

Palace—"Vamping Venus" and vaude.

Albee—"Little Shepherd of Kingdom Come" presentation.

Capitol—"Sadie Thompson" (2d week), Vitaphone.

Lyric—"The Drag Net."

Keith's—"Bringing Up Father."

Strand—"Walking Back."

The city's first golf show occurs Wednesday night at Taft Auditorium. It is sponsored by local pros. Program includes solo motion and stop pictures of Jones, Hagen and other noted golfers, personal appearance of Joe Kirkwood, trick golfer, and a fashion show of sport clothes.

George Gaul, Marie Adels, Larry Fletcher, Aldrich Bowker, Regan Standell, Ann Chase and William Ingersoll are in Stuart Walker's east this week.

A handit robbed Mary Poulter, ticket seller at the Lyric, of \$70 at noon Memorial Day. He shoved a handkerchief covered revolver through the lobby cage, located near the sidewalk, and demanded "bills only."

Leonard Bergman, Erlanger representative and Milford Under, resident manager of the Grand Opera House, let contracts last week for improvements in the house to cost \$200,000. Name will be changed to the Erlanger Grand.

## SAN ANTONIO, TEXAS

By JOE M. ESTES

Palace—"Whole Town's Talking" (stock).

Astoria—"We Americans."

Rialto—"A Man's Past."

Majestic—"Vaude and pictures."

Texas—"Ramona" and Public Unit.

Princess—"Pictures."

Sam Flint takes over the directorial duties and Jimmie Billings and Elizabeth Carmichael the lead of the Palace Players this week. Trevor Bardette, second business and heavier. First play under new leads and direction is "Whole Town's Talking." The Palace expects to continue open all summer.

Two men who said their names were R. C. Radford and E. E. Whitaker, tried to crash the Astor past week with an altered newspaper card signed "Steele Newspaper Syndicate." They also represented themselves as of Variety. This is the first Steele Newspaper seen in this section.

Workmen drilling a water well on the site of the new Majestic, Interstate Vaudeville house, struck a showing of oil at a shallow depth.

Crop conditions in the Southwest are very promising. Bank clearings in this section show great increase over last year.

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By HARDIE MEAKIN

National (Erlanger-Rapley)—Steve Cochran's stock in "East is West", next, "33th Chair".  
Pol's (Shubert)—De Wolf Hopper stock in "Pinatore"; next, "Robin Hood".

## Pictures

Columbia—"Red Hair"; next, "Diamond Handcuffs".  
Earle—"Hawk's Nest"; next, "Little Shepherd of Kingdom Come".  
Fox—"Love Hungry"; next, "Honor Bound".  
Little—"Cav Iure the Terrible".  
Metropolitan—"Fortune Teller"; next, "Rose of Golden West".  
Palace—"Circus Rookies"; next, "Three Sinners".  
Rialto—"Truxton King" (reissue); next, "Hot Heels".

Plans are being set for Meyer Davis to direct his own symphony in the Fox prior to his European sojourn. This will be the first public appearance of Davis with a baton in many years.

Leonard Silcott's new ride, an aeroplane, at his Glen Echo, is getting a big play. Park is doing general well in spite of bad break in weather.

Meyer Davis is to go to Europe for July to get his first band for a European engagement set.

John J. Daly, d. e. of the "Post," has had the two pieces of Sunday dramatic stuff moved back of Nelson Bell's two picture pages.

## DALLAS

Palace (Public), "50-50 Girl"; stage, Ken Whitmer with "Treasure Ship".  
Majestic (Interstate), "The Main Event"; stage, Renie Riano.  
Melba (Public), "The Garden of Eden".  
Old Mill (Saenger), "The Hawk's Nest".  
Capitol (Stinnett), "Their Hour".  
Pantages (Stinnett), pictures.  
Arcadia (Dent), pictures.

Showmen's Club, supposedly theatrical haven, organized here a month or two ago by Ed Goldstick, has turned out to be little more or less than a plain racket, with big poor. Admission was given to anyone with the cash, which turned the show crowd against the house.

Goodrich Silvertown Orchestra opened at the Adolphus hotel Friday, going over big. Booked for only a short indefinite period. Al Katz and his Kittens are rumored to reopen here soon. With the only cooling systems in town for dance and dine, Baker and Adolphus hotels have been increasing weekly grosses since opening of summer dance season. Warner's Seven Aces are playing the Penock Terrace of the Baker, with reservations at a premium most of the nights. \$1.50 top at both places.

Pantages, local tab and picture house, operated for the past five years by Ray J. Stinnett, has been sold to W. G. Underwood, owner of one of the two local neighborhood houses and an executive in the Robb and Rowley picture chain of Texas. According to present plans, the Pantages will go for Vita and Movietone. Up to this time it had been operated mostly as a straight picture house, with tab stock during the regular winter season. It's name will be changed to the Crystal, second-run picture house on Elm street, which will be closed by Underwood when opening Pantages. It seems that the present idea is to give a local house for second-run "talkers".

The Pantages is one of the oldest houses in Dallas. It was first opened as the Garden, doing stock only. Later the name was changed to the Jefferson, and finally to the Pantages, when the house had been re-modeled to try a season of the Pan circuit vaude, which proved unsuccessful. Capacity, 1,200.

## TORONTO

Royal Alexandra—"Saturday's Children" (Wagner stock).  
Victoria—"Faithful Heart" (English stock).  
Empire—"Cardboard Lover" (Keph stock).  
Hip—"Love Me"—vaude.  
Pantages—"Vamping Venus"—vaude.  
Loew's—"The Showdown"—vaude.  
Tivoli—"Ramona" (3d week).  
Uptown—"Glorious Betsy".  
Runnymede—"Last Command"—vaude.  
Capitol—"Speedy"—vaude.  
Palace—"Speedy"—vaude.

George Robey will open his Canadian tour in "Bits and Pieces" at His Majesty's, Montreal, early in September. He will also do "Between Ourselves".

Edmund Abbey, veteran star with George Keph's Empire stock, is seriously ill. Abbey played minor parts until the outfit put on "Disraeli". He was so hit the place ran three weeks and plans are afoot to take it on tour.

Hilda Palmer, Toronto dancer, is signed up with the Merrymakers for their summer season at Sunnyside. Hilda Becker, who studied with Miss Palmer under Jack Arthur and Florence Rogers, is with the road company of "Ziegfeld Follies".

Maurice Schwartz and his Yiddish Art Theatre Co. had an excellent

week at the Standard, almost equalling the best his ever done by any non-English company here. Record is held by Jacob Ben-Ami.

A large vault is being built in the Ontario House of Parliament for the storage of films while they are in the hands of the censor board and for government made master prints. The censor board has recently refused to tell the general public why certain films were turned down. Agencies here have taken the stand that all films are submitted to the censor board simply to comply with the law. Title to the films is held by the agency and the government should be forbidden to discuss these pictures except with the agency. Recently a whole series of Charlie Chase comedies were rejected.

Harry Wodson, newspaperman and chief theatrical censor for Toronto, has decided that all plays to be put on here either in stock or road show must submit manuscripts at least two weeks before opening date. Aside from this, Wodson or Wm. Wiggins will catch the show at the opening. The censors here have been under newspaper attack for the past month.

## VANCOUVER

By FRANK HOPWOOD  
Empress—"Mother's Millions," Alien Players.  
Vancouver—"Dulcy," Duffy Players.

Orpheum—"Harold Teen" and vaude.  
Pantages—McLarnin—Mandell fight and vaude.  
Capitol—"The Dove," Capitoliens and acrobats.  
Strand—"Freckles" and Fanchon and Marco "Dance Paintings Innovation."

News of four new theatres being under consideration has bobbed up with three apparently genuine and one rather hazy. One of the cases involves a project under way for several months to stock for some time. It is to be located close to the Pantages house on Hastings street and the organization is headed by local business men. Another would place a big house directly across Granville street, the main business street from the Vancouver theatre. It would replace the Castle hotel, well-known hostelry for theatrical folk. A third would be a high-grade neighborhood house at Broadway and Granville street, the fringe of the residential section closest to the city. Those interested are rather skeptical over the fourth proposition, which would place a house near Pier D and the C. P. R. depot at the foot of Granville. The proposed location is against it.

Ollie Wallace, organist and composer, brought here to the Capitol for one week from the Fifth Avenue at Seattle, has been held over for his fourth week at that house, a record.

A washout in the mountains held up C. F. R. trains Sunday and worked havoc upon the two vaudeville houses Monday. To add to the confusion the city power supply went dead for two hours Monday afternoon.

J. F. Langer, wealthy Vancouver theatre man, suffered a broken arm and other injuries when his car overturned at Des Moines, Iowa, en route to Seattle, Tuesday last. Langer sold a string of suburban theatres to Famous Players recently and then built the New Orpheum.

The stock war goes along briskly Duffy continues to do good business at the Vancouver and P. R. Allen is still clinging in at the neighborhood Empress despite the poor location.

## NEW ORLEANS

By O. M. SAMUEL  
Saenger—"A Certain Young Man".  
Loew's State—"Detectives" and vaude.  
Strand—"Girl from Chicago".  
Orpheum—"Sky scraper" and vaude.  
Liberty—"Hunchback of Notre Dame".

Jack Israel, who operated the Winter Garden in the heyday of its popularity, is stepping back into the show business with several deluxe picture houses.

Governor Bilbo, of Mississippi, has vetoed and killed for all time a measure that would have barred every circus and traveling outdoor organization from that state.

George Madden, who played here recently with Jimmie Gilden, at Loew's State, is seriously ill at the Tourist Hospital.

Julius Bauduc, leader of the orchestra at the Roosevelt road, successfully underwent operation for appendicitis last week.

C. B. Joel, Georgia theatrical magnate, is visiting here.

## INDIANAPOLIS

By EDWIN V. O'NEEL  
Circle—"Lady Be Good".  
Apollo—"Why Sailors Go Wrong".  
Palace—"Hell Dancer".  
Indiana—"His Tiger Lady".  
Ohio—"Beware of Married Men".  
English—"Tommy" (Berkell stock).  
Keith—"The Wooden Kimono" (Walker stock).

Majority of theatres adopted daylight time after it was generally put in effect. Business in movies affected by the fast time schedule.

Ace Berry, former Circle manager, connected with the Skouras-Public theatres here, has gone to St. Louis for three weeks.

Georgia Brass plays lead in "Ximime Yonson's Yob" June 5 at Irvington Presbyterian Church.

Dorothy Brady, Butler student, will be in New York seven weeks and then tour the east with a dancing team in vaude.

Russell McDermott, Chicago, will direct the "Jordan River Revue," Indiana University production, next year.

## CHICAGO BIZ

(Continued from page 52)

sued to stir up chatter. House may open on June 17 with "Rang Tang." "Love Call" at the Olympic folded up to poor business, around \$10,000. Contender on the ground to make interior alterations, including the removal of pillars.

"Goods News" and "Sunny Days," at the Selwyn and at the Four Cohans, are the only shows in town playing to business. "News" still sticking pretty close to the regular \$28,000 with "Sunny Days" hitting around \$24,000. This production seems to be doing.

Both "Baby Cyclone" at the Blackstone and "Excess Baggage" at the Garrick are hovering around \$18,000. Not good for much more time.  
"The 19th Hole" at the Erlanger and "Companionate Marriage" at the Cort are still hanging on, without saying how or why. Goller's play touched a \$9,000 gross, hardly satisfying figure for a big loop house. Companionate marriage, while disappointing, seems to be building again, though or so a week, and this time stopping at around \$5,700.

Estimates for Last Week

"Good News" (Selwyn, 16th week). A life saver! Still clicking nicely at the same \$28,000 gross. Sister house, the Harris, still dark. They had billing and publicity out on "The People," but show was pulled before town.  
"Baby Cyclone" (Blackstone, 8th week). The town's best laughter is on the verge of the dubious classification, drawing only \$13,000, with a dark house looming.  
"Love Call" (Olympic, 7th and final week). Fell to low close, house going dark for alterations. Took only \$10,000.  
"Excess Baggage" (Garrick, 16th week). Still hanging on after a run to a nice start, \$13,000.  
"Sunny Days" (Four Cohans, 4th week). The word is going around that it is something like "Good News" so this week found them flocking to see it to the tune of \$24,000.  
"The 19th Hole" (Erlanger, 5th week). Took a slump to \$9,000.  
"A Man's Man" (Adelphi, 4th and final week). One month and out. In final week \$4,000.  
"Companionate Marriage" (Cort, 4th week). Clyde Elliott says it stays, and he's the producer and owner. He may be trying to "kid," but seems in earnest. Predicts a full summer run, even though this week's take only hit \$5,700. The biz picks up about one grand or so a week and Clyde looks for a build-up.

## 26 SHOWS ON B'WAY

(Continued from page 53)

Bound" and "Trial of Mary Dugan".  
"The Skull" \$8,000; "Anna" \$5,000; "Get Me in the Movies" no more; "Sliding" \$14,000, and that goes for some others.

Four shows were chased to cover Saturday in addition to those announced. Four shows in "Clockwork Girl" at the Shubert, "Dorian Gray," Biltmore; "The Shannons of Broadway," Beck, and "The Scarlet Fox," Masque, leaving the houses dark.

This week "Our Bette" folds up at the Miller. Next week has little to promise. "Her Urborn Child" will try Broadway again, at the 48th Street, while "Harriet and How" is slated for the Biltmore.

Fifteen Agency Buys  
"Vulphone" at the Guild, will be added to the agency agency buys next Monday, the subscription list expiring this week. There are 14 other attractions on that basis. They are: "The Bachelor Father" (Belasco), "The Grand Street Follies" (Booth), "Here's Howe" (Broadhurst), "Good News" (Chanin's 46th St.), "The Happy Husband" (Empire), "Diplomacy"

(Erlanger's), "Rain or Shine" (Geo. M. Cohan), "Strange Interlude" (John Golden), "Present Arms" (Manfield), "The Three Musketeers" (Lyric), "Coquette" (Maxine Elliott), "Rosalie" (New Amsterdam), "The Greenwich Village Follies" (Winter Garden), "Show Boat" (Ziegfeld).

## Cut Rates

Only three musical attractions were among the bargain agency ticket group early this week, "Here's Howe" joining the cut rates Monday. The list: "My Maryland" (Casino), "Columbia Burlesque" (Columbia), "Here's Howe" (Broadhurst), "The Happy Husband" (Empire), "Excess Baggage" (Hitz), "Black Birds of 1928" (Liberty), "Paris Bound" (Music Box), "Skidding" (Bijou), "The Road to Rome" (Playhouse), "Our Bette" (Henry Miller), "Get Me in the Movies" (Carroll), "Marriage on Approval" (Edith Totten), "Burlesque" (Plymouth), "The Skull" (Forrest), "The Silent Honeymoon" (Grand), (Lyceum), "Ten Nights in a Bar Room" (Wallack's).

Edward I. Fishman, Harrisburg band booker, is now affiliated with Max Hart. Fishman is doing the orchestra and cafe bookings through the Hart office.

Truly Shattuck has gone into the theatrical equipment business, associated with Major Johnstone.

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# Hannen Swaffer

DEMANDS THE TRUTH FROM

## Sophie Tucker



Photo by Maurice Beck and Helen MacGregor, London

HANNEN SWAFFER

Dear Old Soph;

I wrote an article called "'Why People Dislike Me,'" the other day. The horrible words were displayed, with my caricature, all down the Strand. It nearly cured me. For years, I have been boasting of my unpopularity. Then, it gave me a sudden shock. An hour or so later, I met you again.

Can you give me your secret recipe? Everywhere I go, I see people saying "Hullo, Soph." They tell me you sang 48 songs yesterday. I heard you sing six myself. I strolled into the Alhambra, just by chance--and you were on. Although it was about 7:10 in the evening--a strange time to be in a music-hall--yet every seat was full and the audience sat hushed while you told them that the song of life was soon ended "'but the melody lingers on.'" This happened three times that day.

Then there were your two appearances at the Kit-Cat, later that night. They tell me it is always crowded, now that you are there--that there are 1700 people to supper every night and that you are a "riot." Later, came one of your charity shows at our newest and most fashionable hotel. Forty-eight songs in a day!

I read in the Society columns of the "Sunday Times", last week, that Lady Louis Mountbatten had taken a party to the Kit-Cat three times in five nights and in the "Daily Mail" that, when you made your first appearance there, "So great was the crush that Lady Louis Mountbatten, the Marquis de Casa Maury, Lady Brecknock and Mr. Laddie Sanford, the young American millionaire, stood unable to move at the top of the stairs" and that "later arrivals, including Lord and Lady Portarlington and Mr. Esmond Harmsworth, were compelled to stand for the whole hour that Miss Tucker sang to her ecstatic audience, which included even the chefs from the kitchen, the hairdresser from the saloon, and the cocktail shaker from the bar." I must not talk about the King's son who stood at the back.

Then, down among the Jewish people of Whitechapel, where you have been singing in the Yiddish of your childhood--you are not ashamed, even in your days of success, of your cafe days in Hartford, Connecticut--you are just the same old Soph, the same record-breaking riot.

London adores you--East and West.

Now Soph, what is the secret?

It can't be your voice. I have heard it. I had a better one when, as a boy, I was in the choir.

It can't be your songs. I have heard other artists sing them.

It can't be your looks. I am more sylph-like in form, and I could become a blonde, easily, by buying a bottle-full.

Tell me, Soph, how is it done? What is the secret?

I don't want the money you make. I want, if only for a day, to hear London say "Hullo, Swaff."

Besides, some actor may shoot me, one day. And I would like to think, then, that my melody was doing some of that lingering you sing about.

Yours envyingly,

*Hannen Swaffer*

London, May 24, 1928

# VARIETY

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64 PAGES

## MIDNIGHT'S FREE SHOWS

### DUPLICATE ANY ARTICLE WORN BY STARS

Another Coast Racket—Gilbert's Cockatoo Mate, \$100; Novarro's Hat, \$15

Los Angeles, June 12.

One more of those Hollywood rackets is a shopping service de luxe which advertises and promises to duplicate any article used by picture stars.

A partial list of more than 250 articles, represented by catalog, includes an exact replica of Jeannie MacPherson's silver fox for \$1,200; (Continued on page 63)

### Aimee McPherson Breaking Daughter Into Racket

Los Angeles, June 12.

Aimee Semple McPherson, who evangelizes on the showman play, says she has shown her mother, Mrs. Minnie Kennedy, that she is grown up and will no longer be bossed. Mrs. McPherson admits to 37 and claims she is able to take care of her own affairs.

Aimee has gone on a three weeks' soul-saving tour in the Northwest. She will stop over at her own temple here to preach a sermon or so before going to Oklahoma City June 18 to do some more saving. In the fall Aimee contemplates England for a three months' evangelistic tour and will be accompanied by her daughter Roberta, whom she figures on breaking into the same racket.

### Picked Up 3 Times for Celebrating Divorce

Des Moines, Ia., June 12.

Lenore Skeebe hung up a local record for consecutive arrests when she was lodged in the city jail for the third time within 40 hours, on charges of intoxication.

Mrs. Skeebe made her first appearance at the city jail about 10:30 at night. She was released the next morning on \$100 bond, but appeared again in the afternoon under the same charge. Released four hours later, after putting up a similar sum, she was picked up again the following afternoon, pleading guilty when arraigned on the third count. She claimed to be celebrating a divorce procured from an employee of Robbins Bros.' circus.

### OVERBOARD ON CRITICS

Los Angeles, June 12.

With a number of colleges around Los Angeles getting out weekly publications, the legit and picture houses are being overrun with reviewers for these publications. Student critics also go backstage to interview.

### Tickers in Bars

Stock quotation tickers such as were standard equipment in all first-class saloons in the old days are being installed in better class apartments around the square at a monthly cost of \$25 to the lessee.

In the newer apartment hotels the extra bathroom is usually converted into a small but fully equipped barroom.

Tickers carrying stock and bond quotations, racing, baseball and boxing results, as well as brief reports of important news happenings, lend an old-time touch to the higher type apartment bars.

### JOE LEBLANC DONATES LOAN FUND TO AUTHORS

Playwrights will shortly have the privilege of making loans to tide them over periods of financial stress from a special fund to be placed at the disposal of the Dramatists Guild of the Authors League of America. The altruistic proffer of \$25,000 for such purposes has been made by Joe Leblanc. Only the formal acceptance by George Middleton, president, (Continued on page 47)

### THREE-WAY FILM

English, French and German Co.'s Working on "Black Man"

Washington, June 12.

A three way production is shortly to be launched in Europe with its working title set as "The Black Man."

The three way lies in the fact that it will be produced jointly by a French, a German and an English producing company. It will also have three authors on the script, one from each of the respective countries.

Idea is being sponsored by the Societe Cinematographique des Romanciers Francais et Etrangers, with M. Alfred Machard and George Guillemin, both of that organization, now in Berlin, conferring on the story and plan.

### TYLER, OLYMPIC ENTRANT

Los Angeles, June 12.

FBO is allowing Tom Tyler a four-weeks' layoff to train for the Olympic finals to be staged at Los Angeles Coliseum. Tyler, in addition to doing westerns, has held the A. A. U. record for weight lifting for more than three years, lifting 297 pounds with two hands clear and a jerk.

If Tyler qualifies in the Los Angeles meet, FBO will grant him leave of absence to attend the Amsterdam games.

### Photograph Between Acts

Waterbury, Conn., June 12.

Bondio stock company, at the Jacques theatre here, has eliminated one of the laziest jobs in world, that of playing in a stock theatre orchestra.

A Victrola is now used in the pit.

### SAILINGS 12 P. M. NEW N. Y. SIGHTS

Evening of Pleasure for Nothing Now Possible for Boy and Girl Friend—Takes In "The Ladder," Then to Docks—10,000 on French Line Pier Friday Midnight

### "WHOOPEE" ALL OVER

Midnight sailings of the ocean liners are getting to be just about the biggest free shows in New York.

The careful spender now, following a visit to "The Ladder" with the girl friend, goes on a trip to one of the docks to watch such boats as the "Ile de France," "Majestic" or "Leviathan" pull out, whether or not he or she has friends aboard the boat.

It's a great sight and the hustle and bustle about the docks and (Continued on page 45)

### BOB HAIR ONLY ERROR OF GIRL'S RUINED LIFE

A sob sister recently was assigned to get the life story of a former star of musical comedy, once among the most beautiful and sought after Broadway girls. She is now down and out, looks gone, living in poverty and obscurity as the result of too much of too many things.

The girl reporter found her in the cheapest and dreariest little room of a cheap and dreary little hotel on a side street off Broadway. The former actress listened to the newspaper gal's request and surprised her questioner by coming through with a yarn that spilled everything, a story so complete in its lurid details that the tabloid paper that wanted it couldn't even print it. When she was all through the reporter asked her one final question.

"If you had your life to live over again," she said, "would you do just as you have done or would you change anything?" The former star closed her eyes, pondered for a few minutes, and then, without a change of expression, gave her answer.

"Well, I'll tell you," she said, "if I had it to live over again there's just one thing I wouldn't do. I wouldn't bob my hair."

### Peggy's Cool Wine

A typical tale with Peggy Joyce as its centre. It is hung on a john from New Orleans who got Peggy out for an evening.

Seated in a nite club, the southerner audibly soliloquized:

"Well, I've Peggy Joyce with me, anyway. And I bet it will cost me much dough to feed her."

His fears were calmed when she ordered macaroni.

"Good heavens!" he gasped for her benefit. "A famous beauty sticking to a dollar dish."

"But," chirped Peg, "if there is a bit of cool wine about, I wouldn't mind."

There was \$60 worth of wine about.

### "RAMONA" ON DISC BY DOLORES DEL RIO

Two picture names, Dolores Del Rio and John Barrymore, have Victor disc readings, slated for release a week apart on July 22 and 29.

Miss Del Rio's version of "Ramona," theme song of her picture release, is coupled with "Ya Va Cayendo" (Cancion Mexicana), a Spanish love song on Victor No. 4083. It is a \$1 record because of the heavy royalty to the star and Edwin Carewe, to whom she is under exclusive contract and whose (Continued on page 63)

### GIRLS' LIBERTY DRESSES

W. C. T. U. Picks Wrong Village in Catskills to Dictate Fashions

Liberty, N. Y., June 12.

Now that the vacation season has opened in the Catskills the antiquated question of girls' dresses has been raised to disturb the lethargic mind of the municipal and police officials of Catskill mountain resorts.

Who complains about the long or short of the visiting girls' dresses but the W. C. T. U.? It has asked the village board to adopt an ordinance dictating how the girl should dress.

So scantily do these girls attire themselves that they constitute an affront to public decency, the W. C. T. U. charges. Village authorities take the stand it is not a question for special legislation.

### Playful Elephant

Rochester, N. Y., June 12.

An elephant with the Gentry Bros. Circus at Geneva, N. Y., Friday evidently thought one of the canvasmen was loitering on the job. The bull espied Stanley Prehoney, 17, sleeping beside a board fence inside the lot.

Picking up the youth by its trunk the elephant slammed him against the fence and let him lie there. Stanley was badly bruised but returned to work Friday night sleepless.

### SILENT RACKET ACTORS WANT VOICE CHANCE

"Talkers" Incentive—Scouts May Be Out Front, Thinks Everyone

Vaudeville agents report a flock of requests are coming in for bookings from picture actors and actresses on the west coast who want to establish themselves as having stage experience when the talking picture avalanche arrives.

The agents getting the chill from picture stars for seasons announce they now have more celebs than they can handle and that the big shots of the silent racket are willing to take apples to dive into (Continued on page 63)

### 17-Year-Old Boy as Asst. Gen. Mgr. at U City

Los Angeles, June 12.

Universal has the youngest assistant general manager in the picture business. This boy, Sammy Weisenthal, 17, was brought on by Carl Laemmle, Jr., 19, from New York about six months ago. They were bosom companions around the plant for about five months.

When Henry Henigson, former general manager of the studio, recently left for New York, Weisenthal let it be known about the lot he was the a. g. m.

At present the kid spends his time looking into the economic situation and calling to task any of the executives who might engage people in their departments without first consulting him.

### Songs Radio-Overdone

Unofficially, but with a definite purpose of avoiding undue repetition of familiar song favorites, the following numbers will be heard less and less on the air as part of an understanding in radio quarters not to overdo.

The songs are "The World Is Waiting for the Sunrise," "On the Road to Mandalay," "Kiss Me Again," "Indian Love Call," "My Wild Irish Rose," "A Dream," "At Dawning," "Absent," "Pale Moon," "Kashmiri Song," "Until," the Carrie Jacobs-Bond ballads and others.

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## Australia

By Eric H. Gorrick

Sydney, May 12. "Rose-Marie" closed at Her Majesty's this week after a record-breaking run of over two solid years in this country. When one stops to consider that the population of Australia is hardly as big as that of New York, the run of this play is all the more remarkable.

It looks as though the Fullers have a very big hit with "Rio Rita," at the St. James. Play met with splendid reception at premiere, with Gladys Moncrieff stopping the show. Next to Miss Moncrieff, Miss Janet Gilmore scored very high with her clever dancing. Dave Mallen did nicely with his comedy role, and should build it up solidly as the play progresses. With Charlie Syber, Mallen was responsible for some fifty bits of laugh-producing material. John Valentine was a little nervous as the lover, but should do better a little later on when he finds himself. Some of the American gags a little over the top, and the mounting very lavish, probably about the best seen for some time, and credit is due Ernest Rolfe for the staging. Rolfe lately joined up with the Fullers after producing "Sunny" for Rufe Naylor. Cast a very good one, with some nifty lookers in the port. Rolfe shows some set for about 15 weeks or so.

Muriel Starr did not do so well with "Whispering Wires" at the Palace for Williamsons, and will replace with revival of "Madame X." Australia is just about fed up now with mystery plays, having had quite a sequence of them.

"Rookery No. 1" being played at the Royal by an English company under the Williamson direction. Show very bright little comedy and should do nicely for several weeks. Cast includes Hastings Lynn, Minnie Rayner, Basil Radford, Leslie Victor and Donald Warner.

"Three Live Ghosts" is being played by a stock company at the Opera House. The least said about the acting would indeed be a kindness.

"Princess Charming" opens to-night at Her Majesty's with Kathleen Reece featured under the Williamson management.

Dion Boucicault and Irene Vanbrugh have done extremely well with "The High Road" at the Criterion for W. T. and will replace this week with a revival of "The Notorious Mrs. Ebbels."

Business has fallen off at the Empire with "Take the Air," and "Top Hole" opens in two weeks' time under the Rufe Naylor management. Bobby Jarvis will finish with the former show and return to America after nearly one year's stay here. Mr. Jarvis has been very popular here and regarded as quite a draw.

### Vaude Dead

Tab ventures still popular at Fullers. George Wallace and his troupe are the present attraction. Vaudeville is dead in this house.

A corking bill at the Tivoli this week responsible for very good business being done twice daily. This house is really the only one playing straight vaudeville in Sydney. El Levere and Lou Handman are now in their fourth week and doing very well with their offering. Lou Handman's sister made her first appearance the other night and did splendidly with several "blue" songs. Miss Handman's entry into the act proved quite a success. Captain Winston's Seals featured act at present moment and provide quite a draw. Jackie Collier and Sister did nicely on their first appearance, as did Hazel Stallings, a very handsome dancer, playing repeat engagement, went over very big. This week's bill splendidly routine and quite a credit to Jack Musgrove.

### Pictures

Charlie Chaplin has broken all records at the Regent with "The Circus." The picture is now in its fourth week and is still drawing very big business. The picture will follow the Chaplin picture.

"The One Woman" (renamed from "The Patent Leather Kid") will go into the Crystal Palace next week for an extended season.

Union Theatres' new house, the Capitol, is over to a solid success. The policy is to make changes, with special presentations a feature. Ted Henkel with his orchestra still scoring very big. Henkel has done wonders from a musical standpoint, and is now recognized as one of the best leaders to visit us. Fred Scholl doing nicely at the organ and assisting Henkel in the presentations. Oss Perry has been staging some nifty flash acts here, making the entire entertainment one of pure solid enjoyment.

### MELBOURNE

W. T. Melba opera season begins tonight at His Majesty's with "Aida" as the opening opera.

Leon Gordon closed "The Trial of Mary Dugan" at the King's after a good run and will take the show to Adelaide for Williamsons.

Margaret Bannerman scoring

highly at the Comedy theatre with "Our Betters."

"The Girl Friend" is a solid success at the Royal.

The Fullers are playing grand opera in opposition to Williamsons. Fullers playing at popular prices.

Acts playing Tivoli include the Kelsoes, Vera Wright, Jack Lumsdell, Bert Errol, Ergotti and Kellert and Annette.

"King of Kings" opens at the Capitol today for an extended season. "The Scarlet Letter" is in for a run at the Athenaeum.

Majestic presenting "Slightly Used" and "The Wagon Show."

### All Around

Leon Gordon was married last week to Miss Nancy Atkins (non-protected) at Melbourne. Mr. Gordon is playing in "The Trial of Mary Dugan."

The Sydney "Daily Guardian" a small morning paper featured last week in its dramatic department the story by Mr. Wilkett entitled "Going Broke on Broadway" and which was lately played.

The paper gave credit to Variety for the article.

Wirth Bros., who control the circus known by this name, suffered a heavy loss when some person attempted to poison the trick pony "Duke" last week. The Wirths offered a reward of five hundred dollars for information leading to the arrest of the culprit.

Hugh McIntosh has arrived here and will probe into the matter regarding certain money alleged to be owed to him by the Tivoli Theatres, Ltd. Mr. McIntosh came from his English estate to meet the shareholders and to clear up any misunderstanding.

Australia has increased the tariff on talking machines and pianos imported into this country.

The tariff was about \$50. This has now been increased to about \$200. This tariff will hurt American exporters to a very marked extent.

### Film Notes

"Sunrise" will follow the "King of Kings" into the Prince Edward, Sydney, when a change is made.

Mr. Pratten, Minister for Customs and a man largely interested in the picture industry in this country, died suddenly last week. His death occurred just at the moment when the government intended increasing the film duty one cent per foot. It is now reported that the duty will not be so high but will probably be about one farthing per foot. This in American money is one half of a cent, the cent being worth roughly one halfpenny here. Saving to the industry of over 90,000 dollars annually.

The censor's report disclosed that 90 films were rejected during the past month. 57 were banned as unfit, and 33 passed after many alterations made in films. The censor severely criticized American efforts at comedy as handled in the pictures reviewed.

Phillips Film Productions, Ltd., have failed here after producing one picture, "Miss Eva Novak" and her husband, Mr. William Read, have taken the picture, "The Romance of Rumbled," and will endeavor to sell the American rights. Phillips Films, Ltd., gave the picture to Miss Novak in payment for salary owing to the star amounting to about \$14,000.

The statement issued by the receiver appointed to inquire into the finances of the company disclosed that fact.

Forty thousand dollars was expended on making "Rumbled" with only about \$9,000 received in rentals for the picture. The English rights will be sold to try and lift a little of the liability of the company.

A lot of trouble was experienced in making "Rumbled" and Scott Dunlap (American) replaced Wallace Worsley (also American) as director.

Another legitimate house is going to the movies. This is the Empire theatre, Sydney. Fox Film completed arrangements with Rufe Naylor to run "Mother Machree" for an extended season in this musical comedy-house.

The company is now going to follow the run of "Top Hole," which follows "Take the Air" in two weeks' time. It is reported that after the run of the picture, "The Apache" another musical comedy will be put on to complete the attractions held by the Naylor company, with a possibility of pictures again going into this theatre.

## The Prince Talking

Talking on the mechanicals for all of the world to hear his voice, the Prince of Wales is a short subject this week on Fox's Movietone.

It's the first time as far as known that Dave's voice has ever been canned.

## BERLIN R. R. DEPOT AS VAUDEVILLE HOUSE

Berlin, June 2.

The management of the Scala Theatre here is converting the old Ost-Bahnhof railroad station into a vaudeville house. It will be constructed to resemble the Scala and will have over 3,000 seats. It will be dedicated in December.

The Scala itself is being remodeled backstage with modern equipment.

The Winter Garden is to undergo an overhauling. New arrangement of runway and seats will attempt to eliminate present waste space while improving the view from some of the less desirable locations. The stage will remain 50 feet wide, however, handicapping two people acts. This is comparable to the vastness of the New York Hippodrome where intimate type acts feel lost in the bigness.

## "Burlesque" in Berlin

London, June 12.

"Burlesque" opened yesterday (June 11) at the Deutsches theatre, Berlin, under the title of "Artisten." Glenn Ellyn was engaged by Max Reinhardt for the title role.

## "YELLOW MASK" PALLADIUM

London, June 12.

"The Yellow Mask" does not close tomorrow (June 13) as scheduled. A deal has been made to move the show to the Palladium.

## SAILINGS

July 6 (San Francisco to Sydney) Mr. and Mrs. Pat Campbell (Sierra).

June 27 (New York to London) Mr. and Mrs. Edward B. Marks (Berengaria).

June 19 (New York to Frankfurt) Mr. and Mrs. Simon Sheffer and son (George Washington).

June 18 (New York to Paris) Paul Tawits, Leslie Fulenwider (Cleveland).

June 16 (London to New York) Laura Burt (Minnetonka).

June 16 (New York to London) Dan McCarthy (Rochembeau).

June 15 (New York to Paris) Leon Rosenblatt (France).

June 15 (New York to London) William Austin (Mauretania).

June 15 (London to New York) Maurice Silverstone, Laura Burt (Berengaria).

June 16 (New York to Paris) Travis Benton (Majestic).

June 15 (New York to London) Mr. and Mrs. Harry Lang (Celtic).

June 16 (London to New York) Handers and Milliss (Arabic).

June 13 (London to New York) Charles Dillingham (Majestic).

June 9 (New York to London) Robert Chabot (Ile de France).

June 9 (London to New York) Abe Lastfogel, Ernest Torrence, Ina Bourskaya (Aquitania).

June 9 (New York to London) Arno Merkel (Olympic).

June 8 (New York to London) Mrs. Bert Cole (Corona).

June 8 (New York to Paris) William L. deLigne, Julius Stern, Max Alexander, Danny Simmons (Ile de France).

June 8 (New York to Venice) Harry Albert and Meyer Davis Orchestra (Saturalia).

June 8 (New York to London) Mr. and Mrs. Earle Hammons (Olympic).

Reported through Paul Tausig & Son, 565 7th avenue:

June 9 (New York to Los Angeles) R. E. Rogers (Pres. Garfield).

June 8 (New York to London), Juanita Cole, Billie Burke-agent (Corona).

June 6 (New York to London) Al Lackay (Berengaria).

June 6 (New York to London) Frank Conville, Jack Curtis, Marvin Welt (Pres. Harding).

## This in Paris

By David Sturgis

Paris, June 1.

The Paris theatre could come back easily by staging many revivals, drawing upon the dramatic treasures of France, dumping the present popular into the Seine.

Saw Yvonne de Bray in "The Naked Woman," by Henri Bernhardt, at the Theatre Sarah Bernhardt. Madame de Bray was to Batulle, a short subject, namely, the feminine, Gergette Leblanc to Maeterlinck, and Modjeska to the author of "Quo Vadis." She inherited his theatrical properties at his death. Inspiration is the truest interpretation. How she plays, and what a play, "The Naked Woman!"

Rostand was a rarer dramatist than Shakespeare. The Englishman faked all feeling with his intellect. Sardou had what Ibsen lacked—poetry rather than philosophy that doesn't mix with drama. If O'Neill winner stage prestige any time by reviving the precious plays of Rostand, Sardou, Batulle and other native dramatists. They are better in every way than the Ibsen-Shaw-O'Neill-Molnar rubbish. And the cinema cannot depreciate their value a whit.

All dramatic values are upside down. The intellect and senses have ruined the modern theatre.

However, France can recover her form to stage prestige any time by reviving the precious plays of Rostand, Sardou, Batulle and other native dramatists. They are better in every way than the Ibsen-Shaw-O'Neill-Molnar rubbish. And the cinema cannot depreciate their value a whit.

### "The Three Musketeers"

Little brains live off of a few great minds. Dumas has supported half the writers of the Occident. "The Big Parade" had the three musketeers, namely, the feminine, the official French film of the war, running at the Paramount, repeats the snitch of Stallings. And Du Maurier put them into "Tribly." Even Ziegfeld worships the romantic trinity. The Paramount offering came from a touch by Faure, who wrote the first—the Yank or the Frenchy? I went to sleep twice. Before the guns awoke me I dreamed I was dying in the Astor theatre.

### Got What He Wanted

Lunched with Maurice Tourneur, former Hollywood director, now gone arty with Lutèce Films, France. He is shooting "Captain Fracasse," by Theophile Green Vest Gautier, writer of "Mademoiselle du Maupin," beloved by Dr. Cadman. Tourneur acted "The Blue Bird" years ago. That was a Semm film of Maeterlinck bathing beauties.

He asked me for a story of life after death. I gave him a variant of the "Tale of Two Cities," being my life in Paris after my death in New York. Tourneur agreed. It is a work of art. I claim for it only a deliverance of the deepest feeling.

### Goodbye, Another Genius!

Jacques Feydeau is leaving France to join the Metro-Goldwyn studios. He was a director in "Grain de Blé" and "Atlantide." He is doing a final film in Paris, "The New Gentleman," based on a piece by de Fiers and de Croisset. European countries are trying to restrict the importation of American films.

Universal publicity should prevent the "export" of certain European players and directors. They just don't flourish in a foreign soil. Feydeau has the finest French dramatic tradition behind him. It will be no use in the cinema of the U. S. A. I am growing fonder of all of them. They will return, maimed and bleeding.

### A Fireside Portrait

Nita Naldi, Messalina of the cinema, will be in my smelly gallery. She is a mother like a prior, does a pigeon. Saw her play a princess in a French film. What a dear and darling role! She had to hurl a Russian lad into the Riviera night. So long, Ivan, moment came. She drew herself together like a woman. I thought I was watching a New York policeman at the Olympic games.

### Impossible!

I can't write any more tonight. I have just seen Ruth Bayton dance. She is the colored artist at the Folies Wagram. She will once a stenographer in Virginia. What a beauty prize offered by a New York newspaper. She is appearing this summer at a French channel resort.

I predict a tragedy on the coast. The nymphs, mad with jealousy, will strangle this crocodile goddess.

### Mademoiselle Will Dance

I love the little French girl. I would have a thousand and one Gallic wives. She has spirit, charm, manner. She is a sign of Venus, an artist every time. Yet the Paris seizes have engaged foreign dancing girls. The Jackson Roses of England, the Sparks Ballet of Germany, and Tillers, Tillers, everywhere. And mademoiselle, with gentle resignation, has watched the outrage to her twinkling feet.

Can she dance? She has swept away my left lung at the Artists' ball, Zelli's orgy of youth, and pavilions along the Seine.

Now, Producer Sayag, of the Ambassadeurs revue, and Leo Stables are awake. They have founded a dancing school on the Champs Elysees. All for the little French girl. She will add the latest dancing science to her graceful, natural art. And then? If the French managers will pay her one-half of what she is worth I'll put every franc I own on mademoiselle.

### Frightful Clothes

Certain American actresses dress frightfully in France. Two on the Riviera looked like animated strawberry shortcakes. I broached the subject to an authority of Worth, the famous couturiere on the Rue de la Paix. The house that beautifies Mrs. Nash, the Runenstein, Hattie Sells and others. This was the answer:

"Old cocottes have young simplicity. A jewel, a simple theme of style. They are great teachers of taste in dress."

### Big Knife in "Red Mill"

The French government is after the Du Barry scene in the new Moulin Rouge revue. It shows the arrest, judgment and execution of the courtesan of a king. It is the revolutionary suggestion that is under surveillance. However, it is the finest revue offering I have ever seen. Mistinguett as La Du Barry is salon and guillotine art de luxe. What an idea for the legitimate theatre!

Romain Rolland in "The Play of Love and Death," produced by Gémier, covers a similar revolutionary theme. The Theatre Guild will present this latter work in Manhattan. They made a burlesque show of "Marco's Millions." Fortunately, Rolland seldom travels. Otherwise he would die of paralysis on 52d street.

### Aristocracy

Leon Leitrim and Florence Walton have gone high-brow. They are collecting good old names. Recently the clever dancing pair entertained the Perroquet. The guests included Edna Godeaux, the wife of Nat Goodwin; Princess Viora, sister of Spill-the-Beans Eugenia Kelley; Mrs. Lioranda Batchelder Piccio, who kidnapped her baby from the Wops; Clifford Grey, successor to Richard Wagner; and Earl Leslie, the greatest ballet-dancer.

Among the lesser renowns were Maharajah Dubya Punjab Jubbulpore, Shah Asrabad Henakkeh Tamarhassafah and His Celestial Majesty of Heaven, Hankow Kun-changful Sapushanleyang.

Leitrim is now in the automobile business. A picture of Andre Citroen was given to every guest. Thus shines a high occasion in a lowly world.

### Creditors, Notice

The address of Mr. Sturgis is the Hollywood, 7 Rue Daunou, Paris. Telephone, Louvre 03-81.

## Selling Palace, London?

London, June 12. Charles Cochran's principal reason for selling the New York is in connection with an offer for the Palace theatre, London, of which company he is chairman.

## KIT CAT STRAIGHTENED OUT

London, June 12. Shareholders of the old Kit Cat Club will receive 100 per cent on their preference shares plus 7 per cent dividend on their holdings in the new company.

It is a result of the affairs having gone through liquidation.

## ANGLO-AMERICAN NEWS STORE

Proprietors, R. C. Willis & Co., Telephone Regent 6742. Always the largest stock of up-to-the-minute Stock of American Publications, Bureau of American and Foreign Change, London, America. Distributors for "Variety" and the World's Stage and Screen Publications. All the world's publications delivered or mailed by air. London and New York. C. A. Subscriptions: 37 Wilton Road (Victoria Station), London. S. W. 1. Telephone Victoria 1460. Willis Newsagency, 136B Brentford Road, S. W. 1. Telephone Sloane 2794.

# London as It Looks

By Hannen Swaffer

London, June 1.

"Is it true you used to sell beer in a New York saloon?" I once asked John Masefield.

I did not believe it, because of all the dramatists I have ever met, Masefield is the most self-effacing and quiet.

"No, it is not true," Masefield replied. "I never reached that dignity. I used to swab the floor."

## The Miracle of Canterbury

The next time I saw Masefield was last Monday, when he had just left Canterbury Cathedral, where they had produced his nativity play, "The Coming of Christ," the first play produced in an English cathedral since the Middle Ages, when the English theatre had its birth, in the mystery plays acted by monks before the altar.

It was strange going down to Canterbury, fresh from a run of first nights in London, although that part of Kent is the place where, for many centuries, my family have bred sheep and grown hops—and complained about the weather.

## The Wrong Sex of a Sheep

My mind went back to all that sex, as seated in the Cathedral, which is the cradle of English civilization, I remember that it was my ancestors, and their kind who, hundreds of years before, had written the laws of Kent, which Alfred the Great adopted as the laws of England.

I seemed much more at home there than Masefield, for I could not help noticing, in the printed script, that he referred twice to a wether as a "her." Every soil-bred Englishman knows that a wether is a "him." So I was interested to notice that the amateur actors, all Kent folk like myself, altered it, on both occasions, to "it," thinking that half-way would do, I suppose.

## Christ in a Cathedral

Still, that is footing criticism. The production marks a revolution in the minds of English churchmen, for although we have had mystery plays in recent years in several English churches, this was the Primate of all England blessing the reunion of church and stage. And Christ himself was one of the characters!

It took place on a flight of steps leading to the choir, with a sixteenth-century stone screen as the back cloth.

## The Deary Round

I was glad to go to Canterbury because I missed two first nights in London, and, believe me, they are getting worse. One was Pirandello's "Six Characters in Search of an Author," licensed at last, but which, I think, in view of the business being done now—and the Pirandello play is a frost—should be called "Six Authors in Search of a Playgoer."

Only Edgar Wallace has held up against the rot. His new play, "The Squelcher," is, in one scene, at least, an English "Broadway." It shows a murder in a night club and its saving grace is its infinite Cockney humor, its sneers at the night club patrons and its sincere insincerities. An English "Broadway."

I said, a few weeks ago, that if an English "Broadway" were written about Soho, nobody would believe it. Well, nobody believes this, although it is all possible.

Edgar sat in a box laughing at his own jokes, as usual, and the Duke of Gloucester, who is the King's third son, sat in the front row and went on to Edgar's supper party.

The prolific genius of Wallace continues. He has got several plays on the road, now, and next week he will have three in London, for Peggy O'Neill is rehearsing "The Flying Squad," and "The Yellow Mask," at His Majesty's, is a really fine musical show which New York should import and elaborate.

## Otherwise—just the bunk.

## Eighteen-Year-Old Tripe

The worst play of the week got a good notice in the "Daily Mail," which is continually proving that although it has a circulation of nearly 2,000,000 copies a day, its dramatic criticisms are valueless and ineffectual. Unless you knock sometimes, they don't believe your praise.

At the end of this play, "Whispering Gallery," a poor, defenseless youth, called Terence de Marney, aged 18, admitted he was one of the authors. I saw him boasting in the "Star," the next day, that he was writing some short stories about the love affairs of a man. What impertinence! That and—oh, a long list of things he was going to do.

## Worse Than Noel Coward

"Whispering Gallery" is nothing but an imitation of "The Cat and the Canary," and "The Bat" murdered, though, by inanities and boring lines, much worse than anything Noel Coward has ever written, even in "Home Chat."

Little boys should have their tails smacked. Where the money came from to put on such a show I cannot imagine. Yet the dress circle, which seemed to me to be full of paper, applauded it. Most of the acting was very bad, and, generally, it was altogether unworthy.

Yet, such is the condition of the English theatre today, that this nonsense was applauded!

## Du Maurier Protests

I saw in my notice that it was surprising to find a play like this produced in the West End at a time when nearly all the theatres in London are half empty.

"This is very harmful publicity," telegraphed Sir Gerald du Maurier to my editor.

Now, are newspapers supposed to print the truth about business or are they merely supposed to print a lot of bunk on how marvellous everybody is and how every theatre is turning away money?

One show, the other afternoon, had only seven paying playgoers inside. The other night, another London theatre did not sell one stall. In some theatres, there are rows and rows of empty seats.

Why must we pretend? Good weather, like the present, finds all the failures out, and all the semi-failures, too. Only the cast-iron successes can survive.

If nobody at all went to the Derby this year, should I be expected to say that the crowds were hanging on to every blade of grass?

No! Well, why not tell the truth, then, about the theatre, which is not nearly as important as the Derby, nor nearly as interesting, nor nearly as straightly run.

## Medley-Duprey Okayed

London, June 12.

Medley and Duprey, American act, making their initial London appearance at the Vic, closed last night (June 11), held audience intact in closing position.

Both Chaslis, also debuting, scored neatly, while Kimberly and Page, now standard on this side, copped a few more laurels for themselves.

## SHUBERT-BUYING

London, June 12.

J. J. Shubert purchased the Viennese operetta which bears the title of "The Duchess of Chicago."

Shubert, in company with Irving Marks, has also purchased scenic effects for the coming production season in New York.

## VARIETY AGENCY DISSOLVED

Paris, June 8.

By mutual agreement the theatrical agency registered here last year by Harry Carson, M. Zehm and Billy Arnold under the trade name "Variety Limited," has been dissolved.

Carson is joining the office of his brother, Albert, and Zehm remains on his own.

Arnold, now conducting his jazz orchestra at the Deauville Casino, will be represented in Paris by M. Arbut, from Nice.

## MARVIN'S TONSILS DOOMED

London, June 12.

Johnny Marvin has declined additional vaudeville bookings to enter a London nursing home for a tonsil operation.

## Who Knows Swaffer?

On board the "Laconia" May 31, Neal O'Hara, the humorous writer and syndicated columnist, with the New York "Evening World," sent the following letter:

Editor Variety:

Crossing the Atlantic both ways, out of 13 Londoners I questioned, not one had ever heard of Hannen Swaffer.

But don't let Swaff know I'm slipping you this as he would probably challenge me to a public debate and win it, 27-9 if he kept the score.

Yours for Statistics,

Neal O'Hara.

At the time, May 31, when O'Hara wrote the above, he could not possibly have seen the picture of Mr. Swaffer, appearing in last week's (June 6) Variety, in the Sophie Tucker advertisement. Therefore Mr. O'Hara is absolved of ulterior motive.

Any letter received from June 6 concerning Swaff, must bear a certificate, that the writer was not influenced by that picture.

## BAD ACTING HELPS

Typical Lyceum Troupe—Other London Openings

London, June 12.

"The Man They Buried," Danish melodrama, opened at the Ambassadors June 6 and proved spotty entertainment, alternately good and bad. Success doubtful.

The Lyceum received another Edgar Wallace melodrama on June 7, "The Flying Squadron." Mediocre acting is accepted as favorable to the play's chances in this home of pop melodrama.

"If We But Knew," drawing room stuff by Andrew Scott, opened at the Comedy. Admirable work by Franklin Dyall in a dual role was the redeeming feature of an artificial, unoriginal and unconvincing story.

"Whispering Gallery," which opened May 30 at the Garrick, closed Saturday, thereby making good on the general prediction at the premiere. "Basket" moves in, coming over from the Playhouse. "Six Characters in Search of an Author" also was withdrawn. Later was originally banned.

Eleanor Terry opened a four-week limited engagement in "Cafe Angliani" June 11. Well received.

## Two Exit in London

London, June 12.

"Whispering Gallery" folded June 9 with salaries in arrears.

"Lumber Love" also closed Saturday after three months at the Lyceum. Sudden termination of run after switch to Prince of Wales was the result of dipping into the red \$6,000 on the week.

## Buchanan's "Good Girl"

London, June 12.

"A Good Girl," Jack Buchanan's new musical, was cordially received at the Hippodrome June 5. Show speedy but unexceptional other than Buchanan's presence and personality. Doing about \$2,000 nightly since opening. Figured okay for London until last of year. Libraries have made indefinite buy.

For the provinces the place is rated a push-over. Buchanan holds American rights personally and may present the show in the states after the English run.

## Thaw for Vienna

London, June 12.

Harry Thaw was practically driven from town by the persistence of newspaper men who discovered his hotel.

Following advice of his lawyers, Thaw refused to see anyone. He denies, privately, any intention of a contemplated suit against the British Government and has gone on to Vienna.

## Soph's Income Tax Fever

London, June 12.

Sophie Tucker, whose health has been excellent, was seized by a billous attack upon receiving her income tax statement from the government.

She cancelled both the Alhambra and Kit Cat Club and went to Margate for the balance of the week.

## LATE PARIS NEWCOMERS START NO SENSATION

Paris, June 12.

Three new left productions in the last ten days. All mildly received with nothing of significance in material or box office promise.

## The Husband Game

"Le Jeu du Mari," presented at the Theatre Antoine by Raoul Praxy, is a mildly diverting affair. Pierre catches his wife flirting with another man, who is a candidate for the Senate. Her alibi is that she is a friend of the candidate's sweetheart. They ring in a sappy outside girl to help the case. The plot gets gummed up by the wise husband, who wrecks the candidate's chances of election, but the latter falls in love with the girl ringer and marries her.

In the cast are Harry Houry, Charles Dechamps, Mines Simone Deguyse, Fernande Albany, Madeleine Guitty and Andre Delaval.

## Lido Bather

Palais Royal offers a new farce, "La Baigneuse du Lido" ("The Lido Bathing Girl"), by Yves Mirande and Guittou, summer resort frolic with satirical and political angles that wouldn't be understood outside of France. Prime minister who has an affair with his secretary; his wife who wants a young lover; humble clerk who aspires to the prime minister's daughter and a communist plotter who maneuvers in and out, are the materials. Had a fair reception. Reference to "the Lido" is to a cabaret of that name on the Champs Elysees, where they dine in bathing suits and anyone can take a swim between dances.

In the cast are Blanche Bilhou, Janine Merrey, Renee Varville, Romaine and Albert Brasseur. Doryville is amusing as the plotting communist.

## At the Potiniere

Poorly produced at the Little Potiniere was Marcel Sabau's comedy, "L'Indulgence," which has to do with a married woman who loves a youth. Later she is widowed and returns to him, but finds to her bitter dismay that he loves a younger woman. This is the last of a series of poor productions. At the premiere the audience boomed the effusion.

In connection with the play there is a one-act piece, "Le Voyage a Trois," by Jean de Letraz, which was much better, although no world beater. It concerns a trio cast ashore in a shipwreck.

## Mrs. Kresge Ambitious

London, June 12.

Mrs. Doris Kresge arrived in town unrecognized by any of the local sheets. She is the ex-wife of Sebastian Kresge, the nickel and dime merchant.

Returning to London with \$7,000,000, more or less, to continue her studies in voice culture, interrupted when Kresge dragged her to the altar.

Mrs. Kresge is in seclusion; does not frequent the gay spots, says she is through with the marital stuff and is contenting on becoming a grand opera star.

## Swanky West End Says

## Nix to Unrefined Vaude

London, June 12.

Because of their success in the provinces, the "Young Bloods of Variety," with Nervo and Knox, Three Australians, and Dorrie Deno, were booked into the Alhambra but proved too crude a grade of vaudeville for the high-lit West End. One week, instead of two, will be enough for the bill.

## Americans in Recitals

Paris, June 12.

A special performance with an all-American personnel is being advertised for the Salle Pleyel, the largest concert hall in France, June 18. On the bill will be Waring's Pennsylvanians; Morton, Downey, and Myrio Desha.

The three Morgan Sisters are appearing in another recital two days later.

## Lonsdale's "High Road"

London, June 12.

Charles Dillingham sails tomorrow (June 13) on the "Majestic." He has engaged Nina Best and Fred Kerr to appear in the New York production of "The High Road."

Frederick Lonsdale, the author, will go over to stage the play.

## Copyright Union Concentrates on Parlor Jokes

Rome, June 1.

Congressman Sol Bloom (N. Y.), attending the International Copyright Union as an unofficial delegate with Ambassador Henry E. Fletcher, declares the chief obstacle to the United States joining the union is the disposition of various European countries to create something very close to "A divine right of authors and inventors."

The countries in question seek to define legally every possible product that can be copyrighted, including lawyers' pleadings, sermons and parlor jokes.

No movie company, Congressman Bloom declared, could make a production with safety, and no newspaper could print a story or a photograph without danger of violating copyright of some sort under the petty regulations the Europeans seek.

America would join a copyright union of general and elastic scope, but the present convention, the first in 20 years, seems more concerned with minute details than basic principles. Radio and cinema rights, non-existent at the time of the last convention, constitute the most important problems.

The convention will be in session about six weeks in all.

## LONG TERM CONTRACTS

Moss-Gulliver Have Few—George Robey as Asset

London, June 12.

Practically all long term contracts held with vaudeville performers by the old Moss and Gulliver circuits have now expired. Gulliver is understood to have bought off a few contracts that remained in order to give clear title when he disposed of his properties to the General Theatres Corporation.

Moss has a few term contracts, including George Robey, counted as a big asset.

## Wright's Bidders

London, June 12.

Lawrence Wright has received a cable offer from Bobby Crawford, representing De Sylva, Brown, and Henderson, for all of Wright's successes.

Harms beat out the DeSylva firm on "Janette." Wright sold "Souvenirs" and "Constantinople" to the De Sylva firm.

## Lasky in Paris

Paris, June 12.

Jesse Lasky, after changing his travel itinerary by going direct to London instead of to Paris, has now arrived here.

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## The Tiller Dancing Schools of America, Inc.

226 West 72d Street, New YORK

MARY READ, President

Phone EDicott 8215-6

New Classes Now Forming

# Theatre Stocks Crash Under Wholesale Dumping; Loew, 62; Fox, 72; Par Off Below 120

Whole amusement stock group broke for the first time yesterday, and broke badly. Just after 2 o'clock they were down from their tops anywhere from 20 points for Fox to about 10 for Warner Bros. The outstanding lows were 120 for Paramount, 62 for Loew, and 72 and a fraction for Fox.

Equally remarkable was the refusal of the Keith stocks—Keith and Pathe—to join the landslide. Keith common stood fast above 20 while Pathe maintained its level around 18.

The spectacle of the issues always held in the least esteem holding up a bold front and the stocks which have been the subject of bullish enthusiasm for months back retreating in confusion, made some of the ticker players who know the theatre stocks lift an eyebrow, even in the midst of worry over their holdings.

## On Eve of Stock Div.

That Loew was one of the weakest of the lot and that right on the eve of its distribution of 25 per cent. extra in stock, had a funny look. With the whole list of over-exploited stocks to choose from it wasn't reasonable to suppose that short sellers had made a drive on a stock that presently will call for heavy payment. If it wasn't short selling, then what? The questioners tried to figure. The logic would point to a shakeout by powerful longes willing to take on additional lines at bargain prices, at the expense of weaker speculative holders. In a measure the same argument could be applied to Fox and even to Paramount, although in the case of Paramount there seemed to be some ground for the suspicion that that always-cagey clique probably had lightened its load higher up and was taking advantage of a chance to replenish its store.

The behavior of the Keith issues gave color to several pretty well-substantiated stories. One was that Mike Meehan, one of the shrewdest pool managers in the whole financial district, had been put in charge of the J. P. Kennedy shares and that he was well qualified to make a stand that would attract attention to Keith and Pathe. Another reason probably was that neither stock has a very large outside following compared to the more seasoned issues.

## Keith and Mergers

Something of the maneuvers within the industry by which Keith's

is almost certain to make new merger associations had something to do with the course of prices in the stocks affected. These two stocks are the only ones in the whole group that are now near to their low levels.

Both are just out of extreme low ground and the market aspect is that most of their troubles are behind them.

In connection with merger developments (dealt with elsewhere in this issue) it was observed that even at the worst of Monday and yesterday Stanley stood firm, holding most of its recovery from 30 to 35, with dealings relatively small.

Both in the case of Stanley and the two Keith issues, of course, it is true that during the troubled times they have been through lately, their position has been thoroughly liquidated; the weak holdings have been cleared up, and long lines are now in strong hands.

This is the opposite of the situation in all the other amusement stocks, which in their protracted climb from low levels a year or more ago, have attracted outside longes of all kinds.

In the way of actual news, aside from the money and credit situation which operated on the whole market and the uncertainty of the political outlook which was emphasized by all the market observers, all developments were favorable on the surface.

Paramount issued an income statement for the quarter ending March 31, which gave the net applicable to the common shares at \$3.29 a share, compared to \$3.33 a share for the same period of 1927. While not particularly brilliant, it indicated a good all-round year. Comment upon Loew was particularly rosy. It was estimated by competent unofficial authorities that the year would show a net representing \$6.50 a share, even taking into account the additional stock to be distributed this month in the form of an extra. All of which had no effect whatever when the selling panic was on. The general decline of the market, gradual last week and taking on speed Monday, reached a climax yesterday when the drop was perpendicular. For 10 days quotations have sunk without the ghost of a rally. Yesterday at the worst of the decline nobody even had the courage to try for the bottom, which for the moment seemed some distance off.

Dealings were fairly heavy in Warner Bros., which got below 33 yesterday, compared to better than 43 at the best. Shubert at 56 was in new low ground for the year and close to its bottom since listing.

## Summary of business for week ending June 9

### STOCK EXCHANGE

High	Low	Sales	Issue and rate	High	Low	Sales	Issue and rate
110 1/2	108 1/2	4,000	American Seat (4)	107 1/2	107 1/2	17 1/2	—
120 1/2	118 1/2	6,000	Eastman Kodak (4)	107 1/2	107 1/2	17 1/2	—
77 1/2	77 1/2	65,000	Loew (3)	70 1/2	70 1/2	100 1/2	—
110 1/2	109 1/2	54,000	Fox Cl. A (4)	90 1/2	89 1/2	28 1/2	—
110 1/2	109 1/2	28,500	Keith-A-G-O	25 1/2	25 1/2	28 1/2	—
110 1/2	109 1/2	2,100	De pref. (7)	25 1/2	25 1/2	28 1/2	—
110 1/2	109 1/2	1,000	Madison Square Garden (12)	25 1/2	25 1/2	28 1/2	—
110 1/2	109 1/2	1,000	Met. Pict. Capital	25 1/2	25 1/2	28 1/2	—
110 1/2	109 1/2	44,500	Par. Fm.-L. (8)	131 1/2	129 1/2	123 1/2	—
110 1/2	109 1/2	11,800	Pathe Cl. A	20 1/2	18 1/2	18 1/2	—
110 1/2	109 1/2	3,500	Shubert (5)	97 1/2	96 1/2	97 1/2	—
110 1/2	109 1/2	230	Universal Int. pref. (8)	97 1/2	96 1/2	97 1/2	—
110 1/2	109 1/2	42,000	Warner Bros. Cl. A	48 1/2	47 1/2	30 1/2	—

### CURB

High	Low	Sales	Issue and rate	High	Low	Sales	Issue and rate
10 1/2	10 1/2	3,800	Con. Film. Ent.	10 1/2	10 1/2	15 1/2	—
10 1/2	10 1/2	5,700	Do pref. (2)	26 1/2	25 1/2	25 1/2	—
10 1/2	10 1/2	54,000	Fox Theatres	26 1/2	25 1/2	25 1/2	—
10 1/2	10 1/2	200	Griffith, D. W.	2 1/2	2 1/2	2 1/2	—
10 1/2	10 1/2	1,000	Loew deb. rts.	2 1/2	2 1/2	2 1/2	—
10 1/2	10 1/2	21,700	Warner Bros.	34 1/2	30 1/2	30 1/2	—

### BONDS

High	Low	Sales	Issue and rate	High	Low	Sales	Issue and rate
100 1/2	100 1/2	31,000	Keith 6s. 40	100 1/2	100 1/2	100 1/2	—
100 1/2	100 1/2	14,000	Loew 6s. 40	100 1/2	100 1/2	100 1/2	—
100 1/2	100 1/2	104,000	Do ex. war	100 1/2	100 1/2	100 1/2	—
100 1/2	100 1/2	40,000	Pathe 7s. 35	100 1/2	100 1/2	100 1/2	—
100 1/2	100 1/2	20,000	Par. Fm.-L. 4s.	100 1/2	100 1/2	100 1/2	—
100 1/2	100 1/2	15,000	Shubert 6s.	100 1/2	100 1/2	100 1/2	—
100 1/2	100 1/2	81,000	Warner Bros. 6s. 28 (Curb)	100 1/2	100 1/2	100 1/2	—

### ISSUES IN OTHER MARKETS

#### All Quoted for Monday

#### Over the Counter

#### New York

#### Quoted in Bid and Asked

Bid	Ask	Price	Volume
31 1/2	32 1/2	31 1/2	100
32 1/2	33 1/2	32 1/2	100
33 1/2	34 1/2	33 1/2	100
34 1/2	35 1/2	34 1/2	100
35 1/2	36 1/2	35 1/2	100
36 1/2	37 1/2	36 1/2	100
37 1/2	38 1/2	37 1/2	100
38 1/2	39 1/2	38 1/2	100
39 1/2	40 1/2	39 1/2	100
40 1/2	41 1/2	40 1/2	100
41 1/2	42 1/2	41 1/2	100
42 1/2	43 1/2	42 1/2	100
43 1/2	44 1/2	43 1/2	100
44 1/2	45 1/2	44 1/2	100
45 1/2	46 1/2	45 1/2	100
46 1/2	47 1/2	46 1/2	100
47 1/2	48 1/2	47 1/2	100
48 1/2	49 1/2	48 1/2	100
49 1/2	50 1/2	49 1/2	100
50 1/2	51 1/2	50 1/2	100
51 1/2	52 1/2	51 1/2	100
52 1/2	53 1/2	52 1/2	100
53 1/2	54 1/2	53 1/2	100
54 1/2	55 1/2	54 1/2	100
55 1/2	56 1/2	55 1/2	100
56 1/2	57 1/2	56 1/2	100
57 1/2	58 1/2	57 1/2	100
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64 1/2	65 1/2	64 1/2	100
65 1/2	66 1/2	65 1/2	100
66 1/2	67 1/2	66 1/2	100
67 1/2	68 1/2	67 1/2	100
68 1/2	69 1/2	68 1/2	100
69 1/2	70 1/2	69 1/2	100
70 1/2	71 1/2	70 1/2	100
71 1/2	72 1/2	71 1/2	100
72 1/2	73 1/2	72 1/2	100
73 1/2	74 1/2	73 1/2	100
74 1/2	75 1/2	74 1/2	100
75 1/2	76 1/2	75 1/2	100
76 1/2	77 1/2	76 1/2	100
77 1/2	78 1/2	77 1/2	100
78 1/2	79 1/2	78 1/2	100
79 1/2	80 1/2	79 1/2	100
80 1/2	81 1/2	80 1/2	100
81 1/2	82 1/2	81 1/2	100
82 1/2	83 1/2	82 1/2	100
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87 1/2	88 1/2	87 1/2	100
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96 1/2	97 1/2	96 1/2	100
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215 1/2	216 1/2	215 1/2	100
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222 1/2	223 1/2	222 1/2	100
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228 1/2	229 1/2	228 1/2	100
229 1/2	230 1/2	229 1/2	100
230 1/2	231 1/2	230 1/2	100
231 1/2	232 1/2	231 1/2	100
232 1/2	233 1/2	232 1/2	100
233 1/2	234 1/2	233 1/2	100
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244 1/2	245 1/2	244 1/2	100
245 1/2	246 1/2	245 1/2	100
246 1/2	247 1/2	246 1/2	100
247 1/2	248 1/2	247 1/2	100
248 1/2	249 1/2	248 1/2	100
249 1/2	250 1/2	249 1/2	100
250 1/2	251 1/2	250 1/2	100
251 1/2	252 1/2	251 1/2	100
252 1/2	253 1/2	252 1/2	100
253 1/2	254 1/2	253 1/2	100
254 1/2	255 1/2	254 1/2	100
255 1/2	256 1/2	255 1/2	100
256 1/2	257 1/2	256 1/2	100
257 1/2	258 1/2	257 1/2	100
258 1/2	259 1/2	258 1/2	100
259 1/2	260 1/2	259 1/2	100
260 1/2	261 1/2	260 1/2	100
261 1/2	262 1/2	261 1/2	100
262 1/2	263 1/2	262 1/2	100
263 1/2	264 1/2	263 1/2	100
264 1/2	265 1/2	264 1/2	100
265 1/2	266 1/2	265 1/2	100
266 1/2	267 1/2	266 1/2	100
267 1/2	268 1/2	267 1/2	100
268 1/2	269 1/2	268 1/2	100
269 1/2	270 1/2	269 1/2	100
270 1/2	271 1/2	270 1/2	100
271 1/2	272 1/2	271 1/2	100
272 1/2	273 1/2	272 1/2	100
273 1/2	274 1/2	273 1/2	100
274 1/2	275 1/2	274 1/2	100
275 1/2	276 1/2	275 1/2	100
276 1/2	277 1/2	276 1/2	100
277 1/2	278 1/2	277 1/2	100
278 1/2	279 1/2	278 1/2	100
279 1/2	280 1/2	279 1/2	100
280 1/2	281 1/2	280 1/2	100
281 1/2	282 1/2	281 1/2	100
282 1/2	283 1/2	282 1/2	100
283 1/2	284 1/2	283 1/2	100
284 1/2	285 1/2	284 1/2	100
285 1/2	286 1/2	285 1/2	100
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# 2 THEATRE-FILM MERGERS

## KEITH'S-STANLEY 1ST NAT'L-PATHE

**Stanley Company's Houses  
May be Held as Separate  
Organization for Awhile  
—First National and  
Pathe Headed by Jos. P.  
Kennedy—FBO Remaining  
Alone—Closing Ex-  
pected Any Time Now**

### NO GENERAL MERGER

Two extensive mergers may be closed at any time now. They are Keith's taking over the Stanley Company's theatre chain, and First National and Pathe-DeMille becoming one picture producer.

At present the plan appears to be for Keith's to operate the Stanley houses in a distinct unit, but eventually to merge it with the Keith Circuit.

Jos. P. Kennedy who again is engineering large picture deals, will become president of the merged picture producer. It is expected, displacing C. B. Hawley of First National, and with J. J. Murdock gladly relinquishing his office as president of Pathe.

With Stanley Company's stock holdings in F. N., and other stockholdings secured, Kennedy has control of 61 per cent of F. N. stock. It is claimed.

Banking interests in the two deals are the same behind Kennedy as with Kennedy's recent purchase of the E. F. Albee controlling stock in Keith's for \$4,500,000 and his adjusting retrenchment of Pathe.

Kennedy's own picture organization, FBO, will remain aloof of the combined First National-Pathe. It is believed that within an indefinite date the three picture concerns may be joined. It is said that whatever may be the merging outcome of the Kennedy picture producing companies, the theatre end will be held apart at all times.

#### Economy

Economy in operation appears to be the aim of merging F. N. with Pathe. That is a matter of production. Theatre operation does not allow for such drastic cuts in the overhead through a mutual operation.

While a rumor has said the Radio Corporation of America with its downtown affiliations and bankers are behind the Kennedy movements of late, there is nothing to substantiate such a belief. R. C. A. and General Electric are stockholders in FBO and appear to have unbounded confidence in Kennedy. Keith-Stanley and First National-DeMille-Pathe current deals are reported to have been worked out by Kennedy and Murdock. They were the principals in the purchase of the Albee stock. It was Murdock who induced Kennedy to supervise the reorganization of Pathe.

#### No Money Figures

Kennedy-Murdock are reported to have been concentrating so completely upon the consummation of the deals that up to yesterday many of the otherwise important preliminaries had not been discussed. One of these is the future title of the F. N.-Pathe consolidation, whether the single name of either or a hyphenated title for the continuance.

Another unknown matter of interest is the capital required to promote both deals, also what each merger and both generally represent in assets and appraised values. One report was that the Stanley property appraisal wanted by Keith's had not been finished.

Monday Clifford B. Hawley resigned as president of First National. It had been anticipated, regardless of the recent events, Hawley was reported an appointee of the Philadelphia former bankers for Stanley, E. B. Smith & Co. He is not a practical showman, and did not pose as such, but merely directed the executive business end of F. N. at a one year's contracted salary of \$65,000. From the account, the initial contract was recently renewed by F. N., even while re-

## Want Zieggy for Talkers

Walter Wanger is reported negotiating with Mo Ziegfeld on behalf of Paramount, with the object for Zieggy to abandon musical comedy to become a producer of talking pictures at the Long Island Studio.

Universal and Fox are said to be after Ziegfeld for the same purpose.

While a large guarantee has been offered for the producer's exclusive talker services, Zieggy is side stopping.

ports of Hawley's eventual departure were out.

Irving Rosshelm, President of Stanley Co., was appointed yesterday (Tues.) by the 1st Nat'l directors as temporary President of First National.

While Rosshelm will function as president of First National (and Stanley as well), Jos. P. Kennedy will be the producers' sole operating chief.

#### Extensive "Time"

In the combined Keith-Stanley chains will be plenty of "time" for vaude acts. Keith's operations around 150 theatres and books approximately 100 more, east and west. Stanley has around 270 theatres, but comparatively few play stage shows, perhaps not over 50. About 10 of those are in the de luxe theatre class. Many closings of the Stanley houses will likely follow the combine.

Kennedy is reported to have secured options on First National stock other than Stanley's at around \$75 per share. Stanley Company's own stock is now quoted at around \$35. It lately fell to around \$30. Present Stanley quotations are accepted as about the stock's actual value, with water out.

The same group of downtown New York bankers is reported behind Kennedy in these two deals as with the Albee stock buy. They include also the First National's bankers, Hayden, Stone and Company, and the recent new banking house for Stanley, Goldman, Sachs and Company in New York. The latter are also the bankers for Warner Brothers.

#### 3 Big Chains

The largest single First National minority stockholder is William Fox, holding 28 per cent, through his West Coast Theatres circuit subsidiary. Fox has been reported reported dickering with the Stanley Company, as an addition to the Fox theatre chain. With that acquisition would have followed Fox's control of F. N.

Total playing time for acts or attractions on the Keith-Stanley circuits will rival that of the affiliated-for-playing Pathe-DeMille houses. With the Keith-Stanley deal, the belief becomes stronger that the exhibition end of pictures is going into three or four large chains. At present these are Fox, Keith and Publix-Loew for the three big chains, or Publix and Loew's as separate chain units if looked upon that way for the four chains.

In the new line up of theatres much territory is added by the Stanley group for the pictures of the combine, First National-Pathe and FBO. In that respect the Stanley houses could almost double the playing time for films of the Keith circuit.

#### Kennedy and Overhead

It is less than two months since Kennedy became the head of the Keith circuit. He is known as a bear on the overhead. His representative in the Keith office, John Ford, has started on that important matter already with the Keith staff. While Kennedy was reorganizing Pathe, he cut Pathe's weekly overhead from \$110,000 to \$80,000, meanwhile increasing Pathe's sales \$70,000 monthly. Those two items alone are said to have sent Kennedy in so strongly with the banking interests they believe him capable of accomplishing almost anything in the show business lines.

Keith's is heavily laden with E. F. Albee favorites on the payroll. These already have started to depart, with some permitted to resign. Others who won't take the hint will take air sooner or later this summer, from beyond. The initial contract into First National there is represented in First

## FILM LIGHTS AT K. C.'S REPUB. CONVENTION

Kansas City, June 12.

The old town is waxing hot with political buzz and palaver and delegates and visitors to the Republican National Convention. In the crowd are people in stage and screen life.

The convention opens today with the usual prelims. Among the women delegates is Mrs. Maude Gish, mother of Lillian and Dorothy, delegate from Shawnee, Okla. She is for Hoover.

Another warm Hoover adherent is Louis B. Mayer, vice-president of M-G-M, delegate from the 10th California district. Joseph M. Sehenck, United Artists president, is an alternate from California; Graham McNamee, WEAF radio speller, will broadcast the convention for the National Broadcasting Co., while Major Andrew White will perform similarly for the Columbia Broadcasting Co.

## Retitling Foreign Beaut

Another foreign leading lady arrives in New York Friday en route to Hollywood. She is Eva von Praunzen, amateur beauty engaged by Irving Thalberg on his recent European trip. She is known for the time being as Mitzi Moreno, but may be retitled before release. "Mitzi" arrives on the "George Washington."

## Par's Sound News Reel

Paramount News expects to start its first sound subjects in two weeks with W. C. Park, former makeup editor, in charge of the movietone "mike." Geane LaRoche will supervise the mechanical end of the Par newswire in its new form.

Paramount is the first news service after Fox, to inaugurate the sound synchronization.

## Extra Promoted to Lead of "Salvage"

Los Angeles, June 12. Mary Philbin's next starring picture is "Salvage," to be directed by Wesley Ruggles.

Fred Goodwin, former extra, will be given his first big part by Universal, playing opposite Philbin. Others in the cast are Edmund Breeze, Otis Harlan and Francis McDonald.

## L. J. Selznick Producing?

Los Angeles, June 12. Lewis J. Selznick, former president of the Selznick Pictures Corporation and who recently figured in the promotion and financing of high class apartment houses in Los Angeles, returned to New York ostensibly to complete plans for his return to the picture business as a producer. It is understood he wants to get releases for a series of Mae Murray productions.

## Still Seeking Magnolia

Universal is still without a player for the Magnolia role of "Show Boat" as a talking picture, it's a talker.

This week Carl Laemmle mentioned he would welcome a suggestion for the part. While from the coast came a story that U out there thinks it has located the girl among the Mack Sennett forces.

National three picture producers, P. D. C.-De Mille was merged into Pathe some time ago. Pathe is about the oldest picture exchange for a producer over here, having represented the French Pathe firm for many years before itself becoming a film producer. P. D. C. was the continuation of the former Holliston picture concern.

First National has among its leading stockholders many picture chain operators known in former times as independents. The prime objective of the First National's formation years ago was to protect the independent picture theatre owner with product. The leading Indies of those days were the first First National franchise holders.

## As Ever—Plain Dumb

A Variety reporter on 1 rounds paused in the M-G-M publicity office to be

Sphygmometered. A young city assistant of Professor Marsden of Columbia applied the big word test. It's part of the experimental work in emotional psychology.

Doo-jigger is fastened to arm, sphygmometer reads scientific book and reactions are counted. The reporter's reaction to the scientific book was negligible.

## Many Shoestringers Out To Make Pictures

Los Angeles, June 12.

An unusually large number of companies are starting or planning to start picture-making, some of them scantily financed, according to the executive of a studio having space to rent.

Choosing his words with care and with full appreciation of the significance of his terminology, he declared he never had known so many fly-by-night companies seeking studio space.

He said he had received applications for rentals from one hour to four hours, but had explained the minimum rental was for one day.

## W. E. Says 'Sound Pictures'

Western Electric has decided on "sound pictures" as the phrase it will use to exploit the film talkers. W. E., through the Electrical Research Products, does not care for the "talker" appellation, since it is more music than dialog.

To eliminate as much confusion in the public and trade mind, with the various trade names such as Movietone, Vitaphone, Firnatone, etc., W. E. is going after the "sound pictures" billing as the happy medium.

## No 2-Reel Tries For Par in Talkers

Los Angeles, June 12. Paramount has abandoned its project to make experimental two-reel talkers. There is no need for such experiments they feel. The first Par talker will be "Burlesque," full length, to go into production not later than Sept. 1, from present intention.

## "Hag" Not Popular

Los Angeles, June 12. Masculine Hollywood has found a new name for identifying parties where none but women are allowed. They are referring to them as "hag" parties in contrast to their own "stag" parties.

Nothing could be more offensive to feminine vanity, and for this reason use of the term, will be confined to the masculine vernacular.

## "Red Skin," All Color

Los Angeles, June 12. Richard Dix will be an Indian again in "Red Skin."

Paramount has decided to make it entirely in Technicolor.

## FAY WRAY'S SURPRISE DIVE

Baltimore, June 12. Fay Wray, and not her double, fell into the Miles River over on Maryland's eastern shore last week. Miss Wray and Gary Cooper are over at Royal Oak, a hamlet that hasn't known so much excitement since a British frigate shelled the settlement in 1812.

Film mob is on location for "The First Kiss." Miss Wray missed her footing on a ladder while climbing from a skiff to the deck of a Maryland State Conservation Department ship.

Cooper plays one hero in a scene not in the script, and the other was Alfred Swindell, property man with the outfit. Troupe had been on the Maryland location four weeks with another yet to go.

## EQUITY PLANS NEW DRIVE DUE TO "SOUND"

**Coast Meetings and Re-  
cruiting Start July 1—  
Producers Watching**

With the entry of producers into the sound field, Dulzell, as well as the eastern Equity heads, think it is the psychological time to bring into their ranks at least 50 per cent of the part and star players in the picture colony. It is expected that by July 1 the real work of gathering members will begin.

Paul Dulzell, assistant to Frank H. Gillmore, executive secretary of the Actors' Equity Association, is in Hollywood, with the picture producers watching his every move. Dulzell is primarily here to line up the screen actors for his organization.

A series of recruiting meetings is to be held at the Beverly Wilshire hotel next month, with not more than 150 so-called possible members invited to each session. Dulzell will expound the principles of his organization with various members of Equity, prominent on both stage and screen, backing him up by additional vocal propaganda.

It will be pointed out that the camera men are unionists and that the stage mechanics will also be brought into the American Federation of Labor within another six months. It is understood that at the I. A. T. S. E. convention, due this month in Detroit, a fund will be set aside to organize the studio workers. The least that will be practical to get them into the ranks of organized labor before the New Year.

## Keith's Pays \$2,000 For Tom Mix Special

Boston, June 12. It costs Keith's \$2,000 for the Tom Mix special that left here yesterday, taking the FBO western star and his troupe, with "Tony," back to Hollywood.

The star and the horse each has a special private car on the train. A regular schedule of stops has been laid out by Hy Daab of the FBO press department in New York, with receptions all along the line for the rider and the pony he rides.

Before leaving Boston, Tom said: "I expect a lot of thrills in the rest I am going to have on my way back to my regular trade, picture making. I have had 10 fervid, fervent, fast flying weeks of the six or eight-a-day vaudeville. Perhaps in some towns I only played four or five—it's all a daze now."

"I've even lost track of the day or month and the only things I am certain about are that 'Tony' and myself leave today for the coast."

Los Angeles, June 12. Tom Mix is due at FBO studios June 16 from Boston with William LeBaron arriving the following day from New York.

Robert North Bradbury will direct Mix's first picture for FBO.

## Sam Sax Gets Barrymore

Los Angeles, June 12. Sam Sax has secured Lionel Barrymore for his production of "The River Warden."

—M-G-M—has acceded to Sax's request for the loan of Barrymore for Gorkin's big picture.

Joseph Hanouchy, director, will start the film this week.

Among others in the cast are Jacqueline Logan and Charles Delaney.



# THE TALKERS IN CLOSE-UP

By Edmund Goulding

(Mr. Goulding as a noted director of pictures was chosen by Paramount to make the test of "Burlesque" stage play. Paramount intends to produce that play as a talking picture.

For several weeks, Mr. Goulding, bearing his own expense, has divorced himself from all picture work, to make an intensive study of the sight and sound development.

In his article here, Mr. Goulding goes deeply, at this stage, into the talking picture. He maintains the production cost of talkers will be under that of the present black and white, explaining why; also that the experimental period for the talkers will be in the line of short subjects, before full lengths are attempted.

Mr. Goulding's range of show and literary work includes the speaking stage as well as the screen on both sides of the ocean, while he has written scenarios and authored plays, besides the novel, "Fury." His latest directed picture is the recent M-G-M production of "Love," with Gilbert and Garbo. It had a run of 14 weeks at the Embassy, New York, at \$2 top.

Among Mr. Goulding's film stories are "Tola'le David" (Barthelme), "Peacock Alley" and "Fascination" for Mae Murray. His play in collaboration with Edgar Selwyn was "Dancing Mothers," a Broadway success.)

By lack of sound, motion pictures have lost more than their producers or spectators have been conscious of. Silence implies the loss of 50 per cent of the observer's logical emotional reaction.

Among other things which silence must have eliminated has been the sense of fear. If that is roused while the other faculties are assuring safety, it is one of the most fascinating of all psychological experiences.

No producer or director of a motion picture ever has truly thrilled an audience with actual fear by showing them the silent drama. The eye is not afraid. Fear comes through the ear or sense of pain.

The picture has suffered for the lack of sound exactly as the radio now suffers from the lack of sight.

With the sound and sight picture it is about to happen. With all the various perception powers of auditors engaged in the listening, the completeness the situation will be startlingly changed.

Complete conveyance of complete ideas will be more than a mere novelty. It will bring about a change in human life. It will be an upward step in racial development, which is dependent, absolutely, on the arts of communication.

And with the speaking motion picture now at hand, with its capacities for producing reactions on the human mind far more vividly than those of the old, silent pictures, the industry has a new necessity for thought along these lines. It can forestall restrictions by wise procedure now or by intelligent methods, it can bring new and almost endless troubles on itself.

The sound picture is a possession almost of the ultimate.

Now, the whole will be presented, for the story, being seen and heard, will be fully sensed for the first time in human history. This theatre of the future will completely picture human life. The world and all its human mind and soul reactions, every detail of its drama—its tenacity, throbs, holiest emotions and worst iniquities will be, not merely thinly imitated, but will be reproduced in actuality, including sound! What an inconceivable vaudeville is now being born! No audience in any theatre on earth ever has had the great train tragedy presented to it in the full force of its true terror; ever has had complete conception of it and a full emotional reaction. Now, with the machinery at hand for such full presentation, we must be cautious even while we are bold and enterprising. Neurologists and psychiatrists can tell you more of this than I can.

They probably will!

I have heard a salesman say:

"This film will knock them out of

their seats!" No silent film ever has actually done that.

But tomorrow, he may be right! My months of actual experimentation and observation have been full of illumination for a man who has been, in turn, scenario writer, playwright of the spoken drama and director of the motion picture, etc. I do not believe that the talking pictures now to be seen in New York City, with the exception of the news reels, give much of my indications of the talking picture's possibilities. I scarcely think they indicate, at all, what it will be.

Actually, they are but silent motion pictures accompanied by synchronized, but wholly mechanical and artificial sounding voices or instrumental music. Their novelty may be called the only element which invites attention to them. They are scarcely even samples of that which is to come. They are old-style movies with a little sound superimposed upon them.

## Clever Craftsmen

The clever craftsmen in sound pictures will set a camera at a sufficient distance from a scene so that it will record the conversation which may be in progress as diffused, not emphasized—virtually showing pantomime accompanied by indefinite sound.

The camera will move forward and back, according to its mood. It will move in a spirit of inquiry. Only when it wants to hear what is said will it move up for its sound close-up. The drama will proceed accompanied by all the vague subconscious sounds of life from the song of the bird to the wash of the waves and the sigh of the wind. Nature's obligation to her own drama.

The roaring mob in the street will be heard and not "cut to." The distant choir in the church will chant the entrance of the star. Pantomime will be carried to its ultimate, as it is now (or should be) in the silent picture, and only when dialog is indispensable to story progress will it be heard. This will not complicate, it will simplify. Short sentences will characterize the new dialog.

The new director will be more De Maupassant than Dickens—terse, tense, succinct.

The eye hates to be teased. The ear revels in it. Sight and sound must be in line. The soul of Beethoven moving with those of Shakespeare and Rembrandt supplying the complete drama.

## Sound Cheaper

Sound negative will soon be made cheaper than silent negative, because there is at once eliminated one of the great elements of waste in picture manufacture. Overhead lost through delay in decision and lack of pre-visualization.

The producer will select a story. The sound picture scenarist will adapt it. When the director is assigned he will engage a cast and rehearsals will begin. At the end of a week or more the producer, accompanied by his engineers and studio technicians, will witness a rehearsal in a specially designed small theatre. He will hear the dialog, watch the action in much the same way as a stage producer now watches his final rehearsals. He will see his picture before it gets to the plant. He will criticize, change, and express himself generally, to return again to another rehearsal when his directions had been carried out.

Meantime, the engineers and technicians of the studio will work from a prompt copy of the script made during rehearsals by the scenario writer from the director's mechanical design and prepare sets with metronomes set in positions indicated.

Thus, even the producer, satisfied with his dress rehearsal, sends his director and company to his plant to manufacture a commodity known as a sound motion picture, he can be reasonably certain that nothing but a technical accident can delay the expensive schedule of actual making.

## Duplicating

For a long time yet they will make a silent picture of a subject at the same time that they are making sound pictures. A great many of the silent scenes will be shot on the sound sets. The added

scenes necessary will be shot probably after the sound picture has been completed. The same director will probably do the two jobs.

Most of the best men associated with picture making have developed a subconscious technique and are not bothered about anything much outside the story problems, so that when the story problems are solved as they would be in these cases, the silent picture will not present many difficulties. It will be purely a matter of organization.

Thus the sound picture will be made to schedule and should alterations and additions be found necessary after its completion they will be attended to, again after proper rehearsals which the producer will decide if justifying the cost involved.

For the present, however, the producer of sound pictures will operate principally on short stuff, comedies and dramas in small equipped studios in New York. As his confidence grows and he absorbs a more definite knowledge of technique and engineering while engineers and technicians get more knowledge of pictures and while the personnel of the speaking theatre become more expert in motion picture and vice versa, the larger talking picture will emerge.

## Changing Gear

The problem before the industry, taxed, as it is, to the limit, and with great efforts confronting it in connection with its present obligations to manufacture silent pictures already arranged for, with every good man in demand and assigned, and with other activities rather firmly set in old and well established molds, will be how to, slowly and with safety, efficiently yet economically, change the gear of its huge machine, readjust its personnel, find new intelligences and make whatever changes may be necessary without untoward cost or dislocation.

The new intelligence, whether drawn from the present personnel or brought in from elsewhere, must be of the best. Men of past achievements must work almost as students at the new task, but because of their past achievements, these students probably will want high prices during the period of their education, which, coupled with their loss from the productive work of making silent pictures, will be something which the producer must cope with.

There is a real cause for worry here. His personnel is an expensive one. His expensive student may not be effective in the new medium and so his loss of time from the old one may prove to have been wholly ineffective; endeavors to make good in the new field may even harm his usefulness in the old. But there is this about it. This process may bring to an end a lot of high priced accidents.

For his acting talent the producer of sound pictures will be able to draw from the speaking theatre and vaudeville. His demand will be enormous. It will be like taking an extensive blood transfusion from one very old gentleman.

## Voices

In acting talent, the new actor will bring with him to the screen a new kind of voice. The fallacy of voice training will soon be discovered. The pompous, grandiloquent actor will be a nuisance. Grand sayings in sound pictures will be as utterly ridiculous as they usually are in actual fact.

The soft, insinuating voice of an Elsie Janis, the attractive utterance of a whispering Smith, the characteristic gruff shout of a policeman, voices which can imply so much more than their words say, will be sought for treasures. Voices will be effective more because of their color and inflection than because of any mere sound quality. Only when talking motion picture projection has been developed to a perfection not as yet attained will the quality and tone of the voice, its graded richnesses and tonal picture-qualities be of interest to the public.

The voice in a close-up can sing a soft lullaby to her baby and whisper—"Good night, my darling," in such a way that the camera might be listening in through the key-hole—she will be the new star. Vocal tricks, screams, sob,

snores, laughter, will be among the valuable tools for story telling.

First will come the one-act play and the short story made by the small units of the principal companies. They will not be longer than two-reelers and plenty of material will be found ready. To these small producing units will be sent from time to time, in interchange, from the silent production companies, directors, cameramen and actors, each new group profiting by the discoveries of its predecessors on the job in the producing studios, which for a long time to come will be virtually experimental laboratories.

## Theories

There will be many theories, and discussion of them will wax fast, furious and fierce. Nobody will be wholly right, few will be wholly wrong, between the lot of them great things will be created.

The technique of the new form of scenario writing will develop quickly because the art of the writer of the spoken-play already is developed as is that of the silent photoplay. The welding of the two should not be difficult, and intriguing possibilities exist in the idea. The sound picture dramatist will struggle to develop the high art of expressing a maximum amount of drama with a minimum of words.

Retrospects in pictures already are developed as is that of the old-fashioned. To dissolve back from a present time scene to one of a past time, necessary for an explanation, has been held to be an inept thing in the modern silent picture. But we must remember that 75 per cent of all human conversation deals with retrospect. Thus, admitting the ineffectiveness of silent drama retrospect, we find the films of the old order suffering another severe handicap to be added to that one already mentioned due to their inability to produce upon the minds of their spectators the impression of fear. With these two elements missing from their drama they are handicapped indeed.

And here, again, the speaking picture promises to show advantages. Consider character in a witness box being asked to describe what happened on the night that he dined with Mr. and Mrs. Greene, which was the night that Mr. Greene murdered his wife.

In the new sound picture we dissolve from the witness box, as the witness commences his narration, to the home of Mr. and Mrs. Greene before the crime, and there show the scene which the witness in the box has begun to describe before the dissolve into the home of the Greens, where we watch events unfold as the witness' voice drones on, descriptively—mechanical, calm, telling of the same events which we are witnessing.

## Action and Voice

There is the witness being shown in by the butler, there he is as he stands listening tensely, his attention caught by sounds of quarrelling while waiting for his host to receive him; there he is, later, as he notices the diamond dog collar of Mrs. Greene, which consequently was found to have been covering a bruise caused by Mr. Greene's earlier attempt to strangle her.

Throughout this action the voice, as of the witness in the chair, continues. It will be as if both the witness box and the actual crime in course of perpetration, were simultaneously visible. Here is the perfect retrospect.

Picture-making, in the new era which is dawning, will be a sounder, simpler thing than ever it has been before. The two-reel business and almost the feature business will start all over again.

The present strain for material, though new material always will be in demand, will be alleviated or brought to an end. Scarcely anything has been made in silent pictures that cannot successfully be remade in sound pictures, not merely because we shall be adding sound, but because the old tales will have a new dramatic value; they will be different.

The high spot of the speaking picture will not be the high spot of the silent picture. With the introduction of the use of sound in pictures will come a change not due so much to the mere addition of sound but to a new dramatic form which

## ALEX CARR'S 3D WIFE GROWS TIRED OF HIM

Starts Divorce Suit in Chicago—Alex Can't Leave City Until Trial

Chicago, June 12.

The third husband of his third wife, Alexander Carr still remains barred from the happy state of matrimony. His trey bride, Mrs. Helen Cressman Carr, has filed suit here for divorce through Attorney Ben Ehrlich.

A New York court previously granted Mrs. Carr \$100 a month on a separate maintenance suit for herself and daughter, Beverly, two years old. But she claims Alex has refused to fork over the centenary every month, even so far as declaring no court will ever make him pay it.

Alex is also accused of letting his wife and daughter battle with poverty while he dines in state, lives in expensive hotels and amuses himself with various gals. Mrs. Carr says hubby is capable of earning \$1,000 weekly, but isn't taking advantage of his capabilities.

Carr was divorced in 1919 by Mrs. Harry Carr, and in 1922 by Mrs. Helen Cunningham Carr. His third wife was formerly married to Dr. Martin Blank and Paul H. Guger. Judge Thomas J. Lynch has granted Ehrlich's application to restrain Carr from leaving the court's jurisdiction until the trial.

Catharine Wada of "Manhattan Mary," is reported through the marriage racket after one short try. She married Mann Wada on Nov. 2, 1925, and claims she was deserted Dec. 15 of the same year. Catharine adds that Mann would roll home and beat her up with reckless abandon. Attorney Phil R. Davis is representing her.

## Gaudemith Cruel

Henry Gaudemith of the Gaudemith Bros., vaude act, is charged with repeated cruelty in a suit for divorce filed here by Florence Gaudemith through Attorney Leslie H. Whip. There are two children, seven and five. The couple were married in November, 1920, and separated in May of this year.

Although Judge Thomas J. Lynch was just considering granting a divorce to Miriam Hopkins, of musical comedy, from Francis Brandon Peters, of legit, news reached here that Miss Hopkins was already mooning with Austin Parker, writer. It was further reported that she had sailed for France on board a boat also transporting Parker.

Her attorney, Milton Smith, was surprised at his client's unusual action. He had intended to attempt to get the divorce decree signed. Miss Hopkins is facing annulment of her marriage to Parker because of the boner.

Alice Verdeli, prima donna, has instructed Phil Davis to file suit for divorce against Frank Verdeli on charge of desertion. She alleges Frank became exceptionally peeved when she sang around the house, especially when using a girl accompanist, and blew out as a final protest against melody. Marriage in Oct., 1925, and separation in Jan., 1926.

## SOUND-PROOFING COSMO

W. R. Hearst intends to sound proof a talking studio at his New York Cosmopolitan studio at 2nd avenue and 127th street.

Hearst will not, from the report, equip a talking stage at the studio.

## Vacationing on Star's Yacht

Los Angeles, June 12.

A. L. Rockett, Coast production manager for First National, has left the studio for a week's fishing cruise on Dick Barthelme's yacht.

the use of sound will both permit and insure.

The infant industry has taken the ribbons from her hair. She has put away some of her bright toys—she is growing up. She may have a child, one day, and the child's name may be Television, but that's another story.



# L. A. Squawks Legits are Hurting; First Time for This Alibi in 5 Years

Arbuckle Gets State \$23,000—"Kill" Jumps Egyptian, \$7,800—Warners', \$22,500

Los Angeles, June 12. (Drawing Pop. 1,450,000)  
Weather: Fair and Warm

Picture house operators now claim that the legit houses are cutting in. Not in the past four or five years have they called this alibi. And they're on the level with it. They say that with two surefire musical hits and four or five meritorious dramas on the boards, the buyers are keeping away from the picture palaces.

With film trade shot to pieces here Loew's State got top honors, probably on the personal appearance of Roscoe "Fatty" Arbuckle. Arbuckle, well liked here, brought in \$6,000 or better than the house would have gotten without him for "Shepherd of Kingdom Come." Total was \$23,000.

Warner Brothers has Hollywood trade tied in a knot with talkers. "Lion and the Mouse" is still the talk of town and trade for second full week was capacity and turn-away at nights.

Grauman's Chinese is having a struggle to get them for "Trail of '88." Conventions and parties are the only thing bolstering to a fairly respectable show. "Capitol Circle" on its final 10 days of "Street Angel," averaged around \$1,000 daily. "Fossil" opened Friday night at the regular \$5 fan.

Metropolitan didn't have much luck with "His Tiger Lady" at \$16,000, and second week of "Gaucho," its final at United Artists, was only fair.

"Dressed to Kill" proved a great bet at the Egyptian, which has had tough struggle lately due to Warners' new house. Third and final week of "Streets of Sin," at the Million Dollar, showed just a bit better than a \$700 daily average. "The Secret Hour" at the Boulevard, remained a secret.

Second and final week of "Raider Emden" at the Criterion, was reasonably good on the new and 40 per cent policy. House lost plenty on the run nevertheless.

**Estimates for Last Week**  
Grauman's Chinese (U. A.) (1,331; 50-150) (5th week). Bolstered by exploitation, approached \$15,000; no profit.  
Carthay Circle (Miller-W. C.)—"Street Angel" and Movietone (Fox) (1,500; 50-150). On final 10 days, around \$10,000.

Loew's State (W. C. Loew)—"Little Shepherd of Kingdom Come" (F. N.) (2,240; 25-59). Fatty Arbuckle life saver for house; Barthelmess drawing power absent; better than \$23,000.

Metropolitan (W. C. Pub.)—"His Tiger Lady" (Par) (3,595; 25-75). Public stage show and screen feature; \$16,000; very low.  
Million Dollar (Pub.-W. C.)—"Street of Sin" (Par) (2,200; 25-59). For third and final week low at \$5,150.

United Artists (U. A.)—"The Gaucho" (U. A.) (2,100; 25-110). Second and final week nice, \$11,800.  
Warner Brothers—"Lion and Mouse" and Vito (W. B.) (2,756; 25-75). Talker wowed them with other Vito subjects; Cabellous stage show; second full week great; \$22,500.  
Boulevard (W. C.)—"The Secret Hour" (Par) (2,164; 25-50). House trade pretty well shot; picture meant nothing; \$4,500.

Criterion (Sec. 1)—"Raider Emden" (Col) (1,600; 50-150). Second week with Movietone news added; around \$3,200.  
Egyptian (U. A. W. C.)—"Dressed to Kill" (Fox) (1,800; 25-75). On Hollywood first run did great; little aid from F. & M. stage show; around \$7,800.

## In Rain, St. Louis Last Week Beat Week Before

St. Louis, June 12. (Drawing Population, 1,000,000)

Weather: Rain and Cold  
Rain, tons of it, led to a rough first four days and nights of the theatrical week. It naturally put a damper on business, but attendance the last three afternoons and evenings helped.

**Estimates for Last Week**  
Missouri (Skouras) (3,800; 35-65). "The Hawk's Nest" (F. N.). Called just mediocre; Frank Fay, seems all right with legit theatres; \$23,400. House did \$28,800 previous week.  
Loew's State (3,300; 25-35-65)

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## A Perfect Out

Milwaukee, June 12. Leo Schmitt, who has done odd jobs in local movies, is a much puzzled gent. A subpoena server handed him a summons to appear in court where he was informed of suit by a hospital for \$74 for his wife when she gave birth to a son in June, 1927. Leo blinked and appealed to the court thus:

"But Judge, my wife and I haven't lived together for 12 years."

"Case dismissed," bellowed the Judge. Mrs. Schmitt was not in court.

## Capitol's Summer Is On; Bow \$11,500, Columbia

Washington, June 12. (Estimated White Pop., 450,000)

Weather: Fair and Cool

Congress is gone; Government clerks are getting their Saturday half holidays; summer is gradually asserting itself and things are not so good in the picture houses. An annual occurrence which is felt for a few weeks and then a gradual readjustment to steady, but lowered, business all around.

It was anticipated that the Dane-Arthur "Circus Rookies" would mean business at the Palace after their preceding "Baby Mine." However, a drop was recorded, while across the street at the Earle, where business has been anything but satisfactory, night takings held the house close to the high mark of the previous week. This was with "The Hawk's Nest" and a stage show minus Jack Pepper, m. c. out through 11,000.

Syd Chaplin's "Fortune Hunter" meant little at the A. E. C. Gilbert in "The Truxton King" at the Rialto may have gotten a few extra dollars which could be discounted due to cut in admission scale.

Fox again took top money value with "Love Hungry," but here, too, business went down. Clara Bow in "Red Hair" got some money at the Columbia. This is the first time this star has played Loew's percentage house. Gross was satisfactory though not up to others.

**Estimates for Last Week**  
Columbia (Loew) "Red Hair" (Par) (1,232; 35-50). Good week in view of gross of \$11,500.  
Earle (Stanley-Crandall) "Hawk's Nest" (FN) and stage show (2,244; 35-50). Took spurt previous week and held up with this one; just above \$11,000.  
Fox (Fox) "Love Hungry" (Fox) and stage show (3,434; 35-50-75). Picture rather liked with stage show helped though record recorded, held to around \$20,000.

Met (Stanley-Crandall) "Fortune Hunter" (W. B.) (1,518; 35-50). Added to problems of house, clinging to around \$5,500.  
Palace (Loew) "Circus Rookies" (M-G) and Loew-Public unit (2,365; 35-50). Much more expected than realized; final count much below usual takings; maybe \$15,000.

Rialto (U.) "Truxton King" (Fox) (1,978; 25-35). This 1923 film may have gotten something extra, but the loss of door held matters around \$30,000.

## English Buyer Here

Reginald Rubenson, English film buyer, is in New York on his semi-final trip to buy independent product for the English market. He is stopping at the Friar's Club.

"Across to Singapore" (M-G). Did \$21,200.  
"Ambassador" (Skouras) (3,000; 35-65). "Little Shepherd of Kingdom Come" (F. N.). Ed Lowry offered one of the least entertaining stage shows seen in many a day here; \$22,400. Beat Jannings' "Street of Sin" week before \$30,200.  
Grand Central (Skouras) (1,700; 50-75). "Glorious Betsy" and Vito (W. B.). In fourth and final week of a successful run; \$7,000.  
St. Louis (4,280; 35-65). "Walking Back" (Pathé). Another story of flaming youth; (Skouras). "What Price Ignorance." Sex film had good second week;

## "DRAG NET" GAVE 5TH AVE., SEATTLE, \$16,500

Stage Show Saved Seattle's Gross—Orpheum's \$7,400 Very Bad

Seattle, June 12. (Drawing Population, 450,000)

Jack Mansfield, assistant to Harold B. Franklin; Dave Bershon, western sales director for United Artists; Richard Spier, Portland manager for West Coast, and W. P. Lollier, head of the W. C. accounting department, have been in town conferring with Herschel Stuart as to the local theatre situation. West Coast, through Mansfield and Lollier, is understood to have made a careful survey of local houses.

Universal's Columbia is going along weekly, taking it on the chin for plenty. Laemmle is reported to be willing to let the house go, or turn it into a 15-cent grind. U has a lease on the house which has three years to run. Fantages, Orpheum and Seattle are three other houses which of late have found the going rough.

Last week the Fifth Avenue was getting just about all the big town with "Drag Net" and The Ingenues, girl band.

Seattle offered "Ladies Night," but the draw was David Rubinfeld, violinist. Public "Gems" (unit) was okay. United Artists, in its final week, had "The Mad Hour" and improved slightly. House is scheduled to close next week reopening in a few weeks with a cheaper policy. Orpheum is playing to empty houses. Blue Mouse had a consistent week with "Circus Rookies" plus Vitaphone and Movietone shorts.

**Estimates for Last Week**  
Fifth Avenue (West Coast) 2,400; 25-50—"The Drag Net" (Par). Picture and Ingenues brought big week; house picking up in biz; Movietone and Hermie King, m. c. in next week; did \$16,500.

Seattle (W. C. Pub.) (3,000; 25-50)—"Ladies Night" (F. N.). Film entertaining; David Rubinfeld, violinist, big draw in Public "Gems"; house will soon wire for talkers; \$12,500.

United Artists (W. C. U. A.) (1,600; 25-50)—"Mad Hour" (F. N.). Picked up in final week; picture and Ingenues brought big week; house picking up in biz; Movietone and Hermie King, m. c. in next week; did \$16,500.

Blue Mouse (Hamrick) (900; 25-50)—"Across the Atlantic" (W. B.). Monte Blue always popular here; Vitaphone and Movietone very good; \$5,200.

Columbia (U.) (900; 25-50)—"Hot Heels" (U). House seems to be falling by the wayside; only matter of time until house closes or drastic policy change is made; \$2,500.

Pantages (Pan) (1,600; 25-50)—"The Escape" (Fox). Picture, together with vaude program, pleased but crowds scarce; Pan seriously considering moving from present location; is away from main stem; \$6,000.

Orpheum (Orph) (3,000; 25-50)—"Walking Back" (Pathé). Shows no signs of betterment under present management; local fans passing house up in 40 cents.  
President (Henry Duffy Players)—"The Best People." Play okay, although business trembled; \$4,500.

## BUFFALO, \$32,500

Lafayette Benefits from Darkened Loew's, \$11,000

Buffalo, June 12. (Drawing Population, 590,000)

Weather: Wet and Cold  
These men were watching each other manfully and checking business in all quarters in an effort to ascertain the effect of the closing of Loew's State. Much talk regarding overcapacity and of dropping the 3,400 capacity out of the way a considerable uplift was anticipated. Net result of the checking appears to be that the Loew's and the other house that profited, this probably being due to the proximity of house to Loew's.

Outside of this receipts were normal.  
**Estimates for Last Week**  
Buffalo (Public) (3,600; 30-40-65). Hold Em, Yale (Pathé) and Paul Whittman (Pathe) did \$21,000; held up throughout week; \$32,500.

Lipp (Public) (2,400; 50). "Fifty-Fifty" (Gib) and vaude. Just another show with the accent on the vaude; spurted slightly but gross only about normal; between \$12,000 and \$13,000.

Great Lakes (Fox) (3,400; 35-50). "Skyscraper" (Pathé) and vaude. Little change; around \$9,000.

Lafayette (Ind) (3,400; 35-50). "Flying Romeo" (Pathe) and vaude. Some fluctuation to about \$3,000 over what might have been expected with average competition; with Loew's dark, business went to about \$11,000.

## Min. Still Crying; \$8,000 for State; 7th St., \$3,300

Minneapolis, June 12. (Drawing Population, 450,000)

Weather: Favorable

Excluding the new Minnesota, business continues terrible. Despite cool weather, local showhouses had one of the worst Mays in history, and June, thus far, has not given any indication of improvement.

Various causes are ascribed for the depression. It is pointed out that Minnesota has come into the fold here with 4,100 seats and has created a few new theatregoers. The fair business it has been getting is created by draining trade from competing houses. Relatively few people here can afford to take in more than one show a week. Generally bad business conditions all along the line, due to the low state of agriculture and local industry. Then there is the auto craze which has hit this burg perhaps harder than any other. In the number of cars per capita Minneapolis is in the front rank.

**Estimates for Last Week**  
Minnesota (F. & R. Publix) (4,100; 65). "The Yellow Lily" (F. N.) and "Take-a-Chance" (Public Unit) with Alex Hyde, new m. c. Some conflict of opinion on picture's quality; Billie Dove and Clive Brook popular here; Hyde and stage show also brought in a number; despite lambasting of picture by critics, around \$24,000, fair.

State (F. & R.) (2,500; 60). "A Certain Young Man" (M-G). Vito and stage show. Reviewers roasted picture, but apparently satisfied customers; rest of show very good; Navarro no particular magnet here; not much over \$8,000, bad.

Henriette-Orpheum (Orpheum) (2,890; 50). "Freckles" (FBO), and vaude. "Way above previous week" and stage show. Reviewers roasted picture, but apparently satisfied customers; rest of show very good; Navarro no particular magnet here; not much over \$8,000, bad.

Pantages (1,500; 25-50). "The Wizard of Oz" (Pathe) and vaude. Picture and show okay for money, but possessed no box office power; trade off with others; about \$4,200.

Lyric (F. & R. Pub.) (1,300; 35). "The Hawk's Nest" (F. N.). Good enough picture, but Milton Sills and Doris Kenyon not strong draw locally; picture and stage units or orchestra; around \$1,100, bad.

Grand (F. & R.) (1,200; 25). "The Showdown" (Par). Second loop run about \$700, satisfactory.

Seventh (Orpheum) (1,400; 40). "Under the Black Eagle" and vaude. Good enough for prices but didn't pull; around \$3,300, starvation.

## "CROWD," \$21,000, K. C.; CONVENTION HELPING

Kansas City, June 12. (Drawing Pop. 700,000)

Weather: Rain and Clear

Kansas City saw its first tabloid newspaper, which the publicity department of Loew's issued the "Convention News" with lots of space for the current attractions at the picture houses. Four days of rain early in the week did the amusement seekers to shelter and the theatres gained the benefit.

The Midland, following its announced policy of changing musical directors every few months, has sent Joseph Klein to New York and transferred Julius Leib from the New York office.

**Estimates for Last Week**  
Loew's Midland—"The Crowd" (M-G) (4,000; 25-35-50). Critics unanimous in praise and 80 per cent of customers with them; stage show; "Gallop On," proved good entertainment; \$21,000.

Mainstreet—"The Hawk's Nest" (F. N.) (3,200; 25-50). Mainstreeters like Milton Sills; stage show featured return of Louisville Loons after a week's absence; Sunday opening next to a record of \$19,000.

Pantages—"The News Parade" (Fox) (2,200; 25-50). Arthur Hockwald's Georgia Minstrels featured over the picture; \$5,500.

Newman (Loew)—"A Certain Young Man" (M-G). "Detectives" (M-G), second half (1,980; 25-35). Navarro picture well liked and business gratifying; of so much can be said for the Dane-Arthur hokum; week's gross, \$3,700.

Liberty—"After the Storm" and "Clancy's Koster Wagon" (3,000; 25-35). Business a shade better than for several weeks; doesn't seem there is anything that will revive this house; \$1,200.

## JOS. SCHILDKRAUT WITH U

Los Angeles, June 12. Joseph Schildkraut has been placed under a five-year contract by Universal. His first role will be that of Ravenal in "Show Boat."

## 5 MONTREAL HOUSES GATHER IN \$60,000

Visitors and Dark Theatres Help—Norma Shearer, \$13,500—Capitol, \$15,000

Montreal, June 12. (Drawing Population, 600,000)

Weather: Fair

Closing down for five weeks of the Impresario (vaudeville) and for two months of the Gayety (burlesque) has resulted in big gains for the two first run picture houses and a jump of \$3,500 in the only remaining vaudeville house. The army of transients commencing to flow in from the United States also is a factor. Five picture houses, as against six the previous week, showed a total advance of \$10,000, the about the \$60,000 of the previous week. Princess will be dark until August and this will also help. "Bringing up Father" at Loew's, was not responsible for the close to 30 per cent jump to \$16,500. Vaude packed the house and several nights the S. R. O. was out. Lots of regular vaude supporters from the Imperial came over.

Princess fared little better with its holdover, "King of Kings," for maybe another \$10,000. "Cohens and Kellys in Paris" helped the Capitol do \$15,000, with vaude turns cleverly applied to the fact of the local universities holding their convocations about this time.

Montreal's favorite daughter, Norma Shearer, did some good for the Palace in "The Actress." Boosted \$1,500 over previous week to \$13,500. This is better than the Palace has done for some weeks. At this rate, rumors that the house will close for a couple of months seem premature. The Standard Theatre, last of the United Amusement chain, had a rather better week of it at \$4,500.

C. E. Cook's third week of his 15-weeks of musical stock at His Majesty's led to the big grosses of the first two weeks. Now looks like a fixed total never much below \$9,000 at \$150 top.

**Capitol's Last Week**  
Capitol (F. P.) (2,700; 40-60). "Cohens and Kellys in Paris" (U.). Equalled high mark of previous week; light vaude turns helped too, there being only one vaude house left in town; technicolor picture and good local newsreel also attracted; good at \$15,000.

Palace (F. P.) (2,700; 40-60). "The Actress" (M-G). Norma Shearer, native of Montreal, very popular; jumped to \$13,500; accounted for 10 per cent, by shutting of other firstruns.

Loew's (F. P.) (3,200; 45-75). "Bringing up Father" (M-G). Vaude and shadowed film; very good at \$16,500.

Strand (U. A.) (800; 30-40). "Circus Rookies" (M-G). "Chinese Bungalow" (British). "Fossil" (Loew). (Col.). Better than average; \$4,500.

## Ptd. Shot Last Week; "Singapore," \$12,500

Portland, Ore., June 12.

The Broadway went into slump last week down to \$3,500, and a definite report is that Orpheum will open next week with the new show coming season. The Duffy Players' lease on the Hellig runs to Sept. 1. West Coast continues to do big Thursday night business with dancers held in the mezzanine lobby at the Broadway after the last stage show. These dancers last from 10:30 to midnight with no extra admission charge. The Broadway has installed Movietone news.

**Estimates for Last Week**  
Portland (Public-W. C.) (3,500; 35-60). "Across to Singapore" (M-G). Registered fairly well Lampkin and stage orchestra; Public stage show, "Mildred's Fan," somewhat monotonous due to usual style; \$10,500.

Broadway (W. C.) (2,000; 35-60). "Shepherd of Kingdom Come" (FN). Fanchon and Marco's "Japa-Knees"; \$9,500, low.

Pantages (Pan) (2,000; 35-50). "News Parade" (Fox) and vaude. \$12,000, stage show doing the big gross.

Portland (Tebbetts) (2,700; 25-35). "Rush Hour." Fast and entertaining film feature; on the stage, Oriental ballet, "Ship Ahoy," independently produced with John Charles Thomas; \$8,000.

Columbia (U.) (1,200; 35-50). "We Americans" (U). Second week not so good at \$5,000.  
"Mad Hour" (F. N.). (1,200; 35-50). "Mad Hour" (FN). Held for second week; R. C. Bruce's "Frozen Thrills" fine short. Feature changed mid-week to "Baby Mine." Only \$4,000 on week.  
Hellig—Henry Duffy Players (2,000; 25-125). Leo Carrillo in "Lombardi, Ltd." Proved big hit; opened poorly but picked up; \$6,500.

# Strand, with Talker, \$36,800 Last Week, Best in Months and in Light Period

Roxy Slid to \$86,000 with Foreign Made—Capitol Off to \$51,600 on H. O. Wk.—Par's \$76,100

Street pock-marked last week with the \$2 film contingent displaying well-worn spots. Some of the huge grinds weren't in any too good shape either. The Roxy eased off to \$86,000 with First National's German importation, and "Laugh, Clown, Laugh" in the Strand skidded to \$51,600 on its holdover week.

Strand, having gone talker June 2 with "Tenderloin," saw \$36,800 come in after not having been with in the hands of its talker in months. Figure held the picture over, though the decision was not reached until late in the week. May's four Friday counts show the Strand to have averaged \$23,000 weekly in black and whites for that month. Hence, the welcome accorded the Warner talker.

A switch in booking keeps "Ramona" at the Rivoli another week, until June 22, with "The Drag Net" side-tracked to the Rialto this Saturday where the picture was to have succeeded "Street of Sin." An approximate \$10,000 drop for the Del Rio film in its fifth week means the six weeks will \$12,700 on its forcing following last week's \$24,900 at the Rivoli. Jannings hasn't been any too hot at the Rialto, a \$22,700 second week indicating that three will not be better.

"Drag Net," at the Paramount, helped the house equal its preceding high (Memorial Day) total at \$76,100, but "The Living Image" failed to explode at the Cameo, where only \$4,100 was the crop.

## Specials

All the specials, with three exceptions, felt the pressure. "Tempest" clung to capacity at \$10,100. Women are apparently going for "Fazil" which got \$12,700 on its initial week at the Gaity and there are still enough Russians in town to keep "End of St. Petersburg" busy at Hammerstein's.

"Glorious Evening" called it a run Sunday after six weeks at Warner's, where "Lion and the Mouse" comes in this Friday. "Able" departs this Saturday after a run of eight weeks at the 44th Street. "Dawn" was not overly heavy but good at \$10,800 in the Times Square. "Man Who Laughs" lost ground in its vicinity of \$8,000 in the Central.

"Trail of '98" took its second decline slide in as many weeks to \$8,000, a slip of \$5,800 within a fortnight at the Adelphi.

"Wings" stayed about even with its previous Criterion week, off with the rest, and "Street Angel" was \$1,100, which was not smart. "Red Dancer" (Fox) will be at the Globe by July 1.

## Estimates for Last Week

Astor—"Trail of '98" (M-G) (1-12) \$1-\$2 (12th week). Won't stay much longer if last week's \$8,000 doesn't improve; dipped \$5,800 in past two weeks; "Cossacks" (M-G-M) penciled to around \$8,500.

Cameo—"The Living Image" (Phoenix) (54; 50-75). Foreign film didn't impress; \$4,100, very ordinary. Capitol—"Laugh, Clown, Laugh" (M-G) (4,500; 25-50). Fell down in second week; \$51,600 not plentiful, even for holdover.

Central—"Man Who Laughs" (U) (92; \$1-\$2) (7th week). Has gone down to around \$8,500.

Criterion—"Wings" (Par) (83; \$1-\$2) (4th week). In anticipated summer pace; has had good run and no complaints; \$11,000 or \$12,000 again.

Embassy—"Tempest" (U.A.) (59; \$1-\$1.65) (4th week). Stepping along smartly regardless of weather or season; still capacity, \$10,100.

44th St.—"Able in the Red" (Rose) (Par) (1,490; \$1-\$2) (8th week). Leaves this Saturday to be rejuvenated by sound; terrible run; house goes dark on Paramount's year's lease unless sub-tenant pops up.

Gaity—"Fazil" and Movietone (Fox) (80; \$1-\$2) (2d week). Mixed reviews but women have indicated they'll vote for it; away at \$10,700; not capacity but substantial for time of year; femmes holding up matinees to see Farrell and Nason put it on.

Globe—"Street Angel" and Movietone (Fox) (1,416; \$1-\$2) (10th week). Reaped most of its \$2 harvest; \$9,150 just so-so. "Red Dancer" (Fox) probably here by first of month.

Hammerstein—"End of St. Petersburg" (Somkino) (1,265; \$1-\$1.65) (2d week). Extraordinary draw; enough of Alaska's neighbors in town to make business healthy; okay with \$14,400.

Paramount—"The Drag Net" (Par) (8,666; 35-50-75). Generally approved, and with good stage show paralleled previous week's figure of \$76,100; first real picture Ash has had.

Rialto—"Street of Sin" (Par)

# 'Lucky Warfield,' \$25,500; 'Sunrise,' \$10,000; H. O.

San Francisco, June 12. (Drawing Pop., 756,000)

Weather: Warm; Cool Evenings

"Something always happens at the Lucky Warfield," was the way advance trailers and billboard advertising read. Exploitation racket was borrowed from Paramount's comedy-thriller. West Coast went after the show from an entirely different angle, disregarding the picture title other than of a tie-up with the show itself, and the result was another week of corking good business.

Warfield ran so far ahead of anything in town there is no comparison. Granada had another miserable week. "Diamond Handcuffs" was the picture and a Public stage up the picture title other than of a tie-up with the show itself, and the result was another week of corking good business.

After a long career as the leading local run house, the California west end June 12 to remain closed indefinitely. Shortage of suitable run pictures and difficulties with the musicians could not be ironed out. Its final end house had "The Raider Emden." Business was strong enough to hold the feature two additional days. Better business than the house has experienced in months.

"Sunrise" failed to hold up on its second week at the St. Francis. Comment on this one was sharply divided. Either it was "good or rotten." Will be withdrawn this week for "Four Sons."

One week was enough for "Good Time Charley" at the Embassy, though the revenue from this non-talker was most satisfactory. Currently house has "The Lion and the Mouse," the most complete talker so far released.

## Estimates for Last Week

Warfield—"Something Always Happens" (Par) and F. & M. "Sally from Hollywood" (2,672; 35-50-65-90). Good talker, business was concerned; house romped away with better than \$25,500.

Granada—"Diamond Handcuffs" (M-G) and Public up the "Kick Toek" (2,785; 35-50-65-90). No alibis; customers just didn't come; at around \$13,000, another dip into red.

California—"The Raider Emden" (Col) (2,200; 35-50-65-90). Hung up crepe Sunday night after worst three months in history of house; business was not plentiful; bringing revenue up to \$14,000, exceptional.

St. Francis—"Sunrise" (Fox) and Movietone (1,375; 35-50-65-90). Two weeks have been plenty, being held for third; last week slumped to little better than \$10,000.

Embassy—"Good Time Charley" (M-G) (W. B.) (1,367; 50-65-75-90). Want talkers at this house; straight features fall to draw; little better than \$8,500.

Rivoli—"Ramona" (U. A.) (2,200; 35-50-75-99) (5th week). After \$24,900 last week could easily quit, but will be forced to continue to give it six weeks; picture coming in is not decided upon.

Roxy—"Strange Case of Capt. Ramper" (F. N.) (50-75-\$1-\$1.65). German curio couldn't arouse; and enthusiasm; \$86,000 from satisfactory; house needs more to give good night's sleep.

Strand—"Tenderloin" and Vitaphone (W. B.) (2,900; 35-50-65-75) (2d week). First full length talker for this house got \$36,800; theatre hasn't been as high in months; May's four Friday counts showed \$18,900; \$22,400; \$23,300 and \$21,300; picture holds over with "Happiness Ahead" (F. N.) next.

Times Square—"Dawn" (Selwyn) (1,367; \$1-\$2) (3d week). Considered \$10,800—pretty fair—but figure not strong enough to definitely predict long run.

Warners—"Glorious Betsy" and Vitaphone (W. B.) (1,367; \$1-\$2) (7th week). Closed Sunday to light business; house dark until this Friday when "Lion and Mouse" (W. B.) opens; another talker; "Betsy" at Strand next month.

# "Ramona" at Tacoma Very Good at \$5,100

Tacoma, June 12. (Drawing Population, 125,000)

Weather: Cool

Splendid stimulant was the cool weather and the picture houses did well last week. Popularity of air pictures was attested at the Blue Mouse where Monte Blue, well liked here, appeared in "Across the Atlantic." Vitaphone is a real draw at this house.

## Estimates for Last Week

Pantages (1,500; 25-50) "The Escape" (Fox) Pair \$5,000.

Rialto (W.C.) (1,250; 25-50) "Ramona" (U. A.). Good bid; \$5,100.

Blue Mouse (Hamrick) (650; 25-50) "Across the Atlantic" and Vita (W. B.). Better at \$3,200.

Colonial (W. C.) (850; 15-25) "Grandma" (Bo) (Pathe). "Stage Kisses" (Col). At low prices showed profit; doling up of house helped; \$1,000; way off.

# CORINNE AND GLORIA SPLIT UP BALTIMORE

Baltimore, June 12. (Drawing Population, 750,000)

Still no confirmation locally of the rumored Loew-Stanley deal. The New vent dark Saturday, presumably for the installation of the talkers.

With the Rivoli already dark and about to install the same device, the regular first run house centred in at low tide for the late spring season.

Business was generally off last week, the Century being the only house to come through. "Sadie Thompson" opening a two weeks engagement at the Valencia, was satisfactory but not big. The Stanley was off with "Fifty-Fifty Girl." Bebe Daniels failed to click last here nowadays. Both combination houses were fair to average, while the uptown Parkway did well with "Laugh, Clown, Laugh."

## Estimates for Last Week

Century (Loew) "Garden of Eden" (U. A.) (3,200; 25-50). Corinne Griffith got good material, picturesque picture and stage unit, "Flapperettes," registered; business above old average at about \$19,000.

Rivoli (M-G) "The Fifty-Fifty Girl" (Par) (3,400; 25-60). Failed to pull big house to profitable level; started well at matinee, but failed to maintain pace; not what it should be at \$15,000.

Valencia (Loew-U. A.) "Sadie Thompson" and "The Fifty-Fifty Girl" (Par) (1,500; 25-50). Started well, but not big; built steadily, however, word-of-mouth undoubtedly figuring; first time in several shows this house had a picture able to match in b. o. prowess combination of film and stage downstairs; about \$10,000.

New Garden (Schamberger's) "Ladies Must Dress" (Fox) 2,900 and K-A vaude (3,200; 25-60). Satisfactory week with Francis X. Bushman, Jr. on stage; Bushmans are Baltimore's best; picture of considerable local interest in second engagement; around \$14,000.

Hippodrome (Pearce & Scheck) "The Sign of the Cross" (Fox) (2,500; 25-50). Marty Dupree stage unit holding over with a good second week show; figured largely in fair average; about \$10,000.

Parkway (Loew-U. A.) "Laugh, Clown, Laugh" (M-T) (1,000; 15-35). A consistent draw; matinees excellent and nights big; haney good second run in this uptown house; about \$4,500.

## Title Changes

Los Angeles, June 12.

Title changes on pictures in production week ending June 12:

"The Man Disturber," by Fredrick and Fannie Hatt, featuring Reginald Denry, Universal, first changed to "Red Hot Speed" and now known as "The Night Bird."

"The Night Watch," starring Billie Dove, First National, was changed to "Midnight Love" and now known as "His Wife's Affairs."

"Perfumed Trap," starring Esther Ralston, Par, changed to "Forgotten Faces."

## Estabrook on "Womanhood"

Los Angeles, June 12.

Paramount has loaned Howard Estabrook to Inspiration to adapt "Womanhood," by Rupert Hughes. Story is also known as "She Goes to War." Inspiration plans to make a super out of it in association with the Halperin brothers.

Estabrook recently signed a term contract with Paramount after writing the continuing for "The Perfumed Trap" and "Varsity" in three weeks, a record for that studio.

# Wet Wk. But Fair Figures in Detroit;

"Drums," \$18,900

Detroit, June 12.

Seven days of rain and the absence of a big draw were the factors in the letdown last week. Michigan had a good little "The Actress" and an excellent stage show for an average figure, while the Capitol, with "Diamond Handcuffs," saw just as much as the preceding Whiteman week, although \$20,000 isn't much below normal.

"Tenderloin" Vita held up for a third week at the Madison and is riding nicely. Current week is liable to be its last, however, with the State becoming a sound house, unless the Madison can stand off the competition.

State had a listless time of it last week with "Three Ring Marriage," but didn't mind, being all wrapped up in the future. "Partners in Crime," reliable here through the Beery-Hutton popularity, got enough at the Adams to stick around for another week; while "Drums of Love" also found enough to hold over.

Michigan, usually forced to take what it can get, located "Love Me and the World Is Mine." About the best film it has played in some time and a slight rise in attendance resulted.

Closing of the Fox Washington chopped one more stand off the gross list and temporarily leaves Movietone without a local home.

## Estimates for Last Week

Adams (Kunskey) "Partners in Crime" (Par) (2d week) (1,700; 60-75). Sufficient number in \$13,500 to hold over; response to crime comedy mild but satisfactory.

Capitol (Kunskey) "Diamond Handcuffs" (M-G) (1,400; 25-50). Severe decline after Whiteman, but picture helped in \$21,000; near average.

Madison (Kunskey) "Tenderloin" (Vita) (W. B.) (1,975; 50-65-75). Talker still getting big; \$17,000 for third week excellent; State's conversion Saturday will provide gain.

Michigan (Kunskey) "The Actress" (M-G) (4,100; 50-75). Under previous hefty week with \$42,000, but fought weather in good style; stage show "Mother and Son" (U. A.) (U) and vaude (2,900; 25-75). Receivers still holding on and claiming profit; film topped average run at Oriental; \$8,500.

State (Kunskey) "Three Ring Marriage" (FN) (3,000; 25-75). House holding off till Saturday; new talker "Michigan" (Kunskey) "Betsy" (W. B.). Last week \$3,000.

United Artists (U. A.) "Drums of Love" (U. A.) (2d week) (2,000; 60-65). Fair first week at \$18,900. Stage show "Garden of Eden" (U. A.) to follow.

## "Simba," \$17,000 at Mil.; Wisconsin Under \$15,000

(Drawing Milwaukee, June 12.)

Weather: Rain and Cool

"Ramona" continued the surprise of the town last week and did sufficiently well to hold over at the Garden at third week. Bettered \$5,000 on its second week.

Wisconsin, with "Yellow Lily," failed to pick up much and continued in the doldrums, as did the most of the other houses. "Simba," backed by Zoological interests, did a neat gross of about \$17,000.

## Estimates for Last Week

Alhambra (U)—"The Spotlight" (Par) (1,800; 35-60). Poor picture with pretty good stage attraction; "The Actress" no draw around here; \$3,100.

Davidson (Brown)—"Simba" (Johnson) (1,700; 50-75-\$1-\$1.50). Big business; lots of advertising publicity and plenty of tie-ups; \$17,000.

Garden (Brin)—"Ramona" (U. A.) (1,200; 25-50-75). Second week good enough for another hold-over; Vita and Movietone thrown in; around \$8,000.

Mary (Midwestco)—"Port of Missing Girls" (Fox). Title and flash ads didn't help much; remained in \$5,000 class.

Milwaukee—"Legion of Condemned" (Par) (1,600; 25-35-50). Second downtown showing with seven Loew acts; above \$6,000.

Paradise (Fox)—"The Merry" (Fox) (2,400; 25-50-75). Film secondary; close to \$16,000.

Riverside (Orph)—"Alec" the Great" (F.B.) (3,000; 25-40-75). Either act or picture; \$14,000 in last half; still a money-maker; \$9,000.

Strand (Midwestco)—"Big Killing" (Par) (1,200; 35-50). No good; Beery-Hutton can't draw; below \$5,000.

Wisconsin (Midwestco)—"Yellow Lily" (U. A.) (2,800; 25-50-60-75). House slipped; didn't reach \$15,000.

# PHILL'S LIGHT WEEK; STANLEY DOES \$24,500

Jubilee Week Helps "Actress"—"Machree" No Panic at \$8,000

Philadelphia, June 12.

Weather: Clear and Warm

There was the most complete shakedown in the downtown picture house bills last week that has occurred in over a season. Of the seven important houses, only the Karlton held over its previous film offering, and in addition, the drop-in houses, Palace, Victoria and Globe, also had new features.

On the whole, attendance was nothing to get excited about despite the big figure at the Stanley. \$24,500 gave its Jubilee week. Fair to mid-difficult grosses were in order.

Stanley had "The Actress." Miss Shearer, an excellent following at this house where most of her recent vehicles have been shown. Plus some rather good notices she held the Stanley up to \$24,000 or a bit over. Unit was "Venetian Nights."

Buddy Page was again m. c., having recently succeeded Allan Rogers, and Nick Lucas was an added feature.

Aldine had "Ramona" and although the notices were all right attendance was by no means noteworthy. Figure was "Mother Machree" held over. Aldine is set for the summer, according to report, with runs of two weeks. It is the first time this house has handled for an all-summer house show management. The Stanton got by satisfactorily with "Old Ironsides," and "Across to Singapore," in its second and last week.

The Karlton, too, like the Aldine and Stanton, will attempt fortnight runs during the hot weather. All three houses have a 75-cent top.

Fox-Locust brought in a new picture, but no one would have thought so from the Monday attendance. Film was "Mother Machree" with a complete change of Movietone features. Business was very bad despite excellent notices in the local press.

House is now believed slated for summer continuance as management wants to popularize and get set for a big campaign in the fall. "Machree" will scarcely last more than three weeks, but Fox has a number of pictures lined up and wants a local house to show them.

The Fox, stacking up a promising bill against the Stanley's Jubilee week, claimed almost \$24,000. Pictures "After the Storm" wasn't so hot, but Miller and Lyles, George Sorensen and the bill and helped. Theatre's best bill in a couple of months.

Arcadia was a little above normal for this time of year, getting about \$4,000 with "The Heart of a Foolies Girl."

## Estimates for Last Week

Stanley (4,000; 35-50-75) "The Actress" (M-G); Norma Shearer popular and her latest drew well, helped by plugging of Jubilee week; another Stanley unit on bill, also \$24,500.

Stanton (1,700; 35-50-75) "Old Ironsides" (Par) (1st week). Second showing only mild; \$11,500 claimed.

Aldine (1,500; 50-75) "Ramona" (U. A.). House reported set to try summer continuance with two week last week only fair; about \$10,000.

Karlton (1,000; 50-75) "Across to Singapore" (M-G) (2d week). In final week, held up fairly well; \$6,000.

Arcadia (800; 50) "Heart of a Foolies Girl" (F. N.). Name drew some and notices fair; about \$4,000, a little above summer pace.

Fox-Locust (1,800; \$1.65) "Mother Machree" and Movietone (Fox) (1st week). New picture did not get much of a following in attendance; down to about \$8,000.

Fox (3,000; 99) "After the Storm" (Col). Picture didn't mean much but surrounding bill top notch; about \$24,000.

## MET., BOSTON, \$28,000

Boston, June 12.

(Drawing Pop., 50,000)

Picture houses last week about so so. Did not benefit from the bad weather as did the legit.

Metropolitan, ordinarily going to pretty straitened business, took a dive last week, with the gross going for \$28,000, as against \$41,000 for the week before. Start slipped to \$15,300, about \$2,000 below what would be fair business for the house. The Orpheum traveled along at about \$18,000.

## Estimates for Last Week

Metropolitan (4,000; 50-60). With Bebe Daniels in "The Fifty-Fifty Girl" (Par). \$23,000.

State (3,500; 35-50) "Circus Rookies" (M-G). \$15,300.

Orpheum (3,500; 35-50) "Drums of Love" (U. A.). \$18,000.

## "Ramona" Starts at \$31,100, Loop; "Drag Net" Finally In, \$17,000

"Good-Bye Kiss" Pulled From McVicker's After 1st Wk.—Chicago, \$44,000—Oriental, \$32,000

Chicago, June 12.  
Weather: Rain

Another week of ups and downs with a thin coating of rain rustling several dollars off every gross.

The big tune was "Ramona," which did \$30,100 in its first week at United Artists. This is \$8,000 short of the house record for "The Circus," but several minor records were broken. Chaplin also had the benefit of Washington's Birthday. "Ramona" is figured to last an easy four weeks.

Worst flop of the week was "The Good-Bye Kiss" at McVicker's; lucky if it reached \$17,000 in its first and last week. Film critics were unanimous in panning it, and the sad returns necessitated pulling it out prematurely.

The Chicago, with "His Tiger Lady," maintained the satisfactory pace it started two weeks ago, and should go up some more this week with the heavily exploited personal appearance of Belle Baker in a Public unit. "Glorious Betsy" closed to \$8,700 after four weeks at the Orpheum, classing it as an unusual money maker.

Oriental continued its downward trend, and hit a new low of \$32,000 for "The Hawk's Nest." After being banned several weeks ago, "The Drag Net" was out and put into the Roosevelt last week. It started without the pretentiousness of "Underworld," but managed to get a comparatively good response at \$15,000. Looks like three weeks. Notices were favorable, without raves. "News Parade" was slightly above normal at the Monroe.

**Estimates for Last Week**  
Chicago (Public)—"His Tiger Lady" (Par) (4,500); "Fanny" at \$44,000; Public, "Hula Blues" unit on stage.

McVicker's (Public)—"The Good-Bye Kiss" (Par) (2,400; 50-75). Figured to have finished around \$17,000; very bad for its opening week in this run house; "Strange Case of Captain Ramper" (F. N.) now in.

Monroe (Fox)—"News Parade" (Fox) (975; 50-75). Received favorable notices and went a little above house average; \$4,100; also Movietone shorts.

Oriental (Public)—"The Hawk's Nest" (F. N.) (3,300; 35-75). Weak celluloid that couldn't stop downward descent here; \$32,000 with Public "Jazz" (unit).

Orpheum (Warner)—"Glorious Betsy" and Vita (W. B.) (760; 50-75). Played to fifty four weeks, closing at \$8,700; Vitaphone subject used regularly; "Fun and Mouse" in.

Playhouse (Mandlin)—"The Lost World" (F. N.). "Pawn Shop" (Col.) (600; 50-75). Revival of Conan Doyle's "Hound of the Baskervilles," brought fair \$2,500 in art house.

Roosevelt (Public)—"The Drag Net" (Par) (1,400; 50-75). Cut edition of underworld film several weeks late because of previous ban; good but not sensational start; \$17,000.

State-Lake (Orpheum)—"Good Morning, Judge" (U) (2,500; 50-75). Denny comedy and Orpheum vaudeville about \$17,000.

United Artists (U. A.)—"Ramona" (U. A.) (1,700; 35-75). High start at \$30,100; looks good for four weeks anyway.

### SALES DEPT. CHANGES

Los Angeles, June 12.  
Harry Stern and E. W. MacLean have been assigned to United Artists' Coast sales division. They will work as special representatives under Dave Beach, chief division manager in San Francisco.

J. Frank Shea, former local exchange manager for FBO, is now assistant general sales manager of the western division of that organization.

**Pat Campbell in Australia**  
Pat Campbell leaves New York June 27 for San Francisco en route to Australia, where he will represent United Artists.

Campbell and his wife embark from Frisco July 5 for Sydney on the "Sierra." They will be gone about a year.

### PIDGEONS COAST-BOUND

Eddie Pidgeon and his wife, Hope Leslie Pidgeon, leave July 7 for Hollywood, on a trip, making a couple of stops on the way.

Mrs. Pidgeon represents several authors and has about 20 play scripts she may submit to the coast picture producers.

### Sandwichman's Supervisor

Producers with a yen for street ballyhoo exploitation of their local attractions have installed an espionage system on their sandwich men.

One producer followed his ballyhoist all over Broadway on a dull day last week and bawled him out for not distributing enough literature on the attraction.

### Topeka Squawk on What Censors Did to "Sorrell"

Topeka, June 12.  
(Drawing Population, 85,000).

Weather: Fair and Cool

Theaters and against the outdoor attractions. Result was the Morris and Castle shows didn't make in enough to even start paying expenses, while the downtown houses, which had tightened up fearing the opposition, did the best business of the season.

Disappointment of the week was "Sorrell and Son," at the Orpheum. Local fans hollered, but they didn't holler to even start paying expenses, while the downtown houses, which had tightened up fearing the opposition, did the best business of the season.

The entire last reel has been done over into a series of insipid wedding scenes. Kansas censor board declared its order on the reel was issued after instructions from Al Williams, federal district attorney, who declared the morphine scene was in direct violation of the Harrison anti-narcotic act.

### Estimates for Last Week

Jayhawk (1,500; 40) (Jayhawk) ("Shepherd of Kingdom Come" (F. N.). After drawing on the strength of "Barthelme" name; got bulk of first vacation days for city schools and local college; "My Lady of White," advised against; "The Hawk's Nest" proved something pulled off the shelf; didn't add to Clara's rep; week's total just under \$3,400.

Orpheum (1,200; 40) (National)—"Sorrell and Son" (U. A.). Didn't click after the first day or two; censors changed the last reel and too many had read the book; only \$1,800.

Grand (1,400; 75) (National). Waddell Players with "The Bride" and two for one coupons, free dishes and state wedding; boosted gross but most of crowd loitered in the two-bit section; not over \$2,200.

Novelty (1,100; 25) (Crawford). Art Higgins and "Hollywood Males" started week to the best business in two months, assisted by free silverware for ladies matinees, garter night and amateur contests; built to \$2,300.

Cozy (400; 25) (Lawrence)—"The Chaser" (F. N.). Another Langdon dud; Topeka simply will not be taken by the name any more; last half, "Under the Black Eagle," got a better break; brought box to nearly \$1,000.

Best (550; 20) (Lawrence). Al Russell with Jiggs Downward and the "Come-On Girls" played ahead of third run pictures showed a further boost in business; \$1,100.

### T-S Resumes

Los Angeles, June 12.  
After a brief lull in production, Tiffany-Stahl swings into production this week with a group of three features. These include "George Jessel, with Robert Edeson, Corliss Palmer and Lawford Davidson in support and George Archibald directing.

"Naughty Duchesse" has started under direction of Tom Terriss, with Eve Southern, H. B. Warner, Martha Mattox, Maude Turner Gordon, Andre Cheron, Herbert Evans and Duncan Rinaldo in the cast. The third is "Albany Night Boat," with Olive Borden, Ralph Emerson and Jerry Miley. Al Raboch directing.

### FOX'S TRAINED CROW

Los Angeles, June 12.  
Fox has spent considerable time and money in advertising and searching for a "trained" crowd. After three weeks, six answered the call but none can be handled for picture work.

A bird trainer has been engaged who guarantees he will educate one of the six for camera work if allowed the time. The bird will be used in "Backwash."



### CHOSEN BEFORE 35,000

at Meyer Davis' Willow Grove Park, near Philadelphia.

Again the selection of a beauty to visit for National and International honors this year at the Galveston (Texas) Pageant of Pulchritude—was sponsored by Meyer Davis.

### SALLY FALLS INTO WINDOW

Miss O'Neill Slightly Hurt on "Barge" Location

Whitehall, N. Y., June 12.

Sally O'Neill was injured Saturday during the filming of a sailor's fight scene in a rooming house in Main street. The heroine of "The Girl on the Barge," from Rupert Hughes' novel, was hurled through a plate glass window by Jean Hersholt and Malcolm McGregor, as they were engaged in a fist battle.

Miss O'Neill suffered slight cuts and lacerations about the left arm and hip and was taken to the office for the day was called off.

McGregor, Hersholt, Miss O'Neill and others were filming interior scenes for the picture. Hersholt, as the heavy drinking barge captain, caught McGregor, cast as first mate, making love to Sally O'Neill, daughter of the captain. The captain and mate grappled and fought until McGregor accidentally pushed Miss O'Neill through the window.

McGregor tried to seize Miss O'Neill as the heroine lost her balance.

### Bulletin Board Laughs

#### In Picture Offices

There's a good laugh for employers and an occasional cry for employees in some of the notices constantly going up on bulletin boards in most of the big film offices.

With Educational's list of late stenogs increasing every week and with Paramount's memo warning employees not to give prospective tenants a bad impression by clustering in front of the building at feedbag time, a great piece of satire has blossomed on the Universal board.

Who was tilted to the point of walking off with his wrong coat, or who deliberately put the press argument is a problem which Universal's are trying to solve. The notice is worded in most gracious style, beseeching the absent-minded one or wrongdoer to return the garment without further ado to Mr. Leishman, picture manager.

The notice reads: "Will the person who borrowed a blue coat from Mr. Leishman's room Tuesday evening or Wednesday kindly return the same?"

### SOUND FOR "ZANZIBAR"

Los Angeles, June 12.

Sound effects will be used by M-G in "West of Zanzibar," being directed by Ted Browning for Lon Chaney. Chaney, on vacation in New York, returns prior to June 21, the starting date.

Only effects will be employed, no dialog.

### FOX SIGNS MARY ASTOR

Los Angeles, June 12.

Mary Astor, whose contract recently expired with First National, has signed a three-year contract with Fox. Her first film will be "Dry Martini," to be directed by Harry D'Arrast.

Kenneth Hawkes, husband of Mary Astor, is now connected with Fox as a production supervisor.

Carlos Signs H. B. Warner

Los Angeles, June 12.  
'Abe Carlos, of Quality Pictures, has signed H. B. Warner for three pictures.

First subject will be "The Romance of a Rogue," by Ruby M. Ayres, now in work and which Warner will join June 25.

## Chatter in New York

Winnie Sheehan is reported lining up the old Jack's gang of underworld and police experts for Hollywood export.

The Newspaper Club has assessed members ten bucks apiece to pay for the new trimmings.

Sam Hottenstein, whose "Poems in Praise of Practically Nothing" sailed to 20,000, has finished a follow up tome.

Glen Alivene did a Paul Ash yesterday, master of ceremony at a private movietone exhibition.

Jo Mulvaney, of the "American," is beginning a Broadway bulletin to the Los Angeles sheet.

The "smart" crowd is affecting the "Diamond Lil" midnight performances.

Major Bowes' plush carpet was spotted Saturday, the Capital reel leaking on the stairs and customers.

The dancing marathon is getting the mugs who like laughs.

One of the boys recently returned from the Paramount writers' training camp is circulating an offer cover gag pamphlet on the system.

Frances Agnew's mother has left for Hollywood, to live with the scenarist.

### Star's Explanation

A picture star who visited town and held out for "no publicity" was double crossed by a press agent, who tipped photographers that he was calling on Mayor Walker. When the camera gang arrived at City Hall, the star refused to be photographed, but explained his angle so convincingly none of the boys went away sore.

He shrewdly struck a spot close to the boys' hearts when he explained that movie stars got too much publicity around, and were a bore and a disappointment in print. Although a big box office name, he didn't get a column in the combined dailies.

### Hotels Deadheading Celebs

The hotel gulf around Times Square is making it tough on the established inns of the neighborhood. One of the most exploited hostels last week made under cover offers to customers of a two-room suite at \$5.

Another hotel has a Hollywood reporter on the payroll as a stealer for picture people coming east. This spot used to be popular with the gang but has faded.

Name people can get lodgings for nothing at several of the west-side taverns. The same summer visitors standing the overhead on the look treat.

### Personal P. A.'s

The personal exploitation fever has hit practically all the local press agents. With the bosses on vacations and only hoke stories going out, the boys and girls are slipping their own names into the copy, quoting themselves and cracking smart.

The word has been going around that Harry Reichenbach is a smart press agent and the youngsters are attempting this method of making names. Sunday, the One-liner, is sending out dope on a theatre has been criticizing the boss in his copy, commenting on the punk title of the entertainment and broadcasting gags on the whole office.

### Monkeying with Television

The radio supply centre around Courtlandt street is feeling a heavy run on the parts equipment for television. The amateur monkeyers already are messing with the gadgets although few pictures are being broadcast.

### Debs' Joint

A pair of Park Avenue debs, sisters, have dived into the red on a Parisian cocktail bar which they operate in the 50's. It is class draw exclusively by card, with no spenders. Some of the boys bring their own stuff in silver flasks, signing checks for the water and eating all the potato chips.

The girls look on the racket as a "cute" stunt.

### Phone Tapping Stuff

Despite the phone company's statement of countenances no wire tapping, it is generally known around Times Square that connoisseurs have been recorded over suspected lines. Why the thing is done is a mystery, but private chats, alibies to wives, etc., are reported included in the sleuths' books. Three clubs in the Square.

district and plenty more in Harlem are furnishing material.

Wire-tapping is a simple art to master. Little boys and tabloid reporters are familiar with the method. Phone men say that, power leaks register on the line tests, so the tappers either are in or keep on the move.

### Color Fad Next?

Three color pictures are playing in the Broadway houses this week, suggesting the technicians are working on the proposition what comes after the talkers. A news reel cameraman downtown is known to be holding under cover an invention which eliminates the red pigment from human skin and clears up that unnatural darkness, anticipating a color fad when the talker fever settles.

Several cameramen already are feeling out the possibilities with inexpensive one and two reels.

A few minutes before the rise of the curtain at the Alvin, New York, Wednesday matinee, the "Punny Face" audience was dismissed and money refunded, owing to the collapse of Adele Astaire, suffering from a sudden attack of nervous indigestion. She recovered sufficiently to play the night show, but is under a doctor's care.

### Tea and Tea

A movie publicity "tea" struck a new angle recently when one of the publicity departments staged a party for a visiting Baby Wampas star of last year, whose uncle is an important executive of the company. Before the party started the office called the head p. a. into his office and made it very clear that for once in the history of movie tea parties there was to be nothing stronger than tea served. Not only was his little niece not permitted to do any drinking herself, but she was not even permitted in the same room where drinking was going on.

The p. a. obeyed instructions, and the party was strictly prohibition until the guest of honor went home. After that the boys and girls were shown into another room where they could be themselves.

Jerome Kern is back at Cedar Knolls, his place in Bronxville, N. Y., after nearly six months in London in connection with "Show Boat" and "Blue Eyes."

### Henigson Going Back

Henry Henigson will leave New York for the coast this week. He came east to adjust his contract as general studio manager for Universal, at Universal City. It having been accomplished to Mr. Henigson's apparent satisfaction, he is now undecided as to his future course, although, of course, remaining in the picture field.

Succeeded Henigson as U's general studio manager is Robert (Bob) Welsh, former trade newspaperman in New York. He went with the U's publicity department some seasons ago.

### \$50,000 RENOVATION

Los Angeles, June 12.  
Metropolitan studios are undergoing repairs and improvements to the extent of \$50,000. This is preparatory to the lease reverting back to the Christie Realty Company on July 1, at which time Pathe's lease on the property expires.

Phil Ryan will remain as general manager and Leo Cahane as controller of the studio to be operated as a leasing plant.

Charles, the Harold Lloyd company and the Pathe serials will continue to make their production headquarters here.

### JOLSON'S DETROIT RETURN

Detroit, June 12.  
"The Jazz Singer" previously here for eight weeks at the Madison, will be the second picture at the State, exclusive sound house, following "Glorious Betsy."

Jolson picture is being counted on for two weeks, at least, at the larger house by Kunsky.

### Meeting in Syracuse

Los Angeles, June 12.  
George Schneiderman, head of Movietone's camera division at Fox, is going to Syracuse, N. Y., to meet Ben Jackson, Movietone chief, for conference regarding the sound-proof stages at Fox Hills.

Both will return to Los Angeles.



# CHAIN OPERATION HOLES

## FRANK TALK ON \$50 HOUSE MGS.

(Contributed to Variety by a showman of 15 years' experience in picture theatres and the film business. Made anonymous upon request.)

The writer of the following article lives in the mid-west. A story along similar lines in Variety some months ago was written by a southerner).

The chain store and the chain theatre have arrived as natural business evolutions. They were organized for the same purpose, to eliminate waste and for greater profits. In these respects the chains are the same, but here the similarity ends, even though the chain theatre owners haven't found it out. The chain store deals with the necessities of life, food, clothing, shoes, etc. The chain theatre deals in amusement.

When a family needs groceries the housewife makes out a list and goes to the chain store with its plainly marked shelves of goods and she selects the things she needs. A fifteen or eighteen dollar a week box wraps them up, collects the money and is ready for the next customer. The items of stock that move slowly can be marked down to cost and sold at a big sale, practically doing away with loss.

Supply and demand, cheaper prices, and necessity bring the customers to the chain store, which makes it possible to run them on a routine basis.

But what about the chain theatre? Can they be run on the same basis? Some owners evidently think they can, but they cannot. The sooner New York finds it out the sooner the theatre business will do an about face and the sooner red ink will disappear from many theatre reports.

Sugar is sugar but are all pictures "sugar"? The theatre sells highly perishable product and after the play dates are used on a picture it's gone. There is no chance to run a sale of it. No two pictures are of equal value at the box office. Some are box office naturals, others can be made if they are properly handled, while many are a detriment and should have never been produced. Almost any manager can put over a natural, but it takes more than a \$50 a week box to take the second list of pictures and make naturals of them.

Natural box office draws are few and far between in a year, but there are many pictures which come under the heading of extra good which can be sold to the public to the tune of real business.

For an illustration take William Boyd in "Skycraper." Title doesn't mean much, but it's far superior to a lot of the hot mama titles some of the producers are so fond of. "Skycraper" is a real audience picture. It has cast, story, excellent photography, expert direction which brings out the sympathy, sentiment, pathos, thrills, and the clever little touches of comedy. It's clean, and a real manager could build a good program around it, then spend as much money on it as he does on some of the would-be specials and he would do a wonderful business, for the picture would send the patrons out pleased and satisfied.

I saw the picture before I read Variety's report and I consider their reviewer's report on this picture perfect. I have been reading Variety a long time and I rely on their reports more than any trade paper in the industry, and I don't see how anyone who is really interested in a theatre can get along without it. If I had a chain of theatres I would see that each manager received a copy weekly, for the reviews alone are worth the subscription price.

"Skycraper" I saw on a double feature program, and there won't be one manager in fifty who will really put it over, for they won't realize what it is. There are too many men managing theatres who

### Alice's Frankness

Los Angeles, June 12. First National is mailing photographs to all exchange managers of Alice White, posed in lingerie, with the following inscription:

"Dear \_\_\_\_\_: You made me, big boy, and I sure appreciate it." Signed, Alice White. Miss White is now a new F. N. star whom the company plan to have make personal appearances at various Coast theatres between the four pictures scheduled for her. She has no previous stage experience but is studying dancing and vocal.

can't see anything to a picture unless it's hot and sweet, with a hot mama title to it, showing a woman dressing or undressing, taking a bath or tearing all her clothes off. Also there are men buying film for theatres and circuits who have the same ideas.

#### The Reason

You hear plenty of squawks now, and you see reports about the red ink that is flowing on thousands of theatre reports. There is a reason. The real theatre patrons, the families, have been driven away from the theatre by the hot mama pictures. Many are an insult to the intelligence. Then there are the moronic vaudeville and doorway showmanship.

Theatres have been drifting into chain operation, and the individual manager has been replaced by the \$50 a week manager promoted from doorway or head usher or recruited from the theatre managers' school. Once in a while a fine manager comes from these men, but the majority are just what the chain operators pay for—report makers.

They don't know a good picture when they get it, and if they do find out it's good they can't do anything without the sanction of the home office. In some of the home offices there are men holding down positions because of politics, friendship or relationship, who don't know much more about the business than the head usher manager.

For it's a cinch some one does a lot of guessing or you wouldn't see the turnover in manpower that's going on in some of the theatre departments and film exchanges. I know theatres that have had as many as nine different managers in less than two years, and three general managers in the same length of time. Each of these changes has cost the company plenty of money and loss of prestige. When a new general manager came in it meant the moving of most of the district managers to make room for his friends, and each new district manager had his friends to place which meant the gate for a lot of men, regardless of whether valuable or not. Politics and incompetency and the refusal to see that the public, the American family, was being driven out of the theatres is responsible for a lot of the troubles of the industry now. The public has been hallyhoosed to so often it's lost confidence.

#### Must See Show

People have to eat and wear clothes but they sure can get their amusement outside of a theatre. Radio, parks, clubs, schools, churches, cafes, night clubs, cabarets, and many other things are competition. The public buys from the chain store, but the theatre manager to make his theatre a success must go out and sell his show in competition with all the other events. That's why chain theatres won't work so far as the show business is concerned. The theatre manager must be a good mixer, he must know exploitation, publicity, and how to put over his advertising so it at least sounds honest; he must know product and he must know how to sell that product. He must be a salesman and not a show-time-around man, for theatres are pretty solid and substantial pieces of property and must be handled as such.

Many theatres have been slaughtered in their opening week by having the wrong kind of manager and system, and many a money-maker has written and folded up an account

(Continued on page 31)

## ANNUAL 'STILL' BILL, \$1,000,000

6 Co.s Each Spend \$100,000—U. A.'s Pose Rule

Los Angeles, June 12. Picture industry's annual bill for still pictures is more than \$1,000,000, and that is a conservative figure. Any one of half a dozen companies each spends approximately \$100,000 to supply distributing forces, magazines and newspapers with pictures of scenes or players. This includes cost of negatives, of positives, of wages of still cameramen and of operatives in the studio, of buildings devoted to that department and the numberless supplies necessary. One expense that is not incidental is that of postage. Another is that of employees whose sole duty is answering fan mail pertaining to the stills.

One studio goes to the added expense of making an extra negative of all stills for the benefit of its foreign department. This is United Artists, and the rule prevails among all its units. The players here have become so accustomed to the practice that without instruction they hold their pose for the second shot. U. A. uses the posed pictures distinguished from the "action" still.

Paramount for years has used action stills exclusively.

Some publicity offices insist upon the posed picture because of the requirements of the higher class magazines. Directors, almost to a man, are against the still, looking upon it as a nuisance and a time waster.

Exchangemen and the salesmen state that without a good set of stills a great picture will not sometimes reach first base in distribution. They also admit that an indifferent subject accompanied by striking stills has made plenty of money.

### J. D. Goes Back

J. D. Williams' plans to establish a national distribution medium here for European product underwent a sudden setback when Williams, after applying for a Delaware incorporation of \$2,500,000 capital, abruptly packed and returned to England before the week was up.

Returning with Williams is John Maxwell, British producer, who is tied up in the scheme to distribute foreign product here.

### King With Inspiration

Los Angeles, June 12. Henry King returns to Inspiration Pictures as producer director. His first will be to direct "She Goes to War," a Rupert Hughes story, written originally under the title of "Womanhood."

It will be produced in conjunction with Victor and Edward Halperin at the Tec-Art studios.

King has been under contract to United Artists, but as Inspiration is releasing through that organization arrangements were made to allow him to return to the concern for whom he made "The White Sister," "Ramona" and "Tolable David."

### SOUTH AMERICAN WESTERNS

Los Angeles, June 12. Ted Bernstein, production manager for Yacovelli productions, upon returning from New York will act as supervisor for a series of westerns to be made for a Brazilian syndicate headed by the Monti Brothers. Latter owns and operates a chain of theatres in South America.

Pictures will be made at Tec-Art studios.

#### Reissuing Cameo Operas

Cameo operas, 10 in all, and screened some time ago, are slated to be reissued with music.

## Licensed Talker Music Abroad May Be U. S. Producers' Problem

### Sapiro's 5 Grand

Aaron Sapiro, the panic king, who works on demoralized farmers, exhibitors and others, just caught the fur trade that way and got \$5,000 for a contract which is supposed to insure the furriers against throat cutting.

Insiders say the contract has two teeth, one clause forbidding "indiscriminate returns" from retailers, which sounds like the bunk, because that crowd understands phone returns and funny bookkeeping. Anyhow, the industrial psychoanalyst got his five grand.

### SENNETT'S TANK-STAGE

4 Subterranean Corridors End At Windows for Cameras

Los Angeles, June 12. Newly occupied Sennett-let's tank-stage is unique in studio architecture. Surrounding the deep tank are four subterranean corridors, each of which ends at a window through which cameramen may shoot. The building, 60 x 15 feet, is devoted solely to water stuff unless, in an emergency, the tank be covered, in which case it may be employed as a regular stage.

The tank is about 15 x 30 feet with the windows 20 x 36 inches, and so situated that the cameraman may shoot to the bottom or to the top. Entire sub-structure is of solid concrete and the corridors, so designed that if the glass breaks the water will flood no deeper than a man's waist.

On the new Sennett site, 20 acres on the west side of the Los Angeles river, northern side buildings are set back 120 feet from Radford street, the oldest here, to devote this space to business frontage in future years. United Studios and Metropolitan razed their buildings, or moved back, when frontage property became too valuable. Universal already is planning to do the same thing.

Incandescent lighting is being used exclusively in the new studios.

### H. B. Warner's Sketch Will Finish "Drink"

Los Angeles, June 12. Henry B. Warner has been signed by Abe Carlos of Quality Pictures to make a special production of Emilie Zola's "Drink." This will be in addition to the three pictures previously contracted for.

Picture will be made two ways. One will be straight film, with the other designed to permit Warner and several players to enter the story near the close and personally portray the ending on the stage. Contracts have been signed for the combined show for 40 weeks.

It is similar in idea to George Beban's "The Sign of the Rose."

### Hill and Navarro

George Hill, recently returned from a research trip in Europe for M-G-M, will direct Ramon Navarro in "Gold Brail," story of naval aviation by Byron Morgan.

Production will start upon Navarro's return from Europe this month.

### MICKEY'S 4 FOR 3

Los Angeles, June 12. With plenty of directors available in Hollywood, Marshall Neilan has aligned himself with three producing companies, to direct four productions.

Neilan's latest duty is with Paramount where he begins work with Bebe Daniels on "Take Me Home." Following this he is scheduled to do "The Last Haul" for F-H-O, then goes to Christie studios for two Douglas McLean comedies.

Along with other licensing details that must be ironed out regarding talking pictures and their rights will be the matter of music used in connection with the talkers in the foreign distribution.

The American Society has no rights outside of the United States and Canada. When a talker plays abroad the respective performing rights societies, more powerful abroad than the Society is in America, must negotiate individual contracts.

Film producers will have to see the French Society of Authors and Composers, the German Verlag of Authors and the British Society of Composers, Authors and Publishers, etc., for the music rights in each country.

This international situation parallels the problem, for example, of the linguistic dialog, with the spoken portions to coincide with the tongue in the country the pictures are being exhibited.

## 5 UNIFORMED BOYS FIRED AT CAPITOL

Boys will be boys and more than West Point uniforms are required to make them cadets with the theatre as well as the parade ground.

This Major Bowes concedes, admitting at the same time that he fired five and a head usher a few days ago. Their courtmartial and prompt dismissal, was because of their inability to meet with the requirements of the Capitol service and had nothing to do with the box office business of their own which the story goes, they carried on in the way of ignoring tickets when the fan was a "good tipper."

Factional fights and grudges against head ushers cause most of the trouble which the Major termed an "every day sort of occurrence" in the theatre. And the Major said that although some houses prohibit tipping the Capitol does not only because the public insists upon slipping the boys the extra dough.

As for dismissals, Bowes says that with the regiment of 60 boys which the Capitol requires to dispense programs, they are a weekly affair. He did admit that this particular head usher who got the gate had long held up under the strain and possibly had become "a little too military."

## \$275,000 on Meighan Before Turning Crank

Los Angeles, June 12. "The Matting Call," Howard Hughes' second picture starring Thomas Meighan for Paramount, was started with a net of \$275,000 before a crank was turned.

This sum is divided three ways with Rex Beach, author of the story, getting \$50,000 for the screen rights, Meighan's salary for the picture \$125,000, and James Cruze, director, written off at \$100,000.

Cast supporting Meighan includes Renee Adoree, Evelyn Brent, Nena Quartero, Al Roscoe, Luke Cosgrove, Cyril Chadwick and Gardner James.

### POUCHEE REMAINS WEST

Under the realignment of the executive personnel at its studios First National will keep Ralph Pouché on the coast as executive manager. In this job he succeeds Al Rockett, who steps into Watkinson Rothacker's place as chief.

## COSTUMES FOR HIRE

PRODUCTIONS EXPLOITATIONS PRESENTATIONS

BROOKS 143 W. 40th ST. N.Y.C.

und travestied by-play that will expose  
shortly. Before long the picture has  
gotten too far to be anything but  
what it is, a stamp of infamy on a

picture. Royer has adequately shown a praiseworthy feat in adapting this book for popular consumption. In any event, the success of the production has been greater in Germany than in France.

Story modernized by the introduction of automobiles and modern dress, not described by Zola. Scenery is a reproduction of the Paris.

(Continued on page 37)



# HELD OVER FOR SECOND WEEK!

## DOLORES COSTELLO in "TENDERLOIN" with CONRAD NAGEL

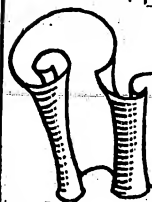
DIRECTED BY  
**MICHAEL CURTIZ**

STORY BY  
MELVILLE CROSMAN

SCENARIO BY  
E.T. LOWE Jr.

*Box Office Stamina in This  
Mystery Melodrama*

**A WARNER BROS.  
EXTENDED RUN  
PRODUCTION**



Coming "NOAH'S ARK"—

# Available Now - When you Need it

- ☞ Right after its long New York run at the Warner Theatre, at \$2.00 top, "Tenderloin" repeats at the Mark Strand Theatre.
- ☞ Held over a second week!
- ☞ Business so brisk, an extra midnight performance is given every night!
- ☞ Wires announce it is smashing records everywhere!
- ☞ 'A sensation!' showmen say. 'A natural!' 'The most thrilling picture in years!'

**YOU CAN HAVE THIS BANK-BOOK NATURAL NOW!**

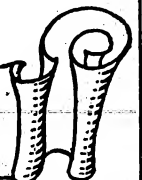
**Also available now-**

**"The LION and the MOUSE"**  
Day and date with Broadway -  
Opening June 15, Warner Theatre N.Y. for Extended Run

**"GLORIOUS BETSY"**  
Held over for third week - Allentown, Pa. -  
Smashing Records everywhere! - - - -



**Made to top any picture ever made**



## Wampas' Credential Comm. Panned, But Is Keeping Impostors Out

Los Angeles, June 12. Misconstruction and misinterpretation of the work of the Wampas Credential Committee have been made by those of the film colony who have run up against a barrier which they have been unable to penetrate. This particular committee works without publicity and has proven one of the most beneficial departments of the Wampas in saving the industry from being embarrassed and imposed upon.

This committee was formed about 15 months ago at the suggestion of Barrett Keisling, who pointed out that studio press agents had no way of questioning and determining who were and who were not accredited writers on picture subjects. He declared that people who could not get by the gates in any other way, assumed the role of a newspaperman, or correspondent, and no questions were asked because a p. a.'s duty is to assist every new writer who appeals for service.

### Some Squawks

A small group of accredited writers are assuming the attitude that the credential committee is trying to bar and make it hard for certain writers to get into the studios and censoring their material.

Nothing could be further from the truth. No legitimate writers are denied a letter of credence or a favorable report from the committee so long as they can show that they represent some publication or, if free lance writers produce some work that shows a by-line.

The matter of censoring a writer's material is absurd. At no time has the committee even asked a writer to show copy before sending it to a publisher. However, if it does learn of a writer openly boasting of an article which will rock the industry, or attacking the personal character of an individual, the publisher is warned in advance to consider the copy for libelous contents. This has saved many publishers, at the mercy of unscrupulous writers, from embarrassing positions.

The committee is composed of 20 Wampas members representing all the studios and the principal free lance field. Roster contains the names of Harold Hurley, president of Wampas; Barrett C. Keisling, vice-

president and chairman; Pete Smith, Howard Strickling, Robert Yost, Hal Wallace, Arch Reeve, John Miles, Pat Dowling, Joseph Steele, Ray Coffin, Joe Reddy, Oliver Garver, Sam Jacobson, George Landy, Albert Davis, Le Roy Johnston, Harry Hammond Beall, James Fidler, H. D. Wilson, Sam B. Cohen and Jeff Lazarus.

Letters of approval and introduction given out by the chairman are supplemented with a weekly bulletin sent to all Wampas members giving the names of new applicants and their eligibility to be admitted to the studios. These reports are checked and filed by the various press agents, so that when a new writer approaches them for information or service they know his status without having to ask.

### An Example

Many examples of how impostors work on the good will of the diplomatic post of public relations are cited to verify the cause for adoption of the present measures to protect press agents and the industry as a whole. The most outstanding and typical on the sightseer angle is of two young women visiting Hollywood. Failing to bring letters of introduction from their home town exhibitor, they found it impossible to gain studio admittance.

Advised that if they represented themselves as members of the press the studios would open up, the girls had cards printed with the name of a small town newspaper and posed as feature writers covering a special Hollywood assignment. Making the rounds of all the studios they were treated with the same courtesies extended the legitimate correspondent. In addition to taking up hours of a press agent's time in showing them the studio and introducing them around, the girls collected stills and portraits of their favorite players.

The racket was not discovered until a press agent met the girls at a party where they confessed to no assignment but thought it was a great joke.

Had the credentials committee been in operation at this time the girls, and countless others, would have had to first apply to the committee and prove they were recognized writers or affiliated with some publication.

### SAD FINISH WINS

"White Shadows," recent M-G-M production, filmed with two endings, will be released with the sad and winning out. It will come to Broadway following numerous recent sad finishes including "The Last Command," "Love," "The Street of Sin," "Laugh, Clown Laugh" and "Fazio."

### Ball Declines Post

Los Angeles, June 12.

A. J. Ball, vice-president of the Technicolor Company, will not head the Association of Motion Picture Producers' projected bureau of technical research. As a result of Ball's decision to remain with Technicolor the plan for the present has been suspended.

Fred Beeson, local executive of the producers, states there is no question of the bureau ultimately becoming a fact, but its organization will await the discovery of a qualified technician who also has had picture experience.

Ball, a graduate of Massachusetts Tech, is co-operating with Beeson in the search for the bureau's chief.

### M-G's Sound Bldgs.

Los Angeles, June 12.

Final changes in M-G-M's plans for its sound proof stages were ratified by Louis B. Mayer before his departure for the east.

Buildings will be of two stories with each of the four stages having dimensions of 70 x 100. There will be an all on each stage 50 x 60 feet for monitor room, etc. In the group will be another structure devoted to a laboratory. Supervision of installation will be by George Hall, of Victor Phonograph; Professor V. C. Knudsen, University of California, and Thomas Levinson and J. S. Ward, Western Electric.

### Mendelson's New U. A. Job

Los Angeles, June 12.

For the first time in its history United Artists' sales organization on the Coast has put on an exploitation man to handle all U. A. general product.

William Mendelson, with U. A. in the east and formerly with Paramount, has been brought here to take the job.

### Berger's Paramount Two

Los Angeles, June 12.

Ludwig Berger has been signed by Paramount to direct two pictures. This following his "Sins of the Fathers," with Jannings. The two subjects are not named.

### Howard Directing Janet Gaynor

Los Angeles, June 12.

William K. Howard's first assignment on his new five-year contract with Fox will be Janet Gaynor's next picture, taken from an original written by Tristram Tupper.

### Nordlinger Is Back

Victor Nordlinger, U. S. casting director, arrived here from a three months' vacation in Europe to leave Friday for Hollywood.

## Confessions of a Sure-Seater Mgr.; Sees Future for Cloak-and-Suiters

While strolling through the offices of the Fifth Avenue Playhouse Corp., a Variety reporter was pounced upon by Mike Mindlin, chief of the sure-seater operators, who volunteered the information that hundreds of inquiries were flooding his office with requests for information regarding the operation of an "art" movie house.

An interview was asked for and immediately granted. Mr. Mindlin unhesitatingly expressed his views on and experience in the art film business.

"First of all," said the vet sure-seater beamingly, he eased Variety's newest reporter into a queerly furnished office decorated with handbills, cups carrying coffee ads and strange literature, "I am not to be quoted. There are some things better off unquoted."

"However," he resumed, "you can tell your readers that I have learned from bitter experience that the sure-seater racket is only as good as its product. You know how good that is. I have read some of Variety's badly-written reviews and agree with them."

"Yesterday, for instance, I sat through seven foreign picture screenings in the expectation that I might find something we could use next week. When I got back to my office I sent the boys a bill for \$7 for time wasted."

"Sometimes I wake up suddenly in the middle of the night thinking, 'What's that?' It's usually a Wednesday night and we've just shown 'Cabinet of Dr. Caligari' for the 16th time this year and haven't a picture for next week. The sure-seater business begins and ends with 'Caligari' besides next week."

"Everybody seems to think it's easy to run one of these theatres and profits attributed to us range from three to five million a year. Lucky if I can meet next week's instalment on the bus," muttered Mr. Mindlin sorrowfully.

### Mirages

"Whenever I stagger up Fifth Avenue in the evening," continued the speaker, "I see strange forms peering eagerly through windows of empty stores. On closer examination it's the president of a woman's club or a cloak and suiter figuring out possibilities for a sure-seater. Every empty store is a possible art theatre to those folks. Sometimes they take notes and make measurements with a foot rule."

"I'll tell you in on a little secret," said Mr. Mindlin in a whisper, "they're the future sure-seater operators of this great and glorious country. Of course, not knowing anything about the business, they won't operate long but they'll operate."

"This business of giving away coffee and cigarets with every picture is a development which will doubtless lead to radical changes. Somebody will start giving away sandwiches and I hear of one opposition operator who threatens to give each patron a bowl of hot soup with every ticket."

"This scheme of giving away food will make it easy for the Chinese restaurateurs. Already whenever a new sure-seater opens, an occidental gentleman is usually to be seen looking over the place and figuring out if it will make a good restaurant. They're never more than six months ahead of time."

"When a sure-seater opens with a rental of \$30,000 a year, and there are a few, the end is not far off."

### Colleen Moore's Names

Los Angeles, June 12. Colleen Moore is carrying the most expensive cast of principals in "Oh Kay" she has had supporting her in a First National picture. They include such names as Lawrence Gray, Ford Sterling, Alan Hale, Claude Gillingwater and Julian Johnston.

The picture is being directed by Mervyn Le Roy.

### FRED RATH MOVES

Fred Rath is with the advertising department of Fox-in-New-York, under the supervision of Glen Allvine.

Rath formerly was with the similar department at Paramount.

Lois Wilson's Contract  
Lois Wilson has a term contract with Fox.

### Bored by Cops

Atlantic, Ia., June 12.

O. C. Johnson, local theatre owner, became tired of being continuously pinched for speeding in his high-powered car to Omaha, so he bought an aeroplane last week.

### Menjou Sued by McKeon

As Adolphe Menjou stepped off the "Ile de France" he was served with a notice for his examination before trial on Wednesday in John McKeon's \$20,000 suit for services rendered. McKeon (of the Stanley Co. organization) is suing through Laurence L. Cassidy of Cassidy & Cassidy on a contract growing out of his effecting certain drastic modifications on behalf of Menjou with Paramount, one phase of which is worth \$100,000 more annual income the screen star.

In his examination, Menjou denied any obligations to McKeon and stated he discharged him and appointed his brother, Henri Menjou, to handle his business affairs.

McKeon is suing for \$20,000 covering the first two years and following the examination is instituting another action for an additional year. The Menjou contract has one more year to run with Paramount.

### Rowland Out Aug. 1

Los Angeles, June 12.

With the reported changes to come in First National, it is said Richard A. Rowland, its \$5,000-a-week general manager, will leave the organization Aug. 1 next.

Rowland's wealth is now placed in the millions by his friends. They say he has made unusually large sums in General Motors stocks. His F. N. contract will expire within a year.

### 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"

Lassiter Bros.

Roamin' with 'Roman Nights'

June 16-22—Minnesota, Mpls.

**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  
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# Blindfolded.....

John R. Exhibitor  
*quickly selects*

## FBO Master Showmen SHORT FEATURES

"FBO's 'Fighting Blood's' made me a sockful of dough and they've been turning out the best short product in the trade for the last four years. I HAVE LOOKED OVER THE ENTIRE SHORT FEATURE FIELD AND EVEN THOUGH BLINDFOLDED UNHESITATINGLY CHOOSE FBO's as THE BEST FROM THE BOX OFFICE STANDPOINT."

*John R. Exhibitor*



FBO's Short Feature Program	
H. C. Witwer	
12	"RACING BLOODS" Cosmopolitan Magazine with Al Cooke & Alberta Vaughn.
12	"MICKEY (himself) MCGUIRES" From the famous "Mickey [Himself]" cartoons by Fontaine Fox.
12	"BARNEY GOOGLES" Flesh and Blood Riots from the Famous Hearst Comic Strip by Billy De Beck. Copyrighted by King Features Syndicate, Inc.
12	"TOOTS and CASPERS" Jimmy Murphy's Popular Hearst Comic Strip Shown in Real Life. Copyrighted by King Features Syndicate, Inc.
Produced by Standard Cinema Corporation Supervision Larry Darmour	
26	"CURIOSITIES" The Movie Side Show. Odds and Ends from Everywhere Gathered by Walter Futter.

Only real money names in the two-reel field..... four nationally publicized series of short features.... BACKED BY STUPENDOUS WORLD EXPLOITATION IN GREAT MAGAZINES AND NEWS SYNDICATES!

It goes for short product as well.....  
More NET Profit with  
FBO Pictures.....

# \$2 WORTH!

to any theatre patron



John Gilbert and Renee Adoree appear together in "The Cossacks" for the first time since their unforgettable love in "The Big Parade."

**ANY** other company would  
**ROAD**-show it!



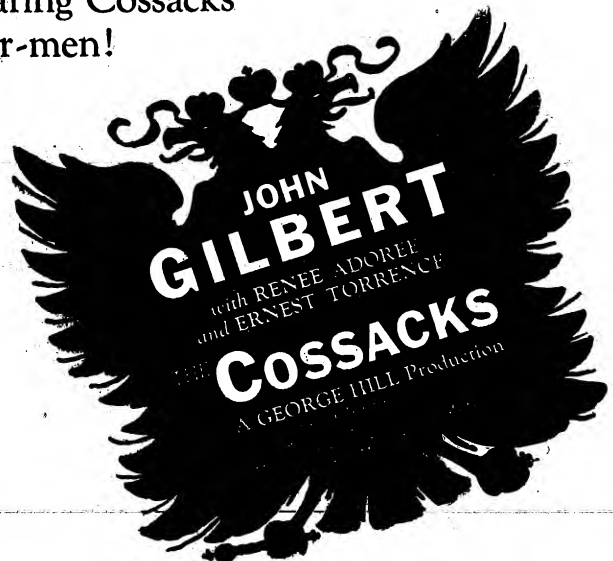
**METRO**-Goldwyn-Mayer brings it to you  
**IN** a season memorable  
**WITH** other great M-G-M pictures  
**"BEN-HUR"** "Big Parade" etc., etc.



**BEGIN** right now to advertise  
**JOHN GILBERT** in **THE COSSACKS**  
**A** giant attraction! **A** giant star!  
**THE** hoof-beats of the daring Cossacks  
**LOVERS!** fighters! super-men!  
**WILL** echo through  
**BOX**-office history!

# M-G-M

**IMPORTANT TRADE NEWS** — **BUILDING BUSINESS:**  
Hundreds of theatres are stimulating business by building presentations around M-G-M Short Subjects saving money on acts, etc. Capitol Theatre, N.Y. holds over Charlie Chase in "The Fight Pest". Now Playing "The Czarina's Secret." (Technicolor). LON CHANEY in LAUGH CLOWN LAUGH is a current sensation. Two weeks at the Capitol. **COMING!** Any other company would put it on Broadway at \$2. It's as big as "Tell It to the Marines." It has behind it the greatest nationwide promotion ever conceived. You get it now: William Haines in "Telling the World."



# Weekly Studio Survey

Los Angeles, June 12. Studio activity this week shows a gain of 11 percentage points, which brings conditions about the average shown last year. There are 77 features and 31 shorts in work at 23 studios, a record for the year.

Universal, with 10 features and two shorts, assumes first place. Features are "The Night Bird," directed by Fred Newmeyer; "Girl on the Edge," by Edward S. Galt; "Colleagues," by Nat Ross; "Tarzan the Mighty," by Jack Nelson; "Price of Fear," by Leigh Jason; "Riding Demon," by Ray Taylor; "Western Wallop," by Walter Fabian; "Riding Fury," by Joe Levigard; "The Last Warning," by Paul Leni, and "Companionate Marriage," being produced by Gotham, Erie Kerton directing. Fox is next with 10 features and one short Movietone in work. Fea-

ning Speed," by Robert Bradbury. Pathe also has four with "Celebrity," directed by Tay Garret; "Craig's Wife," by William DeMille; "Annapolis," by Christy Cabanne, and "Captain Swagger," by E. H. Griffiths.

Tec-Art is another to have four in "Revenge," directed by Edwin Carewe for U. A.; "The Wright Idea," for U. N. (Johnny Hines); "Mark Anthony and Cleopatra," for M-G, and "Clipped Wings," Frank Yaconelli production.

Tiffany-Stahl has three with "The Albany Night Boat," directed by Al Raboch; "George Washington Cohen," by George Archinbaud, and "The Naughty Duchess," by Tom Terriss.

United Artists has two Goldwyn units: "The Wakening," directed by Victor Fleming, and "The Rescue," by Herbert Brenon.

Columbia also has two features

## Fox's 12 Talkers

Los Angeles, June 12. On the Fox picture releasing program for the new season Fox will have 12 pictures with the sound attachment.

It is not indicated how many of these out of the total Fox releases of 48 or more regular programmers will contain dialog.

## Phyllis Haver's "Scandal"

Los Angeles, June 12. Phyllis Haver's second starring picture on Pathe's new program will be "The Office Scandal," original by Hector Turnbull.

This follows "Sal of Singapore," which goes into production shortly.

## Display Voice Ads

Los Angeles, June 12. A number of local voice culture studios have placed display ads in the daily papers calling attention to special courses offered for the development of sound recording voices.

## Selwyn's Son on Talkers

Sonny Selwyn, son of Archie Selwyn, has joined the Paramount organization, assigned to work as an assistant to Walter Wanger, in charge of talking picture production for Paramount at the Long Island studios.

## Carl's Niece Set

Beth Laemmle, niece of Carl Laemmle, has been engaged by Universal for a long term to play support roles in pictures. Miss Laemmle, dancer and comedienne, has been on the legit stage on the Coast. After some years learning stage technique, she got her chance in pictures.

She will play her first movie role in "The Gate Crasher," starring Glenn Tryon and Patsy Ruth Miller.

## Julian Johnson East

Los Angeles, June 12. Julian Johnson, Paramount titler, has gone to New York to see new plays and dig story material.

This table shows a summary of weekly studio activity for the past 17 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.
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
June 6.....	68	27	95	0	.91
June 13.....	77	31	108	0	1.01

tures are: "The River Pirate," directed by William K. Howard; "The Dramer's Daughter," by Arthur Rosson; "Mother Knows Best," by J. G. Blystone; "Me Gangster," by R. A. Walsh; "None But the Brave," by Al Ray; "Prep and Pep," by David Butler; "Making the Grade," by Al Greene; "Dry Martini," by Harry A. Arrast; "Backwash," by Frank Borzage; "La Gringa," by Irving Cummings, and "Backstage" (Movietone).

Paramount has 10 features working. These are "Just Married," directed by Frank Strayer; "Gears of Life," by William Wellman; "The Water Hole," by F. R. Jones; "The First Kiss," by R. V. Lee; "Varsity," by Frank Tuttle; "Take Me Home," by Marshall Neilan; "The Fleet's In," by Malcolm St. Clair; "Docks of New York," by Josef von Sternberg; "Interference," by Lohar Mendel, and "Redskin," by Victor Schertzinger.

Warners have five features and five Vitaphones in work. Features are: "Singing Fool," directed by Lloyd Bacon; "The Terror," by Roy Del Ruth; "My Man," by Archie Mayo; "Noah's Ark," by Michael Curtiz, and "The Little Wildcat," by Ray Enright.

## F. N. Has 9

First National has nine features: "Oh Kay," directed by Mervyn Le Roy; "The Divine Lady," by Frank Lloyd; "His Wife's Affair," by Alexander Korda; "Out of the Ruins," by J. F. Dillon; "The Glorious Trail," by Al Rothen; "The Volunteer," by Arthur Ripley; "Show Girl," by Al Santell; "Do Your Duty," by Wm. Beaudine, and "The Wrecking Boss," by Eddie Cline.

M-G-M has seven features including "The Devil's Mask," directed by Victor Seastrom; "War in the Dark," by Fred Niblo; "Tide of Empire," by Alan Dwan; "The Cameraman," by Ed Sedgwick; "Her Cardboard Lover," by R. Z. Leonard; "Brotherly Love," by Charles Reisner, and "The Single Man," by Harry Beaumont.

Metropolitan, a leasing studio has five features in work. "Hell's Angels," directed by Howard Hughes for U. A.; "The Mating Call," Caddo-Paramount, James Cruze directing; Trem Carr feature for Rayart; serial for Syndicate Pictures and a Burton King film for Excellent.

EEO has four features with "Sally's Shoulders," directed by Lynn Shores; "The Circus Kid," by George B. Seitz; "Orphan of the Sage," by Louis King, and "Light-

including "Say It With Sables," directed by Frank Capra, and "The Scarlet Woman," by Alan Crossland.

Studios with one feature each in work are Charles Chaplin and I. E. Chadwick.

Studios engaged in making short comedies are Christie, 3; Stern Brothers, 3; Hal Roach, 4; Jean Novelle, 1; Cal-Art, with Larry Darmour's 4 for FBO; Mack Sennet, 3 for Pathe; Dalley, 1, and Educational, 4.

## Books Year of Films

### The House 9 Mos. Away

Chicago, June 12.

Although its only theatre will not be completed before nine months, the Mont Clare Theatre Corp. has booked a year of pictures.

This was brought about when the corporation heard that the Lynch Circuit of small houses was about to demand 30 days' protection on pictures playing its houses in the Mont Clare district. Lynch is partially affiliated with Balaban & Katz.

## COE'S 4TH FOR FOX

Los Angeles, June 12.

Title for the story now being written by Charles Francis Coe for Fox will be "Fog." George O'Brien is scheduled to head the cast.

This makes four stories Coe has sold Fox within the past three months. Other three were "Me Gangster," "River Pirate" and "Captain Flash."

## POWERS STILL HAS ERIC

Los Angeles, June 12.

Word has reached here from Pat Powers in New York that Eric Von Stroheim is still under contract to him to make two pictures.

Powers claims he only loaned the director to Joseph P. Kennedy to direct Gloria Swanson in one picture, "The Swamp."

## BUYS ELSIE JANIS' STORY

Los Angeles, June 12.

Pathe has purchased screen rights to "Listed Baby," by Elsie Janis in collaboration with Gene Markey, former columnist and feature writer for the Chicago "Herald Examiner."

Story was published in "Liberty" (magazine) and will co-star Lina Basquette and Eddie Quillan.

# THE TALKING PICTURES

as a Very Excellent Current Reason for

## Picture Staff Men and House Managers to Read "VARIETY"

The Talking Picture seems destined to occupy the attention of the picture trade for quite some while to come, and as intensely as just now.

As that development starts to operate and continues, picture producing executives and theatre chain operators will heartily absorb all information obtainable, whether from their own or other film organizations.

There are others who necessarily must be informed in every way possible on the talkers. They are the staff men and house managers of the producing departments and theatre circuits.

It's another and important reason why picture concerns should order "Variety" on a bulk subscription, with "Variety" as a general trade paper of the show business sent to all of the staff and house men at the expense of the organization.

As an item of expense, it may be one of the most economical in the long-run.

Besides the talkers, "Variety" furnishes its usual weekly quota of show news and reviews from all over the world and of every kind.

Information is what the show business wants in its trade-reading matter. If "Variety" can furnish that in sufficient quantity to any one person, it should have as much value for his associate in business or any one else of the trade.

Block subscriptions to any number may be ordered for "Variety" at a special rate of \$8 each (regular subscription, \$10 yearly) for any number of subscriptions for any one organization—in the offices, on the lots or at the theatres.

Address

# "Variety"

154 West 46th Street, New York City



## Bankers Reported Withdrawing From N. J. Indies, Leaving Ass'n Flat

Withdrawal of banking support, it is reported, has stopped operations of the organization of approximately 125 independent theatres in New Jersey under the leadership of George L. Record, utility corporation attorney. Though chartered and officially launched, the Independent Motion Picture Theatre Owners of America has not been functioning as an association and seems to be halted indefinitely following financial complications.

George L. Record, organizer, and Jos. M. Seider, president of the M. P. T. O. of New Jersey, refused to discuss the situation when asked to express themselves.

From another member of the executive committee in charge of organizing the New Jersey independent exhibitors comes the report of the failure of the I. M. P. T. O. A. It was explained by this member that the organization was originally planned on the basis of financial backing from bankers. The bankers have withdrawn, he said.

This member believes that the banking interests behind the major producer-exhibitor consolidations have suggested that the financial

men interested in the New Jersey independents lay off. When the New Jersey independents first organized the bankers seemed eager to supply funds for the proposal.

Under this plan it was understood that the independents would buy or build enough theatres in New Jersey to have as many, or more, play dates than any of the chain operators there with the view of getting better terms in buying film.

Inability to launch this organization leaves the New Jersey independents in the same position as previously, with the same problem of six months old pictures at higher prices than they would pay if organized.

### 7 Mix-Fox Reissues

Los Angeles, June 12. Tom Mix has attained the revival stage. Fox will re-edit and reissue seven of his westerns on its new year's program.

They are "Sky High," "Last of Duanes," "Lone Star Ranger," "Just Tony," "Soft Boiled," "Rough Riding Romeo" and "The Deadwood Coach."

Mix shortly commences his new contract with FBO.

### SEAT BACK SIGNS

Milwaukee Goes for 3 x 5 Plugs at \$1 per Seat per Plug

Milwaukee, June 12.

Last week a representative of an ad mat service dropped into town and offered movie men a plan for easy money. Under the contract proffered by the salesman, theatre owners are to get \$1 per seat per year to permit the ad company to put on the back of each seat a small luminous sign plugging a nationally advertised product.

Customers can read the signs, about three inches by five, the same as luminous watch dials. The signs used to sell the stunt here are Wrigley gum.

Local theatre men, even in the downtown district are said to have welcomed the salesman with open arms.

### CALDERONE'S DENIAL

Frank A. Calderone advises he has no money to merge with nor sold his houses to the Schwartz Circuit.

Calderone says the spring rumor fever always gets things balled up about his Long Island circuit. He operates in Lynbrook, Valley Stream and Glen Cove.

### COLORED GIRL IN FILM

"The Siren of the Tropics," French-made picture, featuring Josephine Baker, colored, with an otherwise all-white cast, is being peddled for America by Mrs. Will Kenny.

She is a film importer.

### More About Previews

Minneapolis, June 12. An important Minneapolis theatrical question is how long F. & R. Publix will continue the previews of Minnesota and State pictures for the local newspaper critics. These reviewers have been on the war path for several months and the previewing received by practically all the pictures are unparalleled in theatrical history there.

Reviews, run in the Sunday drama sections of the two newspapers under big heads, have been heavily rapping the photoplays witnessed at the previews. Sunday is the day after opening for the films. Last week, for example, one paper had a two-column head on its movie resume reading, "The Yellow Lily" Duller Than the Projection Room Conversation It Inspires."

Another two-column head read, "Picture Bills Not Impressive."

The only recent pictures to win any real praise from the critics were "Street of Sin" and "Laugh, Clown, Laugh." Both films drew comparatively light business. "The Yellow Lily" did \$24,000 at the Minneapolis, not bad in face of the heavy local slump.

## MUSICIANS AND TALKERS GET ATTENTION

### Electric Cos. Considering Future Ways and Means

The attitude of the union musicians towards the talkers is giving the electrical companies no small concern. They are considering some means to cope with the union labor situation as regards the musicians who have voted a \$1,000,000 war chest at the recent A. F. M. convention in Louisville.

It is generally agreed that with the exception of the high-priced, high-grade musical organizations, employed for recording purposes on the talkers and other mechanical reproducing devices, the general run of the musicians will be critically affected.

The music publishers, from their viewpoint, know that copyrighted music in orchestration and photoplay theme form will soon not be worth the paper it is printed on, through the curtailment of its sales possibilities, but will have unusual value from the mechanical royalty rights as the compositions are "canned."

### \$50,000 Prize Money

What is anticipated in the Fox home office as a tough sales year is being met with a \$50,000 sharpener to the company's salesmen. Money will go to 10 of the 42 branch offices having the largest sales and collection total.

Prizes, being donated by Fox, personally, range from \$2,000 to \$15,000.

## \$1,000,000 HARTFORD SUIT OVER PICTURES

### Majestic Theatre Co. Asserts Fox, Vitaphone and F. B. T. Forced House to Close

Hartford, Conn., June 12.

Majestic Theatre Co., Inc., of this city, former owners of the Majestic theatre, have brought suit for \$1,000,000 against Fox Films Corp., Vitaphone, Inc., and the New Haven Film Board of Trade. Suit, which will be heard in the U. S. Federal court, alleges violation of the anti-trust laws and illegal restraint of trade.

Majestic company, which ran the theatre after Vitaphone had been installed in April, 1927, alleges that the film companies named in the suit failed to comply with the terms of the \$100,000 contract for rentals of pictures and in violation of the anti-trust laws forced the theatre to close for lack of pictures during two different periods last year.

Under the two claims it is alleged the local corporation lost \$300,000, and under the Sherman Act the corporation is permitted to claim treble damages, or \$900,000, and asks in addition \$100,000 for counsel fees and expenses.

Theatre was closed from last July to September and again from October to January, 1928, when the house was sold to the Alfred Gottlieb interests. A. C. Morrison conducted the theatre for more than 13 years until it was taken over by the present lessees.

At the same time the film suit was placed, announcement was made that the Park Street Investment Company, of this city, owners of the Lyric and Lenox theatres, had secured lease of the local Rialto and would control the chain conducting second run films.

### MAHLON HAMILTON QUIT

Mahlon Hamilton, pictures, has shelved his vaude act to return to Hollywood.

Hamilton had been teamed with Jack Hartley in a comedy act routed for 10 weeks by Keith's. It played six, when the picture star-director secured a release to fulfill a more lucrative picture engagement.

### Bischoff Studio Manager

Los Angeles, June 12. Sam Bischoff has been appointed studio manager at Columbia. He succeeds Frank L. Newman, who held the job four days.

## Chinese in Doubt

Los Angeles, June 12.

In the reluctance of Joseph M. Schenck to put "Tempest" into Grauman's Chinese during the summer, there is a possibility that house will go dark during July and August.

"The Goddess Girl" or "Lilac Time," the latter with sound effects, may be chosen to follow "Trail of '98" at the Chinese, but nothing is set.

## M-G-M's Ufa's "Spies"

Los Angeles, June 12.

M-G-M will distribute in the United States the UFA production "Spies." The subject is now on the way to the local studio, where it will be titled and recut for the American market.

Irving Thalberg in Germany saw the picture and recommended it. The production was directed by Fritz Lang and written by Thea von Harbou. Among the players are Rodolf Rooge, Willy Fritsch and Hertha Werther.

## Ask the Man Who Played It!

## Still Going Big!!

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OPEN TIME  
PERCENTAGE ONLY

# The Naked Truth

Special Reel for  
**WOMEN ONLY**

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**SAMUEL CUMMINS**  
Public Welfare Pictures Corp.  
723 Seventh Ave., New York City

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

Titles by  
**MALCOLM STUART BOYLAN**  
FOX



**JOHN F. GOODRICH**  
FREE  
LANCING

**JOHN WATERS**  
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Specializing in  
Originals, Adaptations with  
**ORIENTAL SETTINGS**  
Available for Technical Work on  
Rental, South Seas and Alaskan Pictures  
**RALPH PARKER**  
c/o "VARIETY," L. A.

## WALTER NILSSON

"WORLD'S MASTER UNICYCLIST"  
with "Top o' World," a Publix Unit  
Direction: WILLIAM MORRIS—CHICAGO OFFICE  
Thanks to NAT KALCHEIM

AFTER CLOSING THE WINTER SEASON AT THE EXCLUSIVE MIAMI BILTMORE HOTEL

Have been honored with the contract for the beautiful new Lido Hotel, New York City, opening June 16, booked by Geo. Olsen  
OPENED FOX, WASHINGTON, D. C., AS FEATURED ATTRACTION MAY 15—HELD OVER THREE WEEKS

Reason? Capacity!

THE ONLY ORCHESTRA TO BE SO HELD OVER IN THE HISTORY OF THAT THEATRE

# Earl Carpenter and His Orchestra

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Personal Rep., "TAPS," 1587 Broadway, New York City

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ALAMAC HOTEL . . . . . 32 WEEKS  
MELODY CLUB . . . . . 10 WEEKS  
CLUB DEAUVILLE . . . . . 25 WEEKS

MIAMI BILTMORE HOTEL . 13 WEEKS

STRAND THEATRE . . . . . 3 WEEKS  
RIALTO THEATRE . . . . . 8 WEEKS  
BUFFALO STATLER HOTEL 49 WEEKS

Grateful to Mr. S. J. Stebbins, Managing Director, Fox, Washington, for his constructive assistance; also Max Silver and Jack Loeb for their courtesies.

# Will Fazil Clean Up Like a VACUUM CLEANER?

Let Rose Pelswick  
tell you about this

## 5th FOX

### BROADWAY SPECIAL

Released to you SEPTEMBER 10th  
after its twice daily \$2 top engagement  
at the GAIETY THEATRE, New York

WILLIAM FOX  
presents

## FAZIL

Hot As Sahara  
with

CHARLES  
FARRELL

GRETA  
NISSEN

From the  
Play by PIERRE FRONDAIE

Adaptation by PHILIP KLEIN

Scenario by SETON I. MILLER

HOWARD HAWKS  
Production

"Do you always have your own way?" murmured Greta Nissen. "Always!" replied Charles Farrell. And flappers in the balcony rapturously swallowed another chocolate marshmallow.

"Fazil," William Fox's latest contribution to cinema art, opened at the Gaiety Theatre last night. And will the picture, as a commercial investment, clean up? Like a vacuum cleaner.

There are love scenes at which the Philadelphia board of censors will raise both eyebrows and scissors. There are burning sands, a harem beauty, parade in Arabia, gondolas in Venice and a gondolier singing a serenade via Movietone.

The ending, boys and girls, is quite extraordinary. A sort of Romeo and Juliet climax, for Fazil does away with both Fabienne and himself, the idea being that at last they'll be together without further arguments.

And there you are. Mae Busch and John Boles head the supporting cast, the backgrounds are lavish and there's Movietone accompaniment. Greta is lovely and Farrell makes a romantic hero. As to the desert drama itself, receipts of films like "The Sheik" leave behind them convincing prints in the shifting sands of the box office.

—Rose Pelswick in the New York Evening Journal.

It's the berries, spilling sex, Oriental and Parisian love right through the reels. New angles on sheik theme . . . . .  
**Hot diggety—it's there!** —Film Daily

Large and liberal doses of good solid box office sex and sheik stuff predict a dollar studded future for this Fox production.  
—VARIETY

The best drawing card on the board.  
—HARRISON'S REPORTS

The season's most pronounced and definite popular success.  
—MOTION PICTURES TODAY

# An Answer To "Where the *HELL* am I heading?"

By  
**Joseph M. Schenck**

## Mr. Just an Exhibitor:

Your advertisement entitled "Where the Hell Am I Heading?" was unusual and daring. I'm glad I was in town when your ad. appeared.

I am NOT going to write you personally. I'll play you across the boards and answer you in paid space also.

Your fearless "battle cry" must appeal to constructive thinkers in this business. Your facts not only interested me, yet behind your plea, I felt the heart of a human being—thank goodness you haven't lost your sense of humor either.

You have analyzed your own problems and those of other exhibitors like you. You also hit many problems that confront the industry. You are to be commended for your courage.

Let me answer each one of your questions individually.

**1** If radio keeps them in their Morris chairs, you must have more powerful attractions, more interesting entertainments to bring them to *your* chairs. Don't fear radio. Eye entertainment has much stronger appeal than ear entertainment. That's a scientific fact. You can beat radio by showing great pictures for the eye.

And now comes Movietone to give a big thrill to the ear. That will put radio out for keeps as competition.

**2** No over-seating situation is so bad for the energetic showman that he can't overcome it by playing and exploiting good pictures. A good picture will draw people to a tent or a stadium. It isn't your seats, it's your screen.

**3** If you're wise, you'll stick to running a picture show and not a side-show. Presentations on the stage usually camouflage poor entertainment on the screen. Good pictures never needed acrobats or spangles in the past. High-class attractions need no "hokum" today. Get a record of the houses that consistently run nothing but good pictures and you'll see a record of consistent profits. Pictures are the magnet, the major attraction.

**4** Don't worry about home movies. Amateur films are no more competition for your theatre than amateur theatricals are for the speaking stage. In fact, good pictures are guides and inspirations to amateurs. Home movies create more movie fans.

**5** Why let that exhibitor fifteen miles away draw your people? Run good pictures, outstanding attractions. Give them better entertainment than anyone else can give them. The Lizzies and Rolls Royces will stop at *your* door.

**6** Salaries for production executives depend upon the supply and demand for ability. True, some may be overpaid, but I trust to your fairmindedness to recognize the sincerity of the campaign that is constantly being waged to reduce picture costs. You must realize, too, that great pictures are quality pictures, and quality pictures must be produced up to an ideal and not down to a destructive budget. By all means, support every producer whose sole aim is to make good pictures and not to turn out so many cans of film.

**7** The question of booking pictures has been a matter of growth. Some exhib-

itors book 20 or 30 or 40 pictures in one lump thinking they are protecting themselves. Some companies sell pictures in bulk to protect themselves also. This condition will have to be ironed out between you and them. You can correct this "buying of a dozen duds to get one hit" by booking only those pictures that are suitable to your theatre.

You know you can book good pictures individually on merit if you want to. Make quality your aim instead of price. When you buy bulk, you *must* take the gamble.

**8** Trade paper advertising is a constructive force—a powerful economic factor. It reduces our cost to sell. You do not pay for picture advertising any more than your public pays for your theatre advertising. You should know the line-up of pictures every company offers you. Attractive trade paper advertising helps you and helps us.

As to where you are heading — you'll head the right way if your policy is "The Best Pictures I can Secure at Any Price." Keep your finger on your public's likes and dislikes and only fill your play dates when you are assured you have the best to give your patrons. Then you need never worry about Radio, Home Movies, Lincoln Highways or any of the so-called menaces.

The answer in every industry to any menace is Better Product.

*Joseph M. Schenck*  
President and Chairman  
Board of Directors  
United Artists Corporation.



# Unions' Detroit Convention Handles New "Sound" Like a Hot Potato

## Three Resolutions on Subject Reserved—Salary Increase for Executives at 29th Annual

Detroit, June 12. Subject of talking pictures was handled like a hot potato at the 29th annual convention of the I. A. T. S. E. and M. P. M. O. of the United States and Canada which wound up Saturday after six days. Three resolutions dealing with the matter were not concurred in and were reserved for future discussion by the executive board in spite of the wishes of many to have the issue disposed of on the spot.

In substance, the resolutions were as follows: (1) that all maintenance of talking picture equipment must be done by I. A. members and that all installation of such equipment must be by I. A. men; (2) that all road shows equipped with synchronized apparatus should employ not less than three men, each at a minimum salary of \$125 per week.

Attitude of the alliance on the topic is clearly seen in the third resolution, which reads: Whereas, to date there has been no solution offered that will be beneficial to the small local and a protection for the big local, and whereas, it has been demonstrated that one man cannot successfully operate and maintain the equipment necessary for the projection of synchronized and non-synchronized motion pictures, and whereas, at this time if the delegates in convention assembled would enact a law regarding a limited number of men to operate such equipment and refer the matter of the so-called installation engineers employed by the Electrical Research Corp. to the incoming executive board for solution at a time, perhaps in the near future, when in their opinion their places could be competently filled by members of the Alliance, therefore, be it resolved that where any attachments are made to the picture projector of any theatre, which will transmit, or cause to be transmitted, any sound vocal or musical that there shall be one member of the Alliance at each projection machine, or that during projection of synchronized or non-synchronized pictures there shall at all times be two members of this Alliance in the projection room.

Two Factions At the outset two factions developed, the east forcing the issue and the western delegation opposing and stalling for time. That the attitude

## Those Coast Pre-Views

It is said that the AMPA of New York, acting in concert with the Wampas of the coast, both societies containing the publicity and advertising men of the film business, may attempt to correct the evil of the pre-review criticisms on pictures in the Hollywood section.

These reviews have been so manifestly unfair, full of objectivities, mostly ulterior, and expressed on incomplete films, merely shown for purposes of further editing and re-cutting, that the producers believe something should be done to place a period to it.

Besides the coast trade sheets, some dailies consider the inexperienced or biased pre-criticisms as "news." In a couple of instances national fan magazines have gone after the same thing, erring like the others but with the mags not doing it intentionally.

of the westerners finally came out on top was probably due to the uncertainty in the ideas expressed by President Canavan on the topic.

It was openly charged that the eastern operators included in their memberships a sufficient number of men to install and operate the new film device. In the west, there is but one local with a group of operators skilled in this type of projection. An alternative would be to accept the electrical engineers, already working on the sound equipment, into the union. But this is just what the alliance is fighting against.

Re-election of William F. Canavan as international president was practically a certainty as soon as it was known he would run. With Canavan, the entire "executive family" of the past two years will be retained. The lineup still reads: Canavan, president; Richard J. Green, general secretary-treasurer; Harry Dignam, assistant president; Fred J. Dempsey, William P. Covert, William C. Elliott, Cleve Beck, George E. Browne, John P. Nick and William J. Harner, vice-presidents.

Only Canavan and Nick had opposition at the election. William E. Monroe, Local No. 1, New York opposed Canavan, while Felix Snow of Kansas City aspired to be sixth vice-president. Both were defeated.

In his formal report the president evaded prominent mention of "synchronized pictures," but went into detail on several other subjects.

He dealt with conditions in burlesque and severely panned members of the alliance, who work in that field under scale, calling them the "degenerate element." One of the outstanding topics in his report was the suggestion that all burlesque crews should be placed directly by the General Office. It is expected this ruling will become effective in the near future.

Officers' Salary Increases It was resolved and adopted that the president's salary be increased from \$200 a week to \$20,000 a year.

## U. A. Making 18 Films For the New Season

United Artists will release 18 pictures next season, according to an announcement issued today (June 12). This is an increase of three pictures over last season. Production cost is estimated at over \$10,000,000, figuring that none of the U. A. releases cost under \$400,000. The only new producer on the line-up will be Rex Ingram.

Norma Talmadge will appear in "The Woman Disputed," from the stage play by Denison Clift. Henry King directs, with scenario by C. Gardner Sullivan. Gilbert Roland is leading man.

Gloria Swanson's production, "The Swamp," is an original by Eric Von Stroheim, to be directed by the author.

Dolores Del Rio is to star in "Revenge," directed by Edwin Carewe. Story is by Konrad Berocovi' and adaptation by Finis Fox.

Wilma Banky's first starring picture is entitled "The Awakening." Victor Fleming is directing. Story by Francis Marion and adaptation by Carey Wilson.

Charlie Chaplin is to produce "City Lights."

Douglas Fairbanks is to make a sequel to one of his pictures, "The Three Musketeers." Title so far undecided.

Mary Pickford has not yet decided on a story. D. W. Griffith has completed "The Battle of the Sexes" from the story by Daniel Carson Goodman. Gerit, Lloyd adapted for the screen.

"The Tempest," with John Barrymore, will be generally released. Barrymore will also appear in another production so far unnamed. Ernst Lubitsch will direct. "The Last of Mrs. Cheyney," announced as Barrymore's next, will not be made for next season's release.

Ronald Colman's first starring picture will be "The Rescue," from the story by Joseph Conrad. Herbert Brenon directing.

"Two Lovers," the last film in which Wilma Banky and Ronald Colman were co-starred, will be released generally.

"Steamboat Bill, Jr.," with Buster Keaton and Ernest Torrence, will be released.

"Lumox," from the story by Fannie Hurst, produced by Samuel Goldwyn.

Boyd and Velez William Boyd and Lupe Velez will appear in "The Love Song." Sam Taylor will direct. This picture is based on "La Palva," by Dr. Karl Vollmoeller.

"Nightstick," by John Wray, will be directed by Roland West. The Nugents and Elaine Sterne Carington will appear in the cast.

"Hell's Angels" is slated to be produced by Howard Hughes, Jr., at a cost of over \$1,000,000. Ben Lyon, Greta Nissen and Thelma Todd are to be in the cast.

Rex Ingram will make "The Three Passions," based on the novel by Cosmo Hamilton. Alice Terry and Ivan Petrovitch will be in the cast. According to the announcement three or more pictures will be motioned with sound effects, "scores and voices." "The Awakening," with Wilma Banky, is to be motioned, while the Boyd-Velez picture, "The Love Song," will also have sound effects.

Dick Green, now getting \$185 a week, will also receive \$20,000 a year. One resolution increased the secretary-treasurer's income to \$17,500, but Tom Maloy of Chicago added to the resolution by \$2,500, having Green's salary equal that of the president. This was wildly acclaimed when introduced.

With increases, salaries of incoming executives will amount to about \$55,000 a year, assistant president receiving \$150 weekly, and each of the seven vice-presidents \$1,000 a year.

It was resolved to establish a defense fund, similar to that of the American Federation of Musicians, for use in strike periods. Theatre mergers were given as the motive for this, and the musicians tossed a bouquet by handing Bill Canavan a life membership in the A. F. of M. It was resolved by the alliance to return the compliment to Joe Weber. The 29th convention, just ended, was the largest ever staged by the stage hands and operators. It was attended officially by 800 odd delegates, representing 638 stage hands, operators and combined locals. "In all there were approximately 1,500 in town for the convention. Harry Griffin was chairman of the reception committee, with locals 38 (stage hands) and 199 (operators) of Detroit as hosts.

## Big Mid-West Houses Lose Plenty; Only Chi and St. Louis Doing Biz

### Stirring Up Westwood

E. Alan Meyer, picture theatre operator and justice of the peace in Westwood, N. J., town of 6,000, hit the front pages of all of the New York dailies for the first two days of this week, through invoking his police power in reprisal Sunday for the local cops closing his theatre.

Meyer as a justice of the peace stopped everything Sunday in Westwood, from stores to automobiles and even prevented a railroad train bound for New York from proceeding through the village.

The stir-up lasted two hours. Meyer was fined \$16 for attempting to show Sunday pictures. He says he'll fight that too.

Publicity on the affair, probably sent out by the news services, should be excellent propaganda for the open Sunday anywhere.

## Danz Gets Break After 5 Months' Union Dispute

Portland, Ore., June 12.

Joe Danz, owner of the Embassy and Rialto theatres, has emerged partly victorious after a hectic five months' scrap with local musicians, stagehands, operators and janitor's unions. A new contract has been signed between Danz and the unions which goes into effect June 28.

Under the new contract, original demands by the musician for a house orchestra at the Embassy is out. This alone means a saving of over \$500 weekly to Danz. Neither will stagehands be employed at the house. Four organists at the union scale, averaging around \$60 for each man, are to be put on immediately and the two Danz houses will be 100 per cent union from now on.

Squabble was supposedly over midnight shows at the Embassy.

## Loew-Keith on Par Splits

Between Keith and Loew circuits has been a mutual understanding that there shall be an equal split on the Metro and Paramount picture groups. Where a block of 40 pictures was designated 20 would be taken by Keith's and 20 by Loew's, with Keith making the split last year.

This year it is the Loew turn for the split, but up to this week no choice had been made by Loew, with Loew reported holding up until after the Metro pictures had been sold.

Under this plan Paramount is prevented from selling until after the two Keith and Loew, have decided upon their split lists.

Along the film Rialto this is regarded as giving Loew a better break and making sales a little better from M-G-M at this time.

There appears to be no great hurry on the part of Keith to designate a lot of pictures, pending the readjustment of film bookings in the Keith offices.

## Zorn Becomes a D. M.

Poughkeepsie, N. Y., June 12. Edward Zorn, manager of the local Bardavon theatre, is now district manager for Publix. His place will be filled by Henry Hof, now at the Stratford.

J. A. Hartung, formerly with Loew in New York, will manage the Stratford.

Chicago, June 12.

Business in de luxe picture houses is completely shot throughout the middle west. The only theatres escaping the severe slump are those in Chicago and St. Louis.

West Coast-Fox is claimed to be losing plenty in Wisconsin territory, especially Milwaukee. The Blank Circuit is also running slim. Universal's chain in Wisconsin is aggregating an imposing weekly loss, with the Alhambra, Milwaukee, reported to have dropped to rock bottom several weeks ago at an \$1,800 total for the seven days.

Great States, subsidiary of Publix-B & K., operating over 100 theatres, is closing some of its houses. In shutting up theatres in Peoria, Joliet and several other spots, Great States has even refused to sublease for summer runs of stock though assured of profit in the rental.

## Ben Piermont Loaned As Talking Expert

Ben Piermont has been engaged by Electrical Research Products, subsidiary of Western Electric, to assist Loew's in the installation of the talker equipment, also with advice as to the talkers in general.

Piermont is the first expert selected of the direct show business as a supervisor. Previously the engineers of the electrics have acted as advisors.

Piermont got his experience with Warners' Vitaphone, later moving to the Fox establishment. He is an expert in selection of talent and booking of talking shorts, besides his wide knowledge of the talker, in production and in the theatre. Before going with the talkers, Piermont was a proficient vaudeville booker.

## Delayed Finance

Chicago, June 12.

Although the building has been completed and occupied for several months, Harry Englestein has just financed his Regal theatre building through the National Bank of the Republic.

Structure includes the Regal theatre, Savoy ballroom and two floors of stores. Building cost was \$3,000,000.

## Met's New \$75,000 Cooler

Los Angeles, June 12.

Local Metropolitan has thrown out its old cooling system and installed a new one costing \$75,000.

## Mr. Exhibitor:

You can't go wrong with  
General Motors on  
Automobiles  
Sterling on Silver  
AND

Alfred E. Green  
PRODUCTIONS  
Distributed by  
FOX



**Fanchon Says**  
**RUBE WOLF**  
"Star of Rhythm"  
"IS A MASTER OF STAGE ENTERTAINERS"  
Still at  
WARFIELD  
San Francisco

**THE**  
**JESSE CRAWFORD**  
**ORGAN CONCERT**  
**PARAMOUNT, NEW YORK**

MRS. CRAWFORD AT THE STAGE CONSOLE  
PROGRAM WEEK BEGINNING SATURDAY, JUNE 9

"HIGH HAT"  
Published by Foster

"LAUGH, CLOWN, LAUGH"  
Published by Remick



**FANCHON & MARCO IDEAS**

Are Perfect  
100%  
Stage Entertainment  
IN ALL  
West Coast Theatres, Inc.  
De Luxe Motion Picture Palaces

## Indie Producers Assure Indie Exhibs They Are With Them 100%

Los Angeles, June 12.

Motion Picture Theatre Owners of Southern California assembled Monday at the Hotel Ambassador to install new officers and to hear from various independent producers, notably Jack Warner, assurances that the indie producers were with the indie exhibitors 100 per cent.

Warner told the exhibitors not to fear about being shut out; that if they are in doubt as to who the independent producers were Variety can tip them off. Warner stated his own organization's talking pictures were an assurance to them that they couldn't be left out of the new developments in the industry.

Bob Welsh, for Universal, said that Carl Laemmle is still a champion of the indies, being one himself. Harold Shumate spoke for Gotham, Ralph Block for Pathe and Sam Bischoff for Columbia.

### T-S Sales Changes

Chicago, June 12.

At a meeting held here by E. J. Smith, general sales manager, and A. H. McLaughlin, mid-western manager for Tiffany-Stahl, the following changes were made in that firm's sales department:

G. I. Bradford, formerly St. Louis salesman, appointed branch manager at Kansas City, replacing G. A. Jones, made a special home office representative. W. L. Marriott, resigned manager at Indianapolis, replaced by Sam Galanty formerly of Warner Brothers; Charles Miller, formerly city salesman for Jivernal, assumed a similar position with T-S; W. M. Rutter, previously Pathe, now traveling northern Illinois under McLaughlin; S. L. Bergman, formerly United Artists, now handling T-S Chicago suburban business, and W. H. Kahn, Chicago T-S office, transferred to Kansas City as assistant to Bradford.

### Cameo Goes Art Again

Cameo, New York, has again been placed in screen possession of the Film Art Guild, Charles McDonald to work with Symian Gould on the bookings. Gould has been previously at the Cameo with his Art proposition.

"The Station Master" opens June 16 under the art policy.

### ARMY FILM BOOKER MOVES

Washington, June 12.

Mike Smith is being transferred to the middle west district of the Army Motion Picture Service. With headquarters in Kansas City, Smith will buy about 400 programs monthly for Army camps.

## CLARK FIERS

The Boy Organist  
West Side Theatre and Station  
WB  
SCRANTON, PA.

### Policy Canvass

Portland, Ore., June 12.

Bob Bender, manager of Universal's Columbia, in the red for plenty the past year, recently sent out around 7,000 letters inquiring as to the public attitude on straight picture shows with good music or the presentation type of performance.

Around 750 answers were received, of which four people preferred stage presentations. The balance wanted good orchestra music.

### Cooneys Starting Again

Chicago, June 12.

Ousted by eastern loan bankers from National Playhouses, Inc., a circuit of 10 Chicago picture houses which they founded, Ben and Jack Cooney are said to be ready to start all over again.

They are reported negotiating for the purchase of two small houses with which to form the nucleus of another film circuit. It is expected the deals will be consummated within two weeks.

### 70 Censor Applicants Must Take Examinations

Portland, Ore., June 12.

No more will the local Board of Censors get in a row with local theatre or exchange men over censorship if a decision made final by the City Council is accepted.

The viewers, from now on, must undergo a severe test as to their experience in reviewing pictures as well as a general knowledge of the picture industry.

Examinations are to be held under jurisdiction of Mrs. Frank O. Northrup, chairman of the local board. There are over 70 viewers competing with examinations taking place today (Tuesday). These viewers serve without remuneration. They look at picture and decide whether it is fit for public exhibition. If the viewers question it, the picture is again referred to the Censor Board which makes the final decision.

### Plunkett at Strand

Joe Plunkett again resumed immediate and general charge of the Strand, New York, this week. Edward Hyman, who divided his time between the New York and Brooklyn Strands while Plunkett organized the Stanley Company's stage unit producing department, will now revert to the Brooklyn Strand only, as before.

The return to the Strand by Plunkett does not affect his status as head of the Stanley production end, which is continuing as formerly.

## Loew's Wired Houses Opening This Month

First of the Loew Circuit's wired houses for talkers to open will be June 18, Loew's, New Rochelle, N. Y. Others before July 1st to have had the wiring installed will be the Capitol, State, Embassy and Astor, New York, and Melba, Brooklyn.

In July Loew's will add 20 more wired houses on its chain; in August 35, etc., until about 175 of the Loew theatres will have been equipped for the talkers.

Meanwhile Publix expects to have 200 of its houses similarly wired.

George Wain, manager of the Strand, Yonkers, N. Y., has been appointed New York district manager for sound installation and projection of the Publix houses between New York and Buffalo, outside of New York City.

Walsh, the first manager in Westchester county to realize the possibilities of the articulate films, installed Vitaphone at the Strand, Yonkers.

The Stratford, Poughkeepsie, and Broadway, Newburgh, N. Y., two Publix houses, are being equipped now under Walsh's direction and will open July 2 with Warner's "Tenderloin" as the feature and three Vitaphone shorts.

## Flying Publicity For Ia. Film Houses Between Cities

Des Moines, June 12.

The movies have gone aeronautic in Iowa. Following Iowa Aeronautic Day, over 9,000 persons were at the air field to witness the show put on by army planes from Belleville, Ill., and Ft. Riley, Kans. Blank-Publix hastened to cash in on some good publicity by means of the flying machine.

As a try-out, Herbie Koch, organizer at the Capitol here, flew to Waterloo, Iowa, Sunday morning to give a rental at the new Blank-Publix house there at one o'clock. A crowd of nearly 1,000 met him at the field, including the mayor of the town. He returned to Des Moines in time to play his regular shows.

The same stunt will be used at a Sioux City house next week. Nate Frudenberg, manager of the Capitol, is organizing a fleet of planes to carry Blank-Publix entertainers, officials and even Variety's Des Moines correspondent to Cedar Rapids when their new house is opened there soon.

It has been suggested that this means of transportation be provided the m. c.'s for Blank-Publix, who are being transferred quite frequently.

"The Sheik" Reissued  
Reissues of Rudolph Valentino's "Sheik" are being shown in grind houses near Broadway.

### Canned Music Deluge

Exhibitors, notably the smaller ones, are being deluged with sales propositions on devices for canned music. The machines are not synchronizations, simply automatic electric super-phonograph for cueing pictures from regular records.

One of the companies issues one sheet reading: "Hear Paul Whiteman. Limited Engagement." Idea seems to be to sell the small exhibitor on faking the real talkers.

The new devices are numerous and at least one concern seems to have only a demonstration office model. If and when a sale is made, and a deposit is forthcoming, they manufacture the equipment.

Prices are not so cheap. Up to \$5,000 is asked to wire some of the moderate sized movie parlors.

## Producers Meet on New Rental Scales

Picture producers and distributors have been reported meeting in New York to discuss film rental prices for the new season.

An announced intention of increasing the rental considerably is claimed to be a camouflage by Greater New York exhibitors. They say the distributors are aware of conditions and the strident kicks they will hear on any rental proposal; that therefore the distributors would like the increased rental report to get out in order for the producers to hold up their rental figures of last season for next.

Rental in this instance does not contemplate talkers.

### Small Talker Equipment With Phonograph Discs

Along with Western Electric's costlier sound picture projection apparatus, a small talker for the lesser houses is available at about \$3,500 complete. It is a non-synchronous apparatus employing film thematic picture reconstructions on Victor disks, which fade-in and out on two turntables and is amplified by loud-speakers to fill the auditorium.

It is not a cheaper substitute for the movie house talker, being merely amplified mechanical music for film accompaniment.

It is non-synchronous and has been tried out by Publix in some of the lesser theatres. Complete cost is said to be available at \$40 weekly in installments, including the service, until the \$3,500 is paid in full, or within two years.

### Seek Alienists

Chicago, June 12.

A mid-west theatre man, arrested and charged with being accessory to blowing up his own theatre, is reported ready to haul in alienists for one of those Remus defenses if things look bad during his trial.

In a search for the right sort of alienists, his attorneys have found that the local crop of insanity experts is very sparse. They are being forced to extend the search into other cities.

### NEED 15% INCREASE

Chicago, June 12.

It will require only a 15 per cent increase in business to place the National Playhouses, Inc., on a profitable basis.

Circuit of 10 houses recently was on the verge of bankruptcy and was taken away from Ben and Jack Cooney, founders, by eastern bankers.

### BUFFANO QUILTS

Seattle, June 12.

Owing to Publix refusing to grant Jules Buffano, m. c. at the Seattle, an increase in salary, the band leader put in his notice. A new band leader may be brought on from Chicago to replace Buffano, within the week.

### McConnell Back with U

Fred McConnell, after branching out as an independent producer for Pathe, is in New York in his old job with Universal. The post is that of sales director of short subjects.

Ben Y. Cammack has been promoted to a similar position, with headquarters in Pittsburgh.

## Makers of Shorts Not Cutting Film; Hope Next Season

Anticipated curtailment of short subject releases for next season seems not to be materializing. All of the shorts producers have ambitious plans for the coming season, despite the bad conditions and glutted market of the present.

Recent bookings by various important deluxe houses have encouraged the shorts crowd. It is said, The Capitol, New York, and several big West Coast houses have not only used but featured two-reelers of late.

The boys interpret this as portending favorably. They are also deriving hope and cheer from the report within the trade that the stage band thing is on the slip.

## Takes Kids Into Show; Montreal Manager Fined

Montreal, June 12.

Stating that he was the best judge of what was suited to his children's morals, a father with three children stressed his right to take them into the St. Denis (picture house) and was given permission to do so by Manager Cardinal a few weeks ago.

Sequel appeared this week when the manager was fined \$10 and costs by Recorder Se. plex for infraction of the Children's Bill. Two other cases were also considered and similar fines inflicted. The Recorder made the fines the lowest possible, \$50 being the maximum for a first offense. He also laid down that for mixed vaude and pictures, children might witness the vaude end of the show, but must be taken out when pictures are shown.

Similar cases of parents protesting against barring of their children and interference with parental rights have occurred in many theatres here. Politically, there is considerable anti-government feeling among voters.

## Scale for Sound Operators Closes Oakland's State

San Francisco, June 12.

T. & D. Junior Circuit is closing the State, Oakland, temporarily.

Vitaphone was recently installed in the house, but the high scale demanded by projectionists, with extra operators required, made the venture unprofitable.

Policy upon reopening not yet determined.

**Great!** NOW AT THE Strand Theatre Vancouver, B. C.

**JACKIE SOUDERS** and his Orchestra

**"HERMIE" KING**  
"The Musical Master of Ceremonies"  
Now—Fifth Ave., Seattle  
Direction FANCHON and MARCO

Michigan Vaude Mgrs. Ass'n  
**Charlie MACK**  
Bookings the most extensive circuit of vaudeville and presentation theatres between New York and Chicago  
Michigan Theatre Bldg. DETROIT  
Standard Act. Wire or Wire  
ASK GRACE and IRISH

JOHN and HARRIET  
**GRIFFITH**  
Dancing Specialties Plus Personality  
Appreciation to Fanchon and Marco

## A Unit, Already Booked to Span the A. & P. Ocean Circuit TITLED "DIVERS, DIVAS, DIVERSIONS," Now in Preparation

### PRIVATE AUDITION

TO BE HELD ON THE

WILLIAMSBURG BRIDGE (Essex St. Side)

DECEMBER 25, Time from 12:01 A. M. Till Soaked

This being LEAP YEAR aspirants will be obliged to JUMP from top to the mouth of down under in order not to attract too much attention. Female entries must wear two-piece bathing suits.

Entries must swim from beautiful Essex Street Pier to Coney Island. Each contestant must do the distance in 27 choruses of "Rumona." No jumps till ready or no verse. However, a 4 or 8 bar warbling (sings) may be had on request.

SUCH NOTABLE BOOKING MEN as Charley (Ird.) Hogan, Smiling Sam Branson, Pat Darling and Eddie Casey will be in the audience (not in the water).

Everyone reading this "ad" should cut it out and file it away in his or her (this takes in female impersonators) waste basket.



**BILLY CLAIR**  
Master of Audition

LET'S GIVE THE SAMUELS MUSICAL BUREAU A RAIN-SOAKED HAND

TRUDY EDERLE TO THROW OUT THE FIRST BALL

ONLY 17% WILL BE CHARGED FOR THIS AUDITION

# VITAPHONE

*First in the Field!*

**VITAPHONE** is established. Vitaphone is in successful operation in approximately 400 theatres throughout the United States, and by September 1st, will be in 750. Vitaphone has passed the elementary stage. Years of experimenting and laboratory work have placed Vitaphone so far ahead in its field that no comparisons can be entertained. Exhibitors are not asked to experiment and pioneer with Vitaphone. Vitaphone has done the experimenting and pioneering. Vitaphone is perfected.

**VITAPHONE** is backed by the scientific knowledge and laboratory facilities of the world's greatest group of electrical engineering organizations, and by the production knowledge and studio facilities of the Industry's foremost independent producers—Warner Bros. Pictures, Inc.

Vitaphone, with exclusive contracts, brings to the screen the voices of the world's greatest opera stars and of the leading actors and actresses of the spoken stage.

**VITAPHONE** has been in continuous production for two years. Vitaphone has more than 400 proven box office attractions available. With its superior facilities and the advantage of two years of actual production experience, Vitaphone reproduces the voices of the world's greatest entertainers with a natural clarity comparable only to the actual voice of the artist.

More information of interest to exhibitors concerning

# VITAPHONE

will appear in subsequent issues

**VITAPHONE CORPORATION**  
321 WEST 44<sup>TH</sup> STREET, NEW YORK



# For Showmen Only!!!

**A Statement From the Owner  
of the United States Rights of  
"DAWN"**

Herbert Wilcox, producer of "DAWN," unable to make satisfactory releasing arrangements with any of the American film companies, requested me to use my organization and theatres for the presentation of this picture in New York.

I viewed the picture in London, and was so impressed by its beauty and sincerity, and especially with the delicate handling of the subject matter, that I entered into an agreement to give it a showing in New York.

Since opening (May 29) we have played to capacity audiences, and although the subject of the picture is still widely discussed and has been the topic of discourse from pulpits and platforms, it has failed to arouse any racial bitterness or sectional animosities predicted. A great many members of our audience have been German, and in no instance have they registered or evidenced complaint; rather, I believe they have appreciated Mr. Wilcox's fairness and justice in the handling of so delicate a subject.

Upon announcement of the opening date at the Times Square Theatre the press and public began a discussion immediately whether it was politic or in good taste to give the public an "inside" view of Nurse Cavell's heroic and tragic story. Newspapers devoted their front pages to news stories. Columns of editorials were written, and the public entered into the discussion by writing to newspapers or by protest to public officials. Politicians and notoriety-seeking laymen used the picture to get their names and pictures in the newspapers. Our press files are mute evidence to the thousands of columns of space given to "DAWN" in newspapers throughout the country.

**ARCH SELWYN**

NOTE: I have fulfilled my promise to Mr. Wilcox to give "DAWN" its New York presentation, and as my office is solely equipped to handle legitimate theatrical attractions, I am offering this picture to State Right distributors of motion pictures that are equipped to handle a big motion picture proposition.

**ARCH SELWYN**

## STATE RIGHTS FOR SALE

*(Only a Limited Territory Available)*

**ACT QUICK AND SECURE THE BEST  
BOX OFFICE ATTRACTION!!!  
OF THIS OR ANY OTHER YEAR**

**The Most-Talked-About Motion Picture the World  
Has Ever Known**

**The Story of Nurse Cavell**

# "DAWN"

*The Picture that has had more Front Page Publicity than any attraction of recent years.  
The "Literary Digest" printed four pages of reading matter about it. Every National Publication is Discussing it*

**Not Since "The Birth of a Nation" Has a Motion Picture Caused  
Such a Furore**

**EVERY SHOWMAN KNOWS  
DISCUSSION IS THE BOX OFFICE'S BEST FRIEND**

**And Not Only Has This Picture Gained Publicity, But  
IT HAS BEEN RECEIVED WITH WILD ACCLAIM BY ALL  
WHO HAVE SEEN IT**

**READ "Harrison's Reports" of June 9 READ**

**Wire Quick If You Are Ready To  
Handle a Big Proposition**

## ARCH SELWYN

**Selwyn Theatre Building  
NEW YORK CITY**

# THERESE RAQUIN

(Continued from page 13)

age du Pont-Neuf 60 years ago (the street no longer exists in Paris). Therese, a girl of energy and will-power, married to the insipid Raquin, soon begins to detest her plain-looking, simple-minded husband, and rebels at their modest surroundings.

Inevitable love intrigue with a friend of the family and then the lovers scheme how they can be rid of the embarrassing husband. They arrange to make him fall overboard while boating.

Then they marry, but the memory of the murdered man is always between them.

Mother of Raquin learns the secret but is struck speechless by the sight.

This living witness also exasperates the guilty couple and their existence is a perfect hell, particularly when the paralyzed woman looks at them with reproach, such an extent they both commit suicide. "Therese Raquin" was published half a century ago but is still modern.

The role of Raquin, the first husband, is superbly played. Marie Laurent is Therese, and Gina Manes the mother.

The book probably will be preferred to the picture. *Kendrew.*

# AVENGING SHADOW

Pathe release, produced by Fred J. McConnell. "Klondike" alleged new dog starred. Margaret Morris featured. Directed by Ray Taylor; assistant director, Bob Kelly. Photographed by Harry Cooper and David Smith. At Loew's New York, one-half double bill, one day, June 1. Running time, around 45 minutes.

James Hamilton.....Ray Hallor  
Worthington.....Wilbur Mack  
Sheriff Appleton.....Clark Comstock  
Tom Sommer.....Howard Davis  
Marie, daughter.....Margaret Morris  
George Brooks, deputy.....Loew's Mason  
Gray Boy.....Klondike

A Pathe dog picture and as a dog picture probably as good as any other. It's a police dog here. As all police dogs look alike on the screen, anyone you may believe this one to be is okay, with the dog anyway.

Mainly about a bank teller who got held up, but was sent to prison for a year. In prison somehow the warden's daughter sensed he was innocent and later the dog proved it.

In between happens what you must expect. Strictly for the nuts who believe in the dog films.

# LOWRY Master of Ceremonies



SKOURAS BROTHERS  
AMBASSADOR  
ST. LOUIS, MO

Master of Ceremonies

WALT  
ROESNER  
CAPITOL, NEW YORK

NOW!

OGDEN  
AT THE ORGAN

WEST COAST'S BROADWAY  
PORTLAND, ORE.

"MITEY"

ANN LEAF

AT THE WURLITZER  
BOULEVARD, LOS ANGELES

# NO BABIES WANTED

Plaza production (W. E. Shallenbarger), released by Exchange. Directed by John Harvey. William O'Connell, cameraman. Priscilla Moran starred. In cast: William V. Devore, Dorothy Devore, Pittroy. At Stanley, New York, one day, June 1. Running time about 60 minutes.

Downtown grinds and houses catering to stage will find this too tame and too misleading to their customers. "No Babies Wanted" may find a welcome in the better neighborhood houses, especially at matinees frequented by mothers and their kids. The picture should be carefully billed and special attention paid the advertising copy by exhibs in small cities and towns.

Priscilla Moran, as the little baby-loving wife, gives a worthy performance, always sincere although not always convincing for exertions that are impossible for her, which the script calls for.

Keeping an abandoned babe from the hands of a hard-boiled landlady and the orphanage results in an amusing little show. Priscilla carrying the infant over roofs and down fire escapes.

A baby show is also worked in with advantage.

# BERLIN

(GERMAN MADE)

Produced by Carl Freund and Walter Ruttmann. Based on ideas from Carl Mayer. Special musical accompaniment by Fennsund Hotel. At Loew's New York, one-half double bill, one day, June 13. Running time, 60 mins.

All the boys who are good at interpreting should immediately write, wire or long distance Mike Mindlin for information. He is the man in the acquisition of the latest cinematic marvel from abroad. Preferably, the picture should first be shown to the most distant relatives. Possibly they will have the opportunity to get even with pass pounds, bill collectors and so on.

Its other name is "The Symphony of a City." It is a picture in which to interpret. Ten lessons in German, guide book featuring a map of Berlin and a professor of mechanics lecturing on the platform with a baton would do nicely.

This film purports to be "an impersonal record of the life and rhythm of a huge, modern metropolis." It opens with a magnificent shot of muddy water flowing listlessly from nowhere to no place in particular. The next incident is a photographic study of shadows—various sinister, implying some deep hidden meaning, which the smart New Yorkers pretend to understand but know is little about as the average chump movie fan. Then comes the first intelligible sign of life and activity. Its a train, subjected to every conceivable camera shot, moving slowly, rushing along as life along the city. The death dispatches. Follow shots of the engine, brakes, windows, tracks, wires. It shoots past drowsy hamlets and across waste lands. Finally it reaches Berlin.

From this point the picture takes a leap into the most unprecedented series of action sequences ever witnessed. A picture and this takes in everything including the foreign mades. There is a sudden shot of an empty street at 5 a. m. The customers sit up disinterested. Following is a fat sleek cat walking along the side of a house. Workmen begin to appear, shades are pulled up, street cars begin to run, factories go into action. It's daytime!

And so this colorful story of the heart throbs of a mighty nation continues, activities of shop girls, steam, shovels, beggars, bankers and a stray bag swinger until darkness steals over the town once again.

Not satisfied with taking their audience through Berlin in the day time the producers have even ventured into a view of the night life. In this part of the picture are included hitherto unbelievable phases of nocturnal divertimento. Phases which have hardly ever been discussed above a whisper even by the most daring of cosmopolitan scandal mongers. It's an amazing exposure of true conditions abroad, showing liquor of every variety being sold openly and two or three couples in one of the dance resorts necking quite unreservedly. Beer seemed to have the edge on everything for sales. Further revelations of Berlin night life included scenes back stage in one of the vaudeville houses. Only hot dogs were missing.

Tom Mix in the lights near the Berlin Palace drew a little applause and a brief view of Charlie Chaplin's stems in one of the picture houses along Berlin's main highway resulted in a storm of whispered consultations.

Photography is excellent and makes the picture an ace for the sure-sellers. In German communities, though, seating will not be so sure. Playing to capacity audiences at this house mostly on account of the national draw but will get business from regular sure-seat trade in addition.

No subtleties, an item which, in itself, stamps this effort a highly meritorious work of art for certain classes.

The whole thing, according to program billing, comes from an idea

born in the receptive mind of one Carl Mayer. Ideas in the picture business are okay but a 60-minute version of a 15-minute newsreel in the form of a full length feature attraction is too extensive an allowance. Cut down to around 15 minutes the picture may be used to fill in regular houses as an educational on account of interesting photography and geographical value. *Mori.*

# Breed of the Sunset

PRD production and release. Story by S. E. V. Taylor, directed by Wallace Fox. Bob Steele featured. In cast: Dorothy Kitchen, George Egan, Lee White, Hank Scully. At Columbus, New York, one day, June 1, as half double bill. Running time, 60 minutes.

Stock western plot No. 444 is used as the basis of this flicker, but it's surefire on any double bill, mainly because of a couple of comedy titles for which Randolph Bartlett is credited. Bob Steele's wholesome appearance and Miss Kitchen's general good looks deserve mention.

Steele, Oklahoma rodeo champ, wants to see California in the worst way. That means via freight, steps on a ranch and wins an outlaw horse by his clever broncho busting. Traveling on he rescues Maria Dominguez from a runaway carriage—and love at a glance.

A practical joker decides to stage a fake hold-up. His foreman double crosses him and makes off with the loot. After kayoting the foreman and his accomplice and gets the job as boss of the ranch.

As all the action is pictured as taking place in one day and Steele is forced to repeat the same two crooks cold three times for practically the same reason, the audience may be inclined to giggle in the wrong place, but Bartlett saves the situation with a subtle reading: "This is getting to be a nuisance." Neighborhood houses can't go wrong with this one.

# HUSBAND BY PROXY

(SWEDISH MADE)

Produced by Swedish-Biograph in Paris. No American distributor named. Starring Gosta Ekman with cast unnamed. Directed by Wilhelm M. Soderstrom. At Loew's New York, one day, June 9. Running time, 105 mins.

Sophisticates will laugh when they see the action which follows the long sub-title prefacing "A Husband by Proxy." According to the introduction the story is supposed to be a highly subtle burlesque on the so-called American title hunting mother.

Picture drags drearily through nearly two hours. Almost any part of it could be cut out any story part is based on the "stepping out of character" gag when one resemblance represents another so that the marquis can get his marriage dowry from the leather tanner's wife because of the cowhand's face.

Gosta Ekman, known here through Murnau's "Lust," flits about like the daughter of a new-rich mother should according to the foreign version. But the foreigners give her far too much drawing room knowledge and hide back the old lady's fat arm when, according to normal American Hoyle of this kind, it would swing into action.

Club room atmosphere, palatial home and a farm scene are worthwhile, but all have been and are being constantly duplicated. Stiff titles and stiffer acting provide laughs. "I am only a farmer" is followed by outstretched arms and a weird expression, a moment that Europe apparently intended to be extremely dramatic.

# Kings of the Ring

(ASSEMBLY)

Produced and edited by Leon Britton. Titled and edited by Paul Gallico, sporting editor of the New York "Daily News." Photographed by Jack Reiger. At Broadway, New York, week June 4. Running time, 45 minutes.

This picture is a compilation of the most exciting rounds of the most important ring battles of the century, brilliantly titled by Paul Gallico, sporting editor of the New York "Daily News," and suffering a little from bad film editing.

At a 45-minute special attraction, added to a regular picture bill, it should draw. It's a strong offering not only for sporting attention, but as a stimulant for the usual picture trade. Not a slow moment after the first few introductory shots.

The Dempsey-Pirpo fight, reproduced in full, carries enough thrills to put over a feature length picture. Photography clear and graphic almost all the way through, including the flaring of lights at a time when interior lighting for picture reproduction was not so good.

The seventh round of the second Dempsey-Tunney fight, where the referee is shown conferring with Dempsey about something for fully 10 seconds instead of counting Tunney out, and the time of protest from the gallery in this house.

Shown on the same bill with "Midnight Adventure" (Rayart), independent production, in addition to a six-act lineup. *Mori.*

# LA GRANDE EPREUVE

("The Big Trial")

(FRENCH-MADE)

Paris, May 10. This patriotic picture was released under most favorable conditions, both in Paris and London. "La Grande Epreuve" ("The Big Trial") is a picture in French, entitled "The Soul of France" in Great Britain. Distributed by Paramount, a gala was offered for the premiere.

Picture has been realized for Jacques Haik by A. Duges and A. Ryder, with a reconstruction of battle scenes by Joe Hamman. Interrupting the series of battle views, French life and exploding shells, is a brief scenario of a French family composed of five (father, mother and three sons). One boy has committed an offense, not recorded, and is in Algeria when the war breaks out with his old mother fretting about him.

Another son is at the officer's college of St. Cyr, while the third is a raw youth. The two elder boys are in the midst of the fight unknown to each other; the young officer is wounded and brought into safety by his brother, a private soldier. The former dies without having recognized the man who rescues him. The other is chosen to get behind the enemy lines to cut some electric wire before a German mine is exploded. He succeeds, but is wounded, being nursed by a girl he had previously met in a field hospital.

At this time the Armistice is announced, and the family is united, thanks to the girl.

There are some excellent episodes of the terrible war, reconstructing historical phases of the attack and defense of the French army.

If a fault is to be found, it is in the length of the battle scenes. The suffering of the people in the villages bombarded is eloquently set forth.

M. Desjardins (actor of the Comedie Francaise) does the stern father; much praise is given to Mme. Jalabert for her pathetic rendering of the mother. Jean Murat and G. Charlia play with some dramatic force the two brothers.

"La Grande Epreuve" is a splen-

did French picture for local consumption. There is perhaps too much war atmosphere for foreign distribution, notwithstanding the producers' claim the film is intended as propaganda against war. For that purpose it may make a deep impression on the masses—but it is not the masses who are responsible for a conflict of this nature.

Nevertheless, this picture can be classed as a noble effort and worthy of wide distribution. *Kendrew.*

# THIEF IN THE DARK

Fox production and release. Directed by Albert Hay. Story by Andrew Benning. Cameraman, Arthur Edson. Supplied by Kenneth Hawks. Titles by William Kenney. Cast includes George Meeker, Marjorie Beebe, Michael Vitch, Gwen Lee, Noah Young. At Academy of Music, New York, three days, June 1-3. Running time, 54 mins.

Neighborhood stuff. Hokey, silly and exaggerated, but possessing enough of the familiar hidden past to have some interest for the non-fastidious audiences.

Nobody in the cast except Gwen Lee (in a bit) who seems even halfway familiar. That hangs the picture off. Albert Hay's direction is jerky, but production has a degree of class. Possibly the big sets were standing for or from a more important Fox film.

Traveling troupe of fake spirit-units with a carnival are crooks on the side. The professor knocks off a rich old bunny, while the innocent young man accomplice falls for the daughter. Plot is better than the picture. *Land.*

# Little Bit of Heaven

Excellent (made) production released through Commonwealth. Directed by Cliff Wheeler. Scenario by Elsie Werner. In cast: Lucy Beaumont, Otto Lederer, Jacqueline Gadsen, Bryant Washburn, Martha Mattox. At Stanley, New York, one day, June 11. Running time about 60 minutes.

The story of the babe that brings together chorus-queen wife and pampered son husband is retold in "Little Bit of Heaven."

Gadsen okay, but Washburn so insipid as to impress audience of being self-conscious of his prettiness.

Entertainment light throughout, with only suggestion of suspense.

Production well mounted and of society drama type. No rough stuff and theatrical atmosphere confined to star's dressing room and line of chorines.

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## Inside Stuff—Pictures

Fox may jump into the lead of the picture producers for next season. The film seasons often see a new name in the van and there is no manner of foretelling who that may be.

Present indications with Fox rapidly developing a line of special pictures adaptable to the regular picture houses are that Fox is going to have a Fox year. Neither of the other large film producers has enough in sight to reach the Fox output to date, in the special line. The \$2 road show pictures of the past few months have been quite meagre, with "Wings" (Paramount, the only substantial looking one up to the present). Fox is already reported greatly augmenting next season's sales and seemingly in price. Jimmy Grainger, the Fox sales manager, is said to have increased gross sales to a considerable amount over previous seasons with different exhibitor groups of Fox film buyers.

Reports of Warner's "Jazz Singer" in black and white only, without the Vitaphone attachment, seem to say that the intense draw experienced by that picture comes from the singing voice of Al Jolson. The black and white version does not appear strong at the box office, whereas the Vita outfit is sensational.

Whether Warners can follow in the black and white with the Vita "Singer," after the black and white towns have been wired, remains unanswered. If not, the Warners are burning up plenty of good territory for the picture in permitting it to play without Vita meanwhile.

The anonymous page advertisement in Variety last week, signed "Just An Exhibitor" was masked, even to Variety's advertising department. The copy was ordered and placed by the Ajax Advertising Agency, a very reputable agency. It refused to disclose the principal. As the copy was legitimate with apparently no underlying motive of moment, name of advertiser was not insisted upon.

Belief, however, was that a gag of some sort was behind the copy. It cost the advertiser \$500 for the page in Variety and the same copy was placed in some of the picture trade papers.

Advertising for "Abie's Irish Rose," picture, in New York has continuously carried an underline reading: "This picture will not be seen at any other New York theatre until 1930."

In Variety's story last week on the celebrities of the show world who had been invited to the wedding of Governor Smith's daughter, Catherine, William Fox was inadvertently omitted. The picture man is one of the oldest and warmest friends the Chief Executive has in the theatrical business, Smith knowing Fox for a quarter of a century. They were

friends before Fox entered the show business and before the Governor had become an office holder in the Big Time.

Alexis Davidoff, a colonel in the Czar's Imperial Army assigned to the artillery, and who wears the St. George Cross for bravery, is functioning in Hollywood as Russian technical adviser on "The Woman Disputed" starring Norma Talmadge. Marco Elter, a Belgian, who was also a world war survivor with 14 decorations to his credit is functioning as the Austrian technical adviser on the picture.

Fall and rise of the most ambitious "film casting director" the Better Business Bureau has ever investigated is now in the organization's files and the "director" is residing in a New York hospital with a broken leg and a knifed arm. Listed are complaints for money invested in the "association" ranging from the \$21 salary of a colored stenographer to the \$175 petition of a Spanish dancer.

The "director" decided to emulate big film companies and give a party for prospective beneficiaries. The affair was pulled in a speakeasy but, the bureau discovered, when the saturation point had been reached, no one could be found to meet the bill. A brawl ensued which resulted in the director and host getting his berth in the hospital.

Universal (pictures) owns and operates Dexter Park in Java. It's the largest outdoor amusement park next to Luna, Coney, in the world. Universal owns the site as well. Java, under Dutch (Holland) domination, is making its operation something of a hitch for U.

Several years ago members of the Producers' Association entered into an agreement that all solicitors appealing to the studios for contributions to charity must present their case to the secretary for review and approval. Of late, there have been cases where charity seekers have given the association's secretary a run around by informing the solicited studios that they have already taken the matter up with that official and that he has approved it.

Some of the studios accept this as authentic, only to embarrass other studios who demand the association's approval in writing.

Story of "The Ghetto," starring George Jessel and being produced by Tiffany-Stahl, closely follows the life of Jessel during his early stage career. The comedian will be identified throughout the picture by his own name and will portray his experiences in securing a foothold in the theatrical world.

Jessel has three leading women in his support; Mary Doran, Margaret Quinby and Gwen Lee.

An independent producer took a chance on developing a new type of a western star. It signed a 12-year-old boy on a long term optional contract at a very low figure, stipulating it would defray all expenses for publicity and look after the lad's fan mail.

Popularity of the boy developed so fast within a year that he is receiving thousands of letters per week and the producer is compelled to (Continued on page 50)

## Talking Short 'Laughs'

Makers of the talking short comedy subjects have encountered the difficulty of spotting the laughs, for allowance of time in order that the audience laughs shall not overlap the immediate succeeding dialog or gags.

A similar condition on bows prevailed when the shorts were first made. Bows as a rule are now cut rather than have the short go to an awkward finish.

Tests may be made to stamp the sure laugh spots on; short, five or six feet of stalling pantomime will be inserted, to permit the giggle to exhaust itself and protect the regular continuity.

## Negro Player Series

Oscar Micheaud, colored film maker, has started a new series of features with colored players as the principals. The picture is being made in the east.

## TALLY'S COMING DOWN

Los Angeles, June 12. Tally's, grind picture house, on Broadway near Eighth, will be razed before the end of this year to make way for an annexation to the May Company, which owns the ground lease on the property.

Herbert Brenon has bought himself a yacht and has gone on a try-out cruise. He is hunting locations for "The Rescue." Duke Kahanamoku, the swimmer, will be in the picture.

Burton King has signed Walter Miller as one of the co-stars in "Manhattan Knights."

## 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.

## FILM NEWS OVER WORLD

Washington, June 12.

Summary of reports received by the motion picture section of the Department of Commerce.

To Assist Film Sales  
A new organization has been established in Belgium in connection with the Brussels Custom House, bearing the title of "Société Generale de Cinematographie" (Druxelles-Entrepot). This company will store films in bond in Brussels, where a hall for projection is also available.

By this method, proprietors or representatives are enabled to offer their copies without any customs fees and to obtain possession of them again when they leave Belgium. Promoters and sellers need not send new copies for sales efforts old ones sufficing the newer ones from depreciating by projection.

L. U. C. E. Extends

According to the Messaggero of May 17, Lucca, Italy, has made a contract with the Japanese National Cinema Association for the diffusion of the former's films throughout the Japanese empire. These films are of an educative and national propagandist nature and are all shorts.

Same paper announces similar contract in Czechoslovakia.

European Film Notes  
(Received from Trade Commissioner George R. Cauty, Paris)  
German Emelka Company is building at Geiselsberg, near Munich, a new studio which will probably be ready in about six weeks. Studio is planned to be one of the largest and most modern studios on the continent.

The whole installation of the Phoebus studio in Berlin, now Emelka's property, and also the equipment of the Orbis studios at Grunwald, will be brought to the new studio.

According to a German press report, Karl Gordon, manager of Ufa, is leaving the company July 1, following failure of Ufa's negotiations to acquire the newly built Europahaus in Dusseldorf. Gordon becomes an independent manager of the Europahaus Motion Pictures, instituted by his brother.

A new firm has been established in Berlin named "G. P. Films G.m.b.H." It has a capital of 20,000 marks for production and distribution. Managers and Messrs. Serge von Omstedt and Gabriel Pascal.

Greenbaum Film G.m.b.H. announces its production program, comprising three Moszkine films. Greenbaum Film A.G.'s chance into a limited company, recently referred to, has been postponed, owing to certain extensions which will be definitely decided in the near future.

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to Fauchon and Marco



EDITORIAL

# What about the Exhibitor who can't afford to equip his house for "Soundies"?

No. 590—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.

YES, UNIVERSAL IS GOING TO SYNCHRONIZE SOME OF ITS PICTURES. JUST HOW MANY I DON'T KNOW. IT WILL DEPEND ON WHICH ONES lend themselves to synchronization, either with music, or sound effects, or dialogue.

THAT'S A DETAIL. IN FACT, SYNCHRONIZATION ITSELF, WHILE IMPORTANT, is only an important detail after all.

THE BIG THING THIS INDUSTRY NEEDS—AND THE NEED I AM GOING to supply—is pictures which will stand on their own legs and make money for exhibitors, not merely for first run theatres but for those smaller houses which cannot afford to equip themselves for synchronization.

THE UNIVERSAL IS THE ONLY COMPANY WHICH HAS ALWAYS MADE all classes of pictures for all classes of houses—whether first run or fiftieth run. THE UNIVERSAL IS THE ONLY COMPANY WHICH IS EQUIPPED TO offer anything like the Universal Complete Service Contract, for instance—the contract which is credited with having kept more little exhibitors out of bankruptcy than any other single factor in the business.

I WILL NEVER BE STAMPEDED INTO FORGETTING THE NEEDS OF THE SMALL EXHIBITORS AND NOBODY KNOWS WHAT HE NEEDS BETTER THAN I DO.

MY MESSAGE TO SUCH EXHIBITORS IS THIS:—DON'T WORRY ABOUT your inability to equip your house for "soundies," or synchronized movies, or whatever you choose to call them. After all, the big thing is good pictures at a live-and-let-live price—and you're going to have them.

IF THE TIME COMES WHEN SOUND EQUIPMENT CAN BE OFFERED TO you at a price you can afford to pay, well and good. It may be a business-builder for you. But until the time comes that you can afford the equipment, place your reliance on good box-office pictures.

IF YOU EVER NEEDED UNIVERSAL IN ALL YOUR LIFE, YOU NEED IT NOW MORE THAN EVER. WELL, HERE IT IS, AND IT HAS MORE COMPLETED PICTURES ON HAND AND READY TO SHOW THAN ANY COMPANY IN THE WORLD.

## UNIVERSAL STEALS BROADWAY!

**GLENN TRYON**  
in His Latest Comedy Scream  
**"HOW TO HANDLE WOMEN"**  
Goes Into The  
**ROXY**  
JUNE 16th

THE SHUBERTS'  
**CENTRAL**  
Continues to Sell Out Beginning  
Its 8th Week with  
Victor Hugo's  
**"THE MAN WHO LAUGHS"**

**"WE AMERICANS"**  
Carl Laemmle's Great Picture of  
Youth Triumphant Goes Into The  
**CAPITOL**  
JUNE 16th

Again Carl Laemmle Shows the Way!

# If you want to keep out of the Red, You need FIRST NATIONAL this SUMMER

The smartest fellows have bought First National to beat the heat. Get the New Idea in Summer Showmanship—WINTER PROFITS IN SUMMER!

Exhibitors know now—it CAN be done—BETTER PICTURES will do it.

And here's an unprecedentedly powerful summer line-up planned definitely to meet summer conditions!

FOLLOW THE CAGEY LEAD OF THE HUNDREDS OF EXHIBITORS WHO ARE DEPENDING UPON FIRST NATIONAL FOR THE SUMMER!



**RICHARD BARTHELMLESS**  
in AN ALFRED SANTELL PRODUCTION  
"WHEEL OF CHANCE"  
FORMERLY "ROULETTE"

Famous Fanny 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. And again ALFRED SANTELL directs "the greatest male box-office star in pictures." Presented by Richard A. Rowland.

**FIRST NATIONAL'S**  
Special  
Summer  
Series

"Because  
you need BETTER  
Pictures in Summer"

## Summer Shows like these are bound to be Weatherproof!

### 3 SPECIALS

Mack Sennett's personally directed  
**"THE GOOD-BYE KISS"**

**"THE BARKER"**  
with  
MILTON SILLS DOROTHY MACKAIL  
A George Fitzmaurice Production  
From the famous Broadway hit.

**RICHARD BARTHELMLESS**  
in "The Patent Leather Kid"  
An Alfred Santell Production

**RICHARD BARTHELMLESS**  
in "Wheel of Chance"  
An Alfred Santell Production  
Gripping drama of twin brothers  
and a woman, written by celebrated  
Fanny Hurst.

**RICHARD BARTHELMLESS**  
in "Out of the Ruins"  
John Francis Dillon is directing.

**CHARLIE MURRAY**  
in "The Head Man"

**BILLIE DOVE**  
in "The Yellow Lily"  
Directed by Alexander Korda.  
Sumptuous sets and great supporting  
cast, including Clive Brook.

**MILTON SILLS**  
in "The Hawk's Nest"  
with Doris Kenyon—Montagu Love.

**"VAMPING VENUS"**  
with CHARLIE MURRAY  
Louise Fazenda, Thelma Todd.

**"LADY BE GOOD"**  
with Dorothy Mackail, Jack Mul-  
hall. From the celebrated musical  
comedy. Directed by Richard Wal-  
lace, who made "McFadden's Flats."

**KEN MAYNARD**  
in "The Upland Rider"

**HAROLD TEEN**  
Full-length feature comedy from  
Carl Ed's famous comic strip  
syndicated to 32 million readers.

**HAROLD LANGDON**  
in "Here Comes The Band"

**JOHNNY HINES**  
in "The Wright Idea"

**"THREE-RING MARRIAGE"**  
with Mary Astor-Lloyd Hughes.  
Directed by Marshall Neilan.

**"HEART TO HEART"**  
with Mary Astor-Lloyd Hughes,  
Louise Fazenda, Thelma Todd.

**KEN MAYNARD**  
in "Code of the Scarlet"

# CHAIN OPERATION HOLES

(Continued from page 11)

of management. For dealing with the public is the handling dynamite. A few missteps and you can blow the works.

No theatre can be run from a swivel chair in New York, for each city, town and theatre presents a new and different situation. Therefore, the theatre manager becomes one of the most, if not the most, important men in the exhibition end, for he is the direct contact between the producer, theatre and the public. Men for these positions should be carefully chosen and the remuneration should be sufficient to attract capable men. When employed give him a theatre or theatres and give him a chance to put them over. But the responsibility on him and don't tie him down with reams of red tape and keep him so busy filling out petty reports that he hasn't time to think of anything else.

There are many theatre men in this country who are capable but they are not forty or fifty-dollar-a-week flunkies. For the man who has the brains and intelligence to put over a theatre and make a success of it can sell his intelligence for more money and where it's more appreciated.

And that's what is happening, with the result that school-made managers, doorbys, and head ushers are being placed in charge of the theatres and are being tied down by the head office to such an extent that they must get a requisition or a permit before they can do anything.

This system is beginning to tell at the box office. While a few dollars may be saved in salaries, hundreds of thousands are being lost in patronage, good will and community prestige, and good will and prestige pay dividends in a theatre. If I had a chain of theatres, my hardest task would be to find capable, conscientious managers, men who are showmen, who have initiative and the ability to shoulder responsibility, in fact men who know what it's all about. The cheap head usher, doorman manager is proving an expensive proposition if some of the theatre reports are correct.

## Routine

A man at a large salary who can produce his salary and a nice profit and hold up the prestige of his house is dirt cheap in comparison to the fifty-dollar-a-week man who runs the house at a loss. Films produced on a cut and dried system don't amount to much, and they are all alike. The same holds good with theatre managers.

It's the outstanding film or the one that's different, the one that has individuality that brings in the profits. It costs more, because it's

worth more, but it rings the cash till.

Individuality, personality, initiative and showmanship spell success in the show business more than anywhere else. But theatres are run by routine methods and routine managers.

I was talking to a theatre manager who is with a big chain a few days ago, and he told me he found the best way to hold a position, was to just yes the home office, regardless of whether his judgment agreed or not. Do everything as instructed, regardless of loss, or anything else. Don't have any ideas or initiative of your own, make out a neat set of reports and praise the home office for all its helpful suggestions. Or in other words yes 'em and bull 'em along and get your pay at the end of the week. If business is bad, have an alibi, and above everything else never argue or dispute with the office regardless of the kind of program the bookers slip you. If you do, chances are they will figure you are bolshevik, and you will find a new man in your place. I notice in Variety many houses are closing for lack of patronage.

## Mistakes

Before a drastic change is made in a house find out what the man in charge of the house thinks about it. If a manager in one theatre makes a mistake the loss doesn't amount to much and it can soon be remedied, but when a man in full control of a circuit has an idea and decides on a certain policy for the entire circuit and his idea is a flop, the cost is terrific. A lot of these kind of flops could be avoided if the manager were consulted more often, for they are on the firing line and they know or should know their locality.

There are many real managers still in existence, but if the present system keeps up for a few years they will be as extinct as the dodo. Many have become disgusted and taken up other lines of work. Some are still with the chains, strangled by red tape. They know better than to try to use their brains. In the same office they dare not suggest anything or put up an argument, for fear some one in authority will get the idea that they really know something, and possibly more than he does, which usually means the gate.

With the talking movies and the orchestral orchestras coming in, maybe they can put the manager's duties on a record and let the operator run it for the house staff daily, do away with the manager in person. Maybe they can, but it looks like this baby industry is going to need real managers to sell the new brand of entertainment more than ever.

## The Box Office

As I understand it the sales department of the picture business asks its salesmen for reports on conditions; what the exhibitors say, what they think and what they want. Not a bad system for chain operation of theatres. For after all it's the theatre which makes the sales department

possible, and it's the sales department which is the life of the production division.

Which, according to the way I see it, should mean that the most intelligent and important thoughts be centered upon the exhibition end, the theatre. If the box office means the same to the screen that it always has and will mean to the speaking stage theatre.

## LITERATI

### Alan Dale's Will

Alan Dale, veteran dramatic critic of the New York "American," who died in England last month, left an estate consisting of \$10,000 or over, in real property and a similar amount in personal effects. The major portion of the estate he left to his daughters, Dorothy Orr and Marjory Knilling. A bequest of \$4,000 went to Amy Dale, sister, and Dr. Amos E. Barton, friend, received \$1,000.

Harriette Underhill, picture critic of the New York "Herald Tribune" for many years, who also died last month, left personal property valued at about \$5,000 to Dr. Clifford B. MacIntyre, friend. The will provided that her body be cremated and the ashes scattered to the wind.

### Slick Sam

Looking for Walter Kingsley the other day, Mark Hellinger ("News") ran into Sam Kingston in the New Amsterdam building.

"Hello, Ward," Sam cried. "As busy as ever?"

He had mistaken Mark for Ward Morehouse.

"Sam," Mark yodeled, "you're getting old. You know very well that I'm Ward Winchell."

Sam beamed. "Certainly I know it," Sam answered. "I just called you Ward to see what you'd say!"

### Another Barnum

Another biography of Phineas T. Barnum, this one labeled "The Unknown Barnum," by Harvey W. Root, has been published by Harpers. Root got away from the present tendency of biographers to tear down reputations. He classifies Barnum as perhaps the greatest showman who has ever entertained mankind, and says that the circus man was 50 years ahead of his time in thought, opinion and viewpoint.

### Parsons Advising

Lois Parsons is conducting a sort of movie Beatrice Fairfax column in the Los Angeles Sunday "Examiner." She answers all questions concerning the motion picture business and offers advice to those seeking solace in their ambitions to become movie actors, directors, writers and cameramen.

### Sherwin and "American"?

Louis Sherwin is back in New York. He may be invited to accept the dramatic reviewing post on that Hearst paper, vacant through the recent death of Alan Dale. Sherwin went to Hollywood on the picture racket a couple of years ago. When last in New York he criticized the good and bad plays for the then existing "Globe."

### Knox "Efficiency"

Recent visit to San Francisco of Col. Knox, new general manager of Hearst daily publications, brought about a shakeup in the staff of the "Call." Hearst afternoon daily, resulting in the axe-falling for 10 employees of the editorial department, and total salary cuts aggregating \$2,200 per week. Among those on the editorial staff to be lopped off were Charles Woodman, for the past 12 years musical editor, and Curt Kunze, for years a political writer and one of the best known newspaper men in the Golden Gate city.

### Swaff's Series

Hannan Swaff, Variety's special English correspondent, has begun a series of pieces on various celebrities in the London weekly, "London Calling." Swaff calls the series "Who's Who," and gives the real lowdown on every person of whom he writes. The paper, widely ballyhooed, is Swaff's advent.

### Flynn Off "Weekly"

Following William B. Flynn's departure from "Flynn's Weekly," one of the Munsey group, the name of the magazine has been changed to "Detective Fiction Weekly." Flynn, formerly head of the U. S. Secret Service, branched off the idea of "Flynn's Weekly" to the late Frank A. Munsey, who set the weekly go-

ing before his death. It got a big play from the start, and is one of the leaders of its type.

### Al Spink Passes

Al Spink, 74, sports writer, died at his home in Oak Park, Detroit, May 27.

He was the last surviving member of the old St. Louis "Post-Dispatch," as organized by Joseph Pulitzer. Spink founded "Sporting News" and published a volume known as "Spink Sport Stories."

He is survived by Al Spink, Jr., of the Schwab & Mandel publicity staff; Charles Spink, manager, Fay's theatre, Providence, and Will Spink, retired theatrical manager, and a daughter, Florence Spink.

### Betty Colfax Chattering

Julia Showell (Betty Colfax), the New York "Graphic" picture critic is going to Hollywood June 16 for a vacation-business trip. Her stuff from the West Coast will be syndicated by Big News Features, Inc., the Macfadden syndicate.

### Arthur Caesar "Tattler's" Ed.

The New York "Tattler and Social Digest" is a new society monthly selling at 35c, with Tony Biddle money behind it, according to report. Stuyvesant Publishing Co., Inc., is the publisher, of which Frank Drexel Mullan is vice-president and the original editor, to be succeeded by Arthur Caesar as the editor. J. C. Schemm is president, and A. W. Gardiner, secretary-treasurer. Under the non-de-plume of The Tattle Tale, Caesar is doing a "Broadway-Roasted and Toasted" column.

### Chicago Journal Sold

S. E. Thomson of Chicago and John Stewart Bryan, Richmond, Virginia, publisher, have purchased the "Chicago Journal" from Dunn, Hall and Deuter. It was to these three men that John C. Eastman, its original publisher, willed the paper at the time of his death three years ago.

O. L. Hall, for many years dramatic critic of the paper, will accompany W. Frank Dunn on a trip abroad. H. C. Deuter will confine his activities to private business interests. Richard L. Finnegan, who also had an interest in the paper, will remain as managing editor under the Thomason management.

### 'Art Guide Squabble

Agnes E. Meyer, authoress of the copyrighted book on "Chinese Painting as Reflected in the Thought and Art of Li Lung-Mien, 1070-1105," originally published in 1923, charges the Houghton-Mifflin Co. and Louise Wallace Hackney, publisher and authoress of "Guide Posts to Chinese Painting," a 1927 edition, with copyright infringement.

ment. Federal Court suit for injunction and damages has been started.

### Syndicating Dorothy Herzog

Dorothy Herzog is on the Coast again, this time for the Hearst afternoon paper. She will contribute a daily chatter column, without spot news, which will also be used by the Premiere Syndicate.

It was first understood Miss Herzog would cover news, but this would conflict with Regina Carewa (King Features) and Luella Parsons (Universal Service).

### "Yellow Journalism"

"The Memories of a Yellow Journalist," by Ada Patterson, who has worked on papers in New York, St. Louis, San Francisco and Salt Lake City, is listed for fall publication. Chapters from the autobiography are now appearing in "Liberty."

B. A. Mackinnon, circulation manager of "Pictorial Review," whose money is behind "Plain Talk," the monthly edited by D. G. Eaton, has resigned to devote himself to his own publications, which includes "Complete Novel Magazine." Mackinnon plans to add to his chain of publications, with Eaton probably supervising editor of the entire group.

With Burton Rascoe having bought up a huge quantity of material prior to his resignation as editor of "The Bookman," Seward Collins, its publisher, believes he doesn't need a successor to Rascoe for some time and won't make any immediate appointment. Meanwhile, Collins is attending to whatever editorial duties there may be.

### Shriners Suspend Organ

With the death of Sewell Haggard, the Shriners order has decided to suspend its official organ, "The Shrine Magazine." Haggard, one of the best known of the old time New York newspapermen and magazine editors, made the publication a notable one, it even doing a good newsstand sale.

### Editor at Ground School

Joseph M. Patterson, president of the "Daily News," is among those who are learning to fly at the Curtiss Field aviation school on Long Island. He has already completed six hours of his ten-hour course, but as yet has not attempted a solo flight.

Matthew White, Jr., who for years aided Bob Davis at the head of the Munsey magazines, and who later took over the editorship of "Argosy-All Story Weekly," has given up his post to devote his time to travel and occasional writing. A. H. Bittner succeeds him.

## HELENE HUGHES - ROY SMOOT

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## JOHN EARLYNE SANNA and WALLACE

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This Week (June 10) Harding Theatre, Chicago

## RICHARD "LIMBERLEGS" EDWARDS

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The  
Sensational  
Waltz Hit

## "RAM"

A  
Sensation!  
Another  
"Curse Of An  
Aching Heart"

Another "No, No, Nora!"  
"DON'T CRY  
BABY"  
(CRY BABY DON'T CRY!)

by  
GUS KAHN and  
TED FIORITO

An Unusual Ballad

## "LAST I DRE YOU K M

## "I TORE UP YOUR PICTURE WHEN YOU SAID GOODBYE"

(BUT I PUT IT TOGETHER  
AGAIN)

by  
MORSE and  
DONNELLY

Mellow—Tuneful—  
Fascinating!

## "LONESOME IN THE MOONLIGHT"

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An Honest-To-Goodness "Mammy" Song!!

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by Nelson, Pease and Baer

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With Any 'Feist' Song"

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**HITS! — ALL NEW!!**

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by  
**MABEL WAYNE**  
&  
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*Now Sweeping The Country!*

**NIGHT  
AMED  
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E**

*A High Flyin' Rag Ballad—Can't Miss!*

**"WINGIN'  
HOME"**

by  
**BENNÉE RUSSELL &  
HENRY H. TOBIAS**

*'S Gonna  
Be A Big  
Hit In A Little  
While*

*Cute—Isn't It?*

**"GOTTA  
BIG DATE  
WITH A  
LITTLE  
GIRL"**

*A Distinct Novelty  
in Lyric And Melody!*

**"TOO  
BUSY"**

by **NED MILLER and CHESTER COHN**

by  
**HARRY and CHARLES  
TOBIAS**  
and  
**HENRY H.  
TOBIAS**

*A Clever Novelty Song!*

**"IS IT GONNA BE LONG"**

**(TILL YOU BELONG TO ME?)**

by **George Whiting, Rubey Cowan & Charlie Abbot**

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FROM YOUR  
DEALER OR DIRECT

## COAST NOTES

"Case of Lena Smith," Esther Ralston's next for Fox.

William Desmond, featured in "The Mystery Rider," 10-episode serial, U. Jack Nelson directing.

Sharon Lynn added to "None But the Brave," Fox.

Production on "The Rescue," Ronald Colman's first solo starring picture for Goldwyn, has started.

with Herbert Brenon directing. Cast includes Sojin, Lily Demitt, Bernard Siegel, Theodore Von Eltz and Duke Kahanamoka.

Emile Chautard added to "Out of the Ruins," F. N. J. P. Dillon directing.

Thomas J. Geraghty writing continuity of "Synthetic Sin," Colleen Moore's next for P. N. William A. Seiter to direct.

Charles Murray has four more pictures to make under his present contract with F.N. After a six

## Jimmy Grainger's Ring

Before the Fox sales convention adjourned in New York, the assembled film sellers gave their chief, Jimmy Grainger, a large diamond ring as a token of their opinion. Yes, Mrs. Grainger will have it reset.

weeks' vacation in New York he left for the west last week, expecting to stop off at his old home in Muncie, Ind.

Charles Kenyon writing continuity for "The Wrecking Boss," Milton Sills' next for F. N. Eddie Cline to direct.

Roy D'Arcy signed as heavy in "The Last Warning," U. Paul Leni to direct.

Garrett Graham titling "Wheel of Chance," F. N. Has six more to go before present contract expires.

George O'Brien has returned to Fox after seven weeks in "Noah's Ark," W. B. O'Brien's next for Fox will be "Nobody's Children," Lew Seiler directing.

George Seitz signed by F-B-O to

direct three features on the '29 program. First will be "The Circus Kid"; second is "Blockade," and third has not been selected.

U has assigned Wesley Ruggles to direct "Salvage." Production set for June 15.

Charles Kenyon doing continuity on "The Braggart," by Benjamin Kuttler, which U has slated for Jean Hersholt, Edward Sloman directing.

Entire cast of principals and several hundred extras playing in "The Divine Lady," F.N. were taken to Monterey, 400 miles from the studio, for several days' location work.

Supporting Al Jolson in "The Singing Fool," W. B. are Betty Bronson, Josephine Dunn, Reed Howes, Arthur Housman, Edward Martindale and David Lee.

Pathe starts on "Show Folks" June 21, Paul L. Stein directing. Cast includes Lina Basquette, Robert Armstrong and Eddie Quillan. Elliott Clawson and Jack Jungmeyer writing screen treatment.

John Boles opposite Laura La Plante in "The Last Warning," U. Eddie Nugent in "The Single Man," M-G.

Complete cast of "The Last Warn-

ing," U. includes Laura La Plante, John Boles, Montagu Love, Roy D'Arcy, Bert Roach, Burr McIntosh, Mack Swain, Dan Mason and Carrie Daumery.

Francis X. Bushman for "Say It With Sables," Col.

Most recently completed Our Gang subject has been named "The Ol' Gray Hoss."

Charles Rogers has started on "The Phantom City," featuring Ken Maynard. Cast includes Eugenia Gilbert, James Mason, Charles Mallet, Jack McDonald and Blue Washington. Albert Rogell directing.

Edna Murphy and "Big Boy" Williams added to "My Man," Warners. Archie Mayo directing.

Clara Beranger, scenario writer, will leave Hollywood with her daughter for New York where she will shortly sail for Europe.

Charles Kenyon has a term contract with First National to write originals and scenarios.

Margaret Mann will be featured in "Nobody's Children," Lou Seiler directing for Fox. Nancy Drexel and Barry Norton, juvenile leads.

Paramount loaned Jean Arthur to play leading feminine part in "Brotherly Love," featuring Carl Dane and Charles K. Arthur.

Jean Nash, former stage actress, signed for term contract by Gotham Productions. Now in "Companionate Marriage," directed by Erle Kenton for Gotham.

"The Last Warning," one of Laemmle's specials for the new season which stars Laura LaPlante, has rounded out its cast to include Mack Swain, Montague Love, Roy D'Arcy, Burr McIntosh, Slim Summerville.

Montagu Love and Burr McIntosh added to "The Braggart," U.

Gardner James signed by Howard Hughes for "The Mating Call," Caddo.

Production has started on "The Little Wildcat," W. B. an original (Continued on page 42)

## ERNER AND FISHER

with JACK LAUGHLIN'S  
"JAZZ BUTTERFLIES"  
A PUBLIX UNIT

Week June 3—Oriental, Chicago

Week June 10—Nashville, Chicago  
Week June 17—Senate, Chicago  
Week June 24—Hawling, Chicago

July 7—Capitol, Detroit, Mich.  
July 14—Circle, Indianapolis, Ind.  
July 21—Missouri, St. Louis, Mo.

## Why Paramount adopted the Western Electric System of Sound Pictures

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World's Greatest Dancer  
of Her Kind  
After playing three solid  
years on Broadway, New  
York, now featured in  
"HULA BLUES"  
A PUBLIX UNIT  
With Her Famous  
"Leopard Dance"

As in "VARIETY," March 7, 1928:

"Item No. 4 was the solo dance, 'The Tiger,' done by Drena Beach, surrounded by the girls made up as Zulu warriors with futuristic native weapons and shields. This girl is one of the first to grab a first-rate scheme in framing a contortionistic dance around an idea. Here her bends, splits and twisting kicks are dramatized into a picture of a slinking, stretching cat, instead of being presented in straight routine as acrobatic dance feats. Too dancers have dramatized such routines as in the 'Dying Swan' figure for illustration, but the Tiger idea is a new adaptation of the contortionistic style. This girl does it splendidly and the number is a first rate novelty."

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# CLASS *in the* short comedy field *leading theatres* *everywhere...*

For instance, the bill for four weeks at the RIALTO, New York, America's leading first run house, has been Emil Jannings in "The Street of Sin" and "Love's Young Scream," with Anne Cornwall and other headliner comedians. A  
**PARAMOUNT-CHRISTIE COMEDY.**

*...play*

## CHRISTIE COMEDIES

*the 1928-9 line-up tops by far any other shorts in the field!*



### "CONFESSIONS OF A CHORUS GIRL"

8 frisky, Frenchy sparklers with Frances Lee and the famous Christie beauties.



### BILLY DOOLEY COMEDIES

8 from the eccentric moony mariner. His name in lights means business.



### BOBBY VERNON COMEDIES

8 from the popular kollege kut komedian. Nationally advertised for years. Popular everywhere.



### "SANDY MacDUFF COMEDIES"

8 exhilarating shots of Scotch from Jack Duffy and his Caledonian cuties. New, great!

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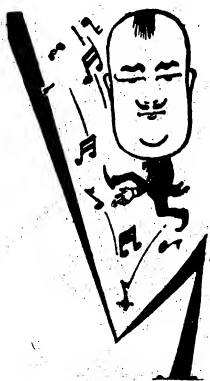
# CY LANDRY

THE FUNNIEST FUNNY MAN IN SHOW BUSINESS

Results of Last Week  
at Shea's, Buffalo, New York

with

## PAUL WHITEMAN



**Buffalo "Evening News"**  
June 3

"Those persons who filled Shea's Buffalo Sunday will agree with this statement. Aside from the attraction of the leader Paul Whiteman and his band, the presentation trots out one of the funniest funny men in the show business. Cy Landry, whose remarkable control of his feet permits them to go through strange gyrations in eccentric dancing. Landry is a show in himself."

**Strand Theatre, N. Y., held for two weeks**  
"Variety," Aug. 6, 1927

"Don Voorhees and his orchestra occupy the stage for fully an hour with satisfactory results. THEN ENTERS CY LANDRY AND TIES UP THE HOUSE IN TWO MINUTES. THE BILLING IS UPSIDE DOWN. VOORHEES MAY BE A FAVORITE WITH THOSE WHO KNOW HIM. BUT AS ENTERTAINMENT VALUE, LANDRY IS FAR GREATER AND THE FEATURE."

**Buffalo "Express Courier"**  
June 3, 1928

"Cy Landry, the funny little man in baggy clothes, who is seemingly made of India rubber, and who dances rare eccentric things with a Buster Keaton face, is a highlight of the revue. Landry is one of the most talented stars in the country and the combination of Whiteman and he in one act is like getting an extra helping of strawberry shortcake."

**Paramount Theatre, N. Y., Played three weeks in one season**  
"Variety," Oct., 1927

"Cy Landry's solo dancing here scored the applause hit of the performance for encore after encore, and by-play with Ben Black."

**BIGGEST  
LAUGH RIOT  
OF  
SEASON**

THIS WEEK (JUNE 9th)

## CAPITOL THEATRE, NEW YORK

DIRECTION WILLIAM MORRIS

# Sam Kut Kahl and Others Get Air In Chicago—Clean Up Starting In Chicago Keith's and Assn.

Chicago, June 12. Tim Keeler, George Holmes, Glenn Burt and Coney Dukes of Keith's Western office here, have received two weeks' notice of dismissal, along with Sam Kut Kahl and his first assistant, Sid Harrison, of the Association and Orpheum, Jr., office.

Notices were issued by C. Wesley Frasier, coming here from Boston with full authority from Keith's. Kahl is reported having refused to recognize the notice of dismissal, claiming he would accept no dismissal except from Marcus Heiman, former president of the Orpheum circuit. It is accepted here as a good defense by the Kool Kutter of local vaudeville, for Heiman, who won't even answer the phone from New York, hasn't the power left in Keith's to fire an office boy. Kahl will probably change his mind when the pay checks stop on the scheduled date.

**Humphries in New York?**  
It is expected that Glenn Burt will be taken care of. He has been with Tink Humphries for some time in Keith's Western agency. Humphries, from the report, is due at the Keith's New York office, the same spot he is expected to eventually land, in charge of the fifth floor booking office in the Palace theatre building. Frasier had charge of that division some years back. He is on a very friendly footing with both Jos. P. Kennedy and J. J. Murdoch.

Several lease fights in the local Keith offices have also received notices. They are assistant bookers and stenographers mostly.

The Fair Department of the Association has been entirely abandoned.

Mort Singer is reported in New York. Joe Pinn, Heiman's former partner and very unknown when Orpheum ran itself, is said to be at his home, Ill.

Up to date no reported changes in mid-western Keith's and Orpheum theatre managements.

Chicago felt relieved, if not elated at the news of Kahl's abrupt dismissal. He is one of the vaudevillians in this section like E. F. Albee does in the eastern section.

Ben Piazza is nominally in charge of Keith's Western.

## Leon as Agent, His Firm and Blonde Lady

Lawrence Leon, who aroused the wrath of the V. M. P. A. and the License Commission recently, and quite suddenly reduced it by disappearing to yet unknown, is back in town, to incorporate a vaudeville agency of his own. According to Walter Plimmer, whose license was held up until he proved that Leon was no longer under his roof, Leon has dug up an "angel" who has promised him lavishly fitted quarters for an indie agent.

Leon wants to incorporate in Delaware, for what "reason" Plimmer could not say. The firm will be Leon and Manos, with Leon in full charge of the works. The subject of Leon's license will thus be revived for the blonde lady who sits in the commissioner's office as the judge advocate.

## U.S., Hoboken, Changing

After booking the house for nine and a half years, John Robbins, independent booker, is placing his final bill into the United States, Hoboken.

It discontinues vaudeville after the last half of next week and will operate thereafter with a straight picture policy.

The new Phalanx in Hoboken opens August 1 and will be booked by Keith's.

**\$2 FOR SUMMER  
subscription to  
VARIETY**

154 West 46th St., New York City

## COLORED PROS UNHAPPY

The Chambers in Chicago—Violet Speedy's Freedom Certificate

Ulysses Char'ers, former organist at the Lafayette theatre, Harlem, now at the Regal, Chicago, and his wife, Ethel Chapman, have figured in the Chicago courts, by an action for a separation by Mrs. Chambers. In New York Speedy, chorus girl, is reported having obtained a divorce from Oscar Price, on charges of cruelty.

## \$490 Judgment Against Hotel for Carr's Banjo

Sammy Carr, banjo soloist from California, was given a jury award of \$490 representing the actual market value of his Bacon banjo, stolen out of his room in the Hotel Manger, New York. Carr valued the instrument at \$10,000 because of its peculiar professional worth in the special markings for chords and solos, but sued for \$1,000 in order to secure quick action. All the Court gave him was its actual value.

Carr sued the 7th Ave. Hotel Corp., the holding corporation of the Hotel Manger, through Merwin Levine. The hotel will appeal, disclaiming responsibility in its loss.

Carr had several judgments slated for eastern bookings and lost out because of the disappearance of his instrument.

## Opening Up in Chi

Chicago, June 12. Fifth floor of the State-Lake building has undergone complete revision in keeping with the new order of local Keith's vaudeville.

The wall between the former Keith's and Ass'n offices is down, to make one large room. Sam "Kut" Kahl is ignominiously dumped into the large room with the rest of the bookers, with the glass partitioned shelter he formerly occupied eliminated.

Not only did Kahl at one time have his own private sanctum but his assistant bookers, secretaries and plain stenographers were also sheltered from underlying contamination.

It is believed the new arrangement will place all bookers in the open, where agents and actors can see them without extensive preliminaries. They are being lined up along a railing, with those wishing to see them forced to stand up on the other side of the rail. In the interests of efficiency there will be no convenient chairs for visitors.

Present plans call for spacing of all executives on the fifth floor.

## ASCOUGH WITH LINDER

William Ascough has purchased an interest in Jack Linder Vaudeville Agency and becomes managing director of the independent booking agency.

Ascough will double as field man and on the books. Linder intends to devote most of his time to legit producing, although maintaining control of the agency and supervising.

**Hines at Palace, Cleveland**  
With the shifting by Keith of John H. Royal from Cleveland to the New York Keith offices, Frank R. Hines, manager Keith's Palace, Akron, Ohio, goes to the Palace, Cleveland.

Herb Jennings, managing the Temple, Detroit, will succeed Hines in Akron.

## Dales in Coast "Spider"

Los Angeles, June 12. Jack and Ted Dale, appearing in Fanchon and Marco reviews, have been picked for one of the vaude acts in "The Spider."

Show opens at the Belasco June 23.

## Steel Pier's First Act

Atlantic City, June 12. Steel Pier for the first time has placed an act with Creator's Band. It's the Royal Lilliputians, booked by the Morris office.

## "Big Boy" Joe

Washington, June 12. Keith's press department must be carrying a twisted neck, according to the stuff coming out of it.

The local "Times" yesterday carried a cut headed "Big Boy" Joe. Underneath the picture read:

**JOSEPH P. KENNEDY**  
Who, besides bossing a number of big motion picture companies, has just taken over the active direction of the Keith-Albee-Orpheum vaudeville circuit.

That came out of the Keith's publicity end. It seemingly has been sent out generally over the country.

Meantime other press matter from Keith's has tried to convey an impression that E. F. Albee did a kindly act, when taking in Mr. Kennedy and for that reason Albee will work in with Kennedy as "the younger blood." That bunk takes the attitude of Albee patting Kennedy on the forehead and would like the readers to believe Albee, as Kennedy's menial, will lead him through vaudeville and perhaps the remainder of the show business.

Nothing in the Albee press stuff about Kennedy giving him \$450,000 for his stock, and control of Keith's, or that Albee is holding his job as an active participant in Keith's through a personal appeal to Kennedy.

It's growing quite complex to the newspaper boys. They prefer to take Variety's version of what's going on in matter from Keith's press department.

## 90 DAYS FOR MIDDAGH

23-Year-Old Dancer Buncoed 200 Detroit Girls of Small Sums

Detroit, June 12. Roland Middagh, 23, dancer, arrested here on charges of obtaining money by false pretenses, has been sentenced to 90 days in the House of Correction by Judge Stein.

Middagh was complained against by five girls. It is alleged he advertised for girls for a musical show he claims he intended to produce, offering salaries of \$50 a week with contracts running from June 1 (last week) to Sept. 1. He charged the girls from \$5 to \$10 to join the company, but when time for rehearsal, he was not around.

Investigation, Middagh's own testimony and books he kept show he has collected from about 200 girls. The five complainants were Polly Salisbury, Lucille and Marie Harrington, Anna Kiehl and Dorothy Curry, all of Detroit.

Title of Middagh's imaginary work was "Hollywood Revue."

## Sally Fields, Broke Again, Owes \$17,518—Owns 0

Sally Fields, 324 West 49th street, New York, has gone the bankruptcy route for a second trip. Listing liabilities of \$17,518 and no assets, it is disclosed she previously filed a voluntary petition in bankruptcy from which she never applied for a discharge.

Miss Fields is known as a single turn, playing in New York cafes the last two seasons.

## Tharello's Truck Kills Cop

South Bend, Ind., June 12. August Tharello (Gus Tharello and Gang), animal act, while transporting his stock by truck to Hammond, Ind., collided with an auto driven by Charles A. Dunning, former member of South Bend police department 10 miles west of the city. Dunning was instantly killed. Tharello returned to South Bend. At the coroner's inquest it was decided Dunning had fallen asleep at the wheel.

Tharello was released.

## MADGE GRAY DENIES

Madge Gray (Gray Family) denies her reported engagement to Robert Burns of the Pantages circuit.

# Couples on the Hoof Legging It At Garden's Marathon Dance Fest

Bossy Gillis, Mayor of Newburyport, Mass., fired the starting gun that sent 134 couples of goofy hoofers over the corn and callous route in Milton Crandall's new shoe dancing derby, starting at 10 p. m. at Madison Square Garden, Sunday, June 10.

It looks like a soft racket for a bank roll. There is no telling when the hoofing contest will close. All day and night the racket goes on. Each hour the steppers rest for 15 minutes. The last couple on their feet are the winners and will be handed five grand, so it is claimed.

A mob is after the coin. Butchers, bakers, candlestick makers, actors, runners, and endurance dancers are all trying to grab. Many have their own staff of trainers, doctors and nurses. Song pluggers, press agents and commercial firms tried to move in the first evening.

Like the six-day race there are a number of extra or side line rackets to spur the dancers on.

The White Rock Company offer \$25 for the couple doing the best fox-trot, the anonymous remark. Later on a shoe company announced the girl with the best smile and who would hold it for 10 minutes would be awarded a sawbuck.

## "Pat" Salmon Too

Mona Loy, of Pekin, and her partner, Charlie Shing, are out to cop the grand prize if possible. Mona is the mother of four children. She is dancing for them, so Mona said.

"Pat" Salmon, of Shelby, Mont., Ziegfeld, and Sells-Floto fame is out to prove she can dance as well as sing.

Baron Giorgio Mario Suriani, who Winifred Barry left waiting at the church, much to the apparent surprise of all concerned, entered the race. The Baron broke his word with the newspaper crowd. Later on a number of recent interviews he took an oath "that as long as he lived he would never do a day's work." While the Baron was spilling, his former bride-to-be, Miss Barry, entered the arena and for a few moments it looked like a jam.

Ely Colbert and Elsie Annmann stand a chance of winning. Phyllis, for a rehearsal, walked from Los Angeles to Detroit. Miss Annmann, as little pastime, walked from Hamburg (Germany), to Berlin.

A number of Pyle's Bonyon runners with a walking hangover entered the grind to keep in condition. Bobby Fox, who hails from Brooklyn, said she "eats eggs, drinks milk and a little whiskey—when I can get it."

Mable Stewart, hoofed half a century, the first side prize dough offered.

Producers who are yelling about a shortage of good looking girls had better shut the Garden for an eye for "Bobbie Fox, Victoria Arguens, Billie LaMar and Pat Salmon, if they don't weather up before the week is over.

The opening night attendance was fair. Crandall expected it would pick up as the contest proceeded. He has staged two of the hoof contests at Pittsburgh. Monday afternoon the dancers were still going strong but 24 couples had either quit, walked or danced out of it.

Yesterday (Tuesday) the 41st hour of the endurance contest found 75 couples still dancing, 58 having quit. Tarent Sorrellina was forced out of the contest by his partner quitting.

Business the second day was not so good but Crandall, the promoter, still has confidence that at the finish when only a few couples are on the floor there will be a pick up.

One of the reasons for the slight attendance is due to the \$2.20 top at night and \$1.10 afternoon. Crandall expects the contest to last 10 days.

Chicago, June 12. Surviving flat feet, pulse acceleration and hysteria, four haggard couples of the 12 who had entered were plodding Monday afternoon through the 218th hour of Harry Caplan's record-breaking endurance dance contest at the Coliseum.

Starting Saturday at 10 a. m. a little before Ben Felt came down

from the Masonic Temple napoleone to rest his rear and dodge creditors after 18 days of sitting—the contest looked like a miniature edition of the Philadelphia Sesquicentennial Palooka in the way of customers. Caplan moped around the echoing Coliseum with a resigned expression of martyrdom on his face. He had sunk \$25,000 in rent, incidentals and advance exploitation—ask him if you don't believe it—and there weren't enough cash fares to pay for the carrots the dancers were nibbling.

Then came the dawn—Sunday, to be exact—and a healthy gross pickup. By Tuesday morning Caplan had taken in \$15,000, and Wednesday saw him with profit in his cigar box. On that day alone there were 23,000 admissions—half paid. Thursday there were 25,000 in-and-outers, and Caplan began to speak generously of extra prizes for the dancers. Friday, Saturday and Sunday the Coliseum was packed in the evenings and comfortably filled in the daytime.

Newspapers took the contest up in earnest after the first few days, and Caplan saw his dream child on page one from then on.

Prizes are \$3,500 for first, \$1,000, second, and \$500 third. The couples dance 60 minutes, and rest 15. The contest has continued day and night, without interruption, since June 2. They are carried from the floor by trainers and examined by doctors during each rest period.

## CLIFF BARNETT CONVICTED

Robbed Taxi Driver of \$9—"Carrots" Cloutier Acquitted

Los Angeles, June 12. Clifford Barnett, vaudeville acrobat, was convicted of first degree robbery in Judge Edmonds court. Jerry (Carrots) Cloutier, vaude actress, charged with having been his accomplice, was acquitted. The couple were accused of robbing Jack Pinkfrock, taxi driver, of \$9. Barnett faces a prison sentence of from seven years to life.

## Colored Dancer Shoots Herself, Not Drummer

Chicago, June 12. A near-pain, ensued at the Regal theatre, 47th and So. Parkway, Chicago, when Mrs. Gladys Mason, 20, colored dancer, shot at Jasper Taylor, drummer with Dave Peyton's band, missed him but in some unexplained manner, shot herself in the abdomen.

Taylor escaped injury. Mrs. Mason was removed to Provident Hospital, where she will recover.

Taylor and wife were held by the police for trial June 14, on the joint charges of assault to kill and disorderly conduct.

Mrs. Mason and Taylor were sweethearts with Taylor reported having killed the girl.

The report is that Mrs. Mason at the first said she shot herself but later denied it.

## Society's \$5,000 Night

Society spends plenty when it wants to be entertained, the Turf and Field Club, exclusive Long Island organization having set \$5,000 as its budget for its annual entertainment and dance Saturday night at its clubhouse at Belmont, L. I. On the bill will be Will Mahoney, Chick Sale, Templeton Bros., Nate Leipzig, The Revelers, Borrah Minevitch and his Harmonic Orchestra, and Harry Rosenthal's Palm Beach Orchestra. Harry Rosenthal and Leo Morrison handled the bookings.

1560 BROADWAY, NEW YORK

XXX

William Morris

CALL BOARD

ABE LASTFOGEL

Returning From Abroad

Friday

CHICAGO: 1111 BUTLER BLDG.

LOS ANGELES: LEWIS STATE BLDG.

FAIR: 39 CHAMBERS STREET



## Talkers Present Chance for Stage Trained, Rejected for Dumb Films

Talking picture, according to one of the best informed film executives on the subject, will put a premium on the very qualities in an artist or writer that would detract from their usefulness in straight silent pictures.

Artists from the speaking stage, vaudeville, musical comedy and legitimate, who have taken screen tests depending entirely upon expression and pantomime, and who were rejected, may now come into their own in talking pictures. Speaking stage stars forced to sacrifice half of their equipment by the limitations of the silent picture will now be in a position to transfer all of their talent to the talking screen and will have even greater scope than the stage can give them.

Where the stage is limited, the talking picture has the world for its canvas. It can show actual interiors and exteriors, switching from one to the other without stage waits or the necessity of introducing new sequences with titles. Time lapses, etc., requiring titles in the dumb picture, can now be disposed of with dialog.

### Midnite Auditions May Turn Into Revue

The Tuesday midnight auditions at the Earl Carroll Theatre staged by Ben Lundy and Abe Meyer will become a revue title, "Auditions of 1928," this fall, with the team sponsoring an intimate revue of new talent at pop scale. This is possible because of the conservative "nut" for talent. Philip Charig is doing the score.

The audition idea at the Carroll has developed into a money making for the agency who are promoting the idea, the scale being jacked up to \$1.65 from \$1.10. The show, of course, costs nothing, the acts, with their agents' names coupled in the announcement, being heralded before and after for benefit of the managers and representatives in the audience who are special guests for these public auditions.

There has been some criticism that the air of "amateur night" pervades the atmosphere of the auditions. One act, which has been around, but which had new material, received a resounding razz last week. This demonstration, however, is unusual.

### Versatile Desmond

Oakland, Cal., June 12. William Desmond showed that he remains a trouper despite the Hollywood influence when appearing at the Orpheum here last week.

Toby Wilson, due to follow Joe Howard, collapsed while in the wings. Desmond, who had just finished his dramatic sketch, heard the uproar and agreed to replace Wilson. So, while Howard put in a couple of extra songs, Desmond got to his hotel, secured wardrobe and his old cowboy sketch and took his troupe on without a rehearsal, playing it for the first time in two years.

That same night Desmond filled in for 14 minutes with a special radio act on K.L.X., operated by the "Tribune" here.

### BEASTON AS M. C.

Detroit, June 12. Frank Beaston will be the new m. c. at the Michigan, opening June 23. Delbridge, now at the house, will switch to the Capitol. The Capitol's director, Harry MacDonald, will be spotted out of town on the Public Circuit.

Beaston opens at the Michigan without previous picture house experience. He caught the eye of Public officials while in the Chicago company of "Excess Baggage."

### THE BUZZELLS MOVIE TONING

Los Angeles, June 12. Eddie Buzzell, and his wife, Oona Munson, have been signed by Fox for Movietone's second two-reel subject, "Backstage."

This is an original by Harry Delf who will also direct.

### Turns in Pan's Franchise

Wesley Bald, Pantagras agent, has turned back his Pan franchise to become associated with Bert Jonas, Los Angeles agent.

### 23 Weeks in N. Y.

What is claimed to have established a new booking record by a flash vaude act is claimed by E. K. Nadd's "Happiness Girls" which last Saturday wound up 23 consecutive weeks' work in New York and Brooklyn houses without paying railway fare.

The 23 weeks were nearly all on a split week basis with all of the girls spending each night at home during that time.

The "Happiness Girls" is a femme band outfit with a comedy opening and individual specialties.

### Keith's Books with Max Hart and Direct

Pert Kelton has been placed for around seven weeks between productions as a Keith vaudeville turn.

Max Hart did the booking and is reported having done it direct, over the phone, with the Keith agency.

Some seasons ago Hart was suspended from the Keith floor privileges as an agent. He later instituted a damage suit in the federal courts against the Keith aggregation, but suffered eventual defeat. The action cost Keith's a great deal of money. Hart has not been reinstated as a Keith agent.

The Kelton booking seems in line with the open door policy to agents by the new administration of Keith's. "Outside" agents or representatives of acts and attractions adaptable to the Keith vaudeville stages appear now to be recognized by the Keith booking offices, reversing an attitude of many years' standing by that organization when under the E. F. Albee guidance.

With the Hart booking as with other recent engagements placed Keith's by outside agents, there is but one commission fee deducted by Keith's that of five per cent for itself. This gives an advantage of the outside agent over the Keith's franchised agent, since the latter is obliged to pay 2½ per cent of his total fee of five, deducted also by Keith's, to the agency for the collection through the medium of the phone collection agency.

It is believed in many quarters that the Kennedy-Murdock directorate of Keith's will abandon the collection agency gag before the end of summer.

### Bronx Beauty Booked

Loew beat the Keith office to a booking of Betty Renner, the winner of the Bronx Borough Day beauty contest Saturday.

Both Chris Egan, manager Keith's Fordham, and the Loew offices, through Dave Schiller, a Loew Bronx manager, sought the girl.

Her official title is "Miss Bronx 1928." She is 17 and lives at 1170 Gerard avenue, Bronx.

Miss Renner is to make a personal appearance in all the Loew Bronx houses.

### Arlist Not for Vaude

George Arlist, legit, will not enter vaudeville. His sketch, "The Enemies," will be done in vaude by Lionel Atwill, who has been routed for 10 weeks over the Keith Circuit. Three in support.

### FOUR VAUDEVILL HOUSES

Bratton Folk, operators of picture houses in New Jersey, are invading the vaude field with a four-some of new houses destined for vaudeville next season.

Rockland, N.Y., opened last week, playing vaudeville in August. Other houses are at Dobbs Ferry, N. Y., Rahway, N. J., and Greenwich, Conn., with the latter trio figured ready for opening in September.

### LUCAS TEXAN RETURN

Nick Lucas has been re-signed for an Interstate tour in Texas, opening Sept. 8.

The Brunswick recording artist has again realigned with the same company, although offered a Victor contract, and will do 12 to 16 numbers a year.

## HOLTZ HAD TO DROP OFFENSIVE GAG

Refused Requests of Catholics  
—Forced by Management

Chicago, June 12. Lou Holtz, starred locally in the "Araby" Public Unit, has been censured by Chicago Catholic organizations because of a religious gag which he refused to eliminate until forced to do so by Balaban & Katz.

The story, which Holtz delivered continually from his first performance, concerned a boastful Hebe who bragged about meeting every one of importance while in Europe. He wound up with a remark he liked the Pope all right, but his wife—! The exclamation was delivered with an expression of Impatience.

Father Hugh O'Connor, secretary and treasurer of De Paul University, called on Holtz while he was at the Chicago theatre requesting the gag be removed because of its offensiveness to those of Catholic faith. Holtz is reported to have become angrily obstinate, and refused to remove the story under any conditions.

Father O'Connor later called on B. & K. officials, after numerous protests, had been received from Catholic societies. Despite Holtz's declaration that the gag would stick, it suddenly disappeared.

While the gag received a sizeable laugh at certain performances, usually it was greeted by the same shocked titters as follows a Shubert blackout. Local church people deemed it poor material for picture houses.

## INTERSTATE'S OIL WELL

But Quickly Dried Up On Main  
Street of San Antonio

San Antonio, June 12. Karl Hobbitts's oil well blew up and out, while excavation was going on for the Interstate Circuit's Majestic theatre on the main street.

All of the city grew excited over the discovery of the well. There's a laugh in it yet, although the oil is no more.

The temporary scare even got to Karl. Among all of his oil stock certificates, not one called for oil beneath an Interstate theatre, and there's not much more oil in the wells of Karl's several stock holdings than there is now in the excavation.

## Del Rio Offered B. & K.

Chicago, June 12. Dolores Del Rio has been offered to Balaban and Katz, here, for personal appearances in the picture houses, with nothing set to date.

B. & K. intimated they are interested in the Mexican girl's stage appearance.

Jack Osterman, also rumored a B. & K. possibility, is currently playing for Marx Brothers here, which comes under the head of opposition.

## Em and Vic's 25th

Mr. and Mrs. Victor Moore are inviting the bunch up to the Hotel Belvedere on West 48th street Saturday night after the show for a little joy.

It will mark the 25th anniversary of their marriage.

Invitation is signed "Em" and "Vic."

Not a word about the children.

## 8 Days to Coast

Los Angeles, June 12. Bert Wheeler accompanied by Rube Bernstein and Al Clarke arrived yesterday (Monday) after crossing the continent by car in eight days.

Wheeler opens for the Orpheum in San Francisco June 16.

## EDNA HIBBARD MAYBE

Edna Hibbard, back from London where she played her original role in "Gentlemen Prefer Blondes," may go to Cleveland this summer as guest-star with the McLaughlin stock.

Or a few weeks in vaude first.

## Drops Acts Over Summer

Vaude is out for summer at the Montauk, Passaic, N. J. House continues with straight pictures, resuming its former split week vaude policy in August.

## PAT CASEY'S CLOSE SHAVE

Heavy Guy Slowly Beating Bronchial Pneumonia—Four Doctors

Pat Casey is slowly recovering from a severe attack of bronchial pneumonia that hit him hard early last week. He is at his home, mostly surrounded by four physicians and four nurses, with one doctor constantly in attendance.

Pat's temperature hung around 104 for two or three days, but his heart stood up and the modern method of injecting oxygen every two hours aided that.

For the first time in his life Casey touched liquor while ill, but had it out with the nurse by saying: "You're the first dame that ever made me take a drink."

No one is yet allowed to see the 225-pounder, who is not entirely out of danger. The physicians express their conviction that though still very sick Pat will beat it.

## Capt. Wilkens on Tour At \$2,500 Nightly

Capt. George Hubert Wilkens, the North Pole flyer, who is the only aviator to fly a plane from Alaska to Spitzbergen and the North Pole, and also the only person who has taken actual motion pictures of the Pole, is being handled on a special summer tour by William Morris at \$2,500 a night.

Wilkens, knighted by the King of England last week, arrives in New York July 2. He will be the guest of the City of New York, accorded the same honors as were bestowed on Lindbergh, Chamberlin, Levine, and the German-Irish trans-Atlantic aviators.

The Capt. George Hubert Wilkens Expeditions are headquartered at the Waldorf-Astoria. Milburn Kuster and John F. Gillespie are the joint American representatives, with Louis J. Albee, Wilkens' attorney in fact.

Albee has several commercial broadcasting dates set through NBC and the Steel Pier, Atlantic City, is scheduled to play Wilkens July 8. The Morris office is handling the North Pole flyer for fairs, chambers of commerce, outdoor spectacles, lecture tours, etc. Tour limited until Sept. 30.

## Montgomery's Chance

Billy Montgomery, erstwhile vaude actor, sentenced to four months to Welfare Island, New York, upon conviction as a drug addict, may be liberated after completing a month of the four months' sentence.

Friends have come forward for Montgomery. They have agreed to send him to a private sanitarium for a cure. It is understood that his release will not be opposed by the sentencing justices.

Montgomery's sentence to the workhouse was more for hospital treatment than penal incarceration, with the judges convinced the erstwhile comic was in bad shape.

## BENNY RUBIN'S VACATION

Los Angeles, June 12. Benny Rubin, m. c. at Loew's State five months, gets a two-week vacation beginning June 15. When Rubin returns he will go to the Egyptian in Hollywood for a long stay.

Reason for the switch is that Rubin will require his mornings and afternoons for picture work. He is to appear in several movietones for Fox.

George Jessel will function at the State for the first two weeks after Rubin leaves.

## COLORADO WALKER'S DATES

Toby Jacobs may play some vaude dates in colored houses in the east under the supervision of Bill (Bojangles) Robinson.

Jacobs, 15, is a colored lad who started in the G. C. "Bunion Derby" and finished 25th.

## HOLLY HALL, NEW, FOR 'NEWS'

Holly Hall, from California, and new to productions and Broadway, replaces Zelma O'Neal in the original company of "Good News" within a fortnight. Lou Irwin booked.

Miss O'Neal, following a short vacation, opens in the London "Good News" company.

## Matthews-Ayres Back

Matthews and Ayres are returning to vaudeville in a new two-act by Benny Ryan.

The pair returned from the stage last season. At the time they were a standard vaudeville two-act.

## MISS ULRIC DISGUSTED WITH VAUDEVILLE

Could Only Play Three of Ten  
Promised Keith's Weeks

Lenore Ulric has shelved her vaude act, Michael Arlen's "Legend of London," much disgusted with vaudeville.

Miss Ulric is reported as having been tentatively promised 10 weeks, but only played three and was notified by Keith's that there were no other major houses in which to spot her.

With curtailment of the vaude Miss Ulric will wait for October when starting rehearsals for "Mimi," her next play for David Belasco.

The legit star had been offered a lucrative stock offer for five weeks as guest star in some of her past successes but passed it up because of her necessity of joining Equity.

Miss Ulric is a surviving member of Fidelity and while appearing under David Belasco's management is privileged to work with Equity, members without joining Equity, through the previous agreement that members of the manager's association could employ 20 per cent fidelity contracts with immunity.

## Short Skirted Photos Demanded for Lobby

Detroit, June 12.

Photographs in short wardrobe for lobby display must be supplied by all feminine turns playing Kuns-sky's Columbia.

The house is on Burlesque Row (Monroe avenue). It vies with the surrounding burlesque houses for patronage, though playing vaude-films.

## Jean Donnelly Struck on Ear by Baseball Bat

Chicago, June 12.

While watching a baseball game between Abe Lyman's orchestra and the "Good News" stagehands, Jean Donnelly, sister of Jimmy Howard of the "Good News" company, was struck on the ear by a bat which slipped from the grasp of Lyman's drummer. She suffered a broken ear drum.

Miss Donnelly was immediately placed under the care of Dr. E. M. Brown, who announced she probably will be unable to sing or dance any more without severe discomfort. Miss Donnelly was in vaudeville with the Donnelly Sisters.

## Pan's Race Horses

Chicago, June 12.

Five horses, owned by Alexander Pantagras, have been shipped here to race on the track of the American National Jockey Club, Chicago.

Bob McCann, Pantagras horse manager, and E. E. Tulpin, trainer, accompanied the horses shipped here from St. Louis are "Shasta Bullit," "Shasta Pine," "Shasta Rose," "Alexander Pantagras" and "Lap."

Alexander Pantagras will race in the Chicago derby.

## Belle Baker at \$4,000

Balaban & Katz have an option beyond the four weeks they are playing Belle Baker, opening currently in Chicago, at \$4,000 a week. Miss Baker will play three weeks in Chi and the fourth at the Capitol, Detroit. William Morris booked. This is double her vaudeville figure with Keith's.

## JENKS BACK AT GRANADA

San Francisco, June 12.

West Coast-Public is bringing Frank Jenks back to the Granada June 22 as m. c. and stage band leader.

Jenks got his real start at the Granada, where he remained for more than six months. He was then transferred to the California, San Jose, and thence to the Metropolitan, Los Angeles.

## Police Search for Girl

Des Moines, Ia., June 12.

Search has been started by police and radio stations to locate Virginia Irwin, 16, missing from her home at Shenandoah, Ia., for more than a month. She is believed to have joined a show troupe at Omaha.

# Keith's Housecleaning Starts With Reed Albee's Resignation; Others on Skids or Probation

Reed Albee, son of E. F. Albee, president of the Keith Circuit, has resigned, with other former Keith-Orpheum executives expected to follow suit sooner or later.

Among others mentioned as due for permanent absences under the new Kennedy-Murdoch regime are Sam (Kut) Kahl (Chicago), and May Woods, in charge of the pop booking department (fifth floor), while others on temporary probation are said to be Eddie Darling, booker in chief of Keith's under Albee; Harry Singer and John Schultz of the Keith production departments; Harvey Watkins and William McCaffrey, Keith booking men, and Lester Hamill, assistant to Max Gordon, general manager of the Orpheum Circuit. Several other officials of both the Keith and Orpheum Circuits, who have contracts, may find their authority greatly reduced and their former duties distributed.

Following Reed Albee's resignation, John Ford notified the following Keith's executives and employees their services would no longer be required: Dayton Wegefarth, Jules Delmar, Clarke Brown, Harry Jordan, Franklin Graham and Al Darling.

All the group affected are known as Albee men, several of them having been his personal appointments. Wegefarth was appointed by Albee to succeed the late Sam K. Hodgdon. He had been a Keith house manager before his elevation.

Delmar for years booked the southern Keith houses, which came to be known to the artists as the "Delmar Time." Clarke Brown was also a booker. Harry Jordan managed Keith's, Philadelphia, after the death of E. F. Keith, with whom he had acted in a similar capacity. Franklin Graham was a comparative newcomer in the Keith organization and acted as assistant to Wegefarth. Al Darling had been a house manager for Keith's, handling at times the Colonial and Alhambra and Royal theatres in New York. He is a brother of Eddie Darling, Keith's chief booker up to Kennedy's entrance into its executive circle.

Dan Simmons is said to have been informed by the new regime Friday that in view of the amount of booking work he would have to face in the Keith reorganization, he had better take an immediate vacation. Simmons said he is going for Europe on the "Le de France." George Godfrey will probably be very active on the Orpheum books.

The resignation of Reed Albee is said to have followed his reception of a note instead of his usual pay check. The note, reputed to have been signed by John Ford, Jos. P. Kennedy's personal representative in the Keith office, asked, in effect, that the younger Albee step into the front office and explain just what his duties were.

Other high-salaried minor employees were also interrogated along the same lines. One, a stenographer salaried at \$150 a week, when asked why she received such a salary replied that she had been secretary to all of the Orpheum Circuit presidents. She was then asked what the Orpheum Circuit presidents did that required the services of a \$150 a week secretary. It is reported she was finally informed she could remain at a salary of \$60 a week or resign.

The shake-up in the production department is said to have been inspired by a Kennedy investigation which disclosed that Macklin Megley, producer of vaudeville acts, was doing most of the work on the Keith and Orpheum production departments, and that Max Gordon and John Schultz were receiving the credit. Singer, also ostensibly in the production department, was smothered by the old regime.

Darling is on probation, following a request from E. F. Albee that Darling be allowed to remain, from the account. It is reported that Kennedy told the booker that he was to continue in his position and be back at his desk by July 1.

Speculation is rife as to the future plans of E. F. Albee. With Reed's resignation and the curtailment of the portfolio of Ted Lauder (Albee's son-in-law), it is freely predicted in theatrical circles that

the elder Albee will not be satisfied with the empty title he holds, which carries no voice or opportunity to dictate or interfere with the circuit.

Numerous other changes in minor capacities are looked for. Many bookers who have been kept in the background may now be recognized and given opportunity.

The fifth floor, or Family Department, is said to be slated for a drastic housecleaning, with those bookings concentrated under the men who have been okayed by Kennedy, Murdoch and Casey.

Stallers and Golfers  
The annual three-day golf tournament between the Keith and Orpheum bookers and agents has been called off by John Ford. According to report, the executive took the position that in view of the changes due in personnel and the amount of work on tap for the surviving members of the Keith circuits, they could not afford to waste three days at this time.

And the Keith boys accustomed to "catch the Greenpoint" in nice summer weather or "just going up to 125th street," which is on the way to the Polo Grounds or the golf courses, may have to secure a one-way or day pass, and be checked up later.

In all, for the Keith golfers and the stallers it looks like a working summer.

## ILL AND INJURED

William Norton, manager of the Music Box, New York, was operated on Tuesday at the Park West Hospital for hernia and appendicitis.

Norman Carroll, operated on recently for a ruptured appendix, is recuperating.

Edith Roberts, screen actress, confined to her home in Hollywood from an infection in her eye. Silvio Hein has gone to Saranac for a recuperative trip. An attack of the flu set the composer back necessitating a rest.

Joan Crawford is in Hollywood Hospital recovering from an operation. She expects to be out in three weeks.

William Desmond cancelled all vaude dates owing to illness which confined him to his home in Hollywood, Cal.

Sam Woods, M-G director, operated on in Los Angeles for tonsils.

Frank Lyons, with the Poll Players, Hartford, Conn., seriously ill at his home in Bridgeport, Conn.

William McCabe, McCabe's Georgia Troubadors, ill at Battle Lake, Minn.

Guy Rarrick, who suffered a breakdown in New York several months ago, is still at his home near Ft. Wayne, Ind., recuperating. His vaudeville act has been shelved temporarily.

Harry Lang is out of the hospital, after an operation on his tonsils. With his wife, Bernice Haley, he will sail June 15 for Europe.

Danny Murphy, former vaudevillian, now in an eastern sanitarium, came to New York last week to visit theatrical friends.

Tom Hamlin, publisher of film regional, recovering in Hospital for Joint Diseases, New York, from abdominal operation.

Write to the ill and injured

## BIRTHS

Mr. and Mrs. Hank Lustgarten, in Chicago, N. Y., Father manages B. & K. Harding theatre there.

Mr. and Mrs. Billy Pierce, in New York, June 10, son. Father is the colored theatrical agent.

Mr. and Mrs. Lawrence Powell Goodman, daughter, June 4, in Woonsocket, R. I. Father formerly of Jack Powell Sextet; mother, Dol Denno of Denno Sisters and Thibault.

Mr. and Mrs. Murray Smallman, at their home in New York, June 11, son. Father is in the Public Service ticket office.

German Girl Joins Unit

Los Angeles, June 12.  
Lena Malena, German actress, working in pictures the past year, has been added to the Public Unit at the Metropolitan this week.

Miss Malena appeared in "Diamond Handcuffs," current at the house.

## Pan Sure of Fox's

Despite any reports to the contrary, it is authoritatively stated that William Fox and Winnie Sheehan have decided Alexander Pantages may have the Fox film product for as long as Pan may wish it for his vaudeville theatres.

That appears to be Fox's attitude toward any of the theatres or circuits which supported him in other days when Fox wasn't so important.

A Fox man, speaking of it, said:

"The fellows that stuck with us we are going to stick with if they want us to, regardless of everything."

## Proctor Asking Too Much for Circuit?

F. F. Proctor seems to have gone negotiator for his string of around 18 vaudeville theatres.

One story is that the price set by Proctor as his circuit's valuation was deemed too high by Joseph P. Kennedy, acting for Keith's. That occurred last week, with the dickering proceeding.

Nothing is reported as to whether Fox or any other chain has gotten into communication with Proctor. F. F. Proctor is in full control of his circuit, although of recent years it has been closely identified in a business way with the Keith organization.

Keith's is still reported trying to do business with S. Z. Poll, with Fox reported the same way. Poll has been dangling between the two for about a month now, with the price there also reported as the barrier to date.

## LEVY'S DETROIT CLOSED

Detroit, June 12.

Local office of the Bert Levey Circuit has closed. The office had a bad season, having no more than six days on its book at any time, though it did fairly well last year.

George Radcliffe had been managing.

## MILES DISAPPEARS

Lost Last Hope to Regain Oriental, Detroit—Now Out of Business

Detroit, June 12.

Union Trust Co. and American Bond & Mortgage Co., receivers for Charlie Miles' Oriental theatre, claim the house is gaining a profit under their direction and will continue indefinitely as currently operated.

A directors' meeting is scheduled for this week to dispose of the lease on the adjoining hotel, which Miles never completed. The hotel has about 300 rooms and though unfinished, has added to the theatre's weekly nut.

The stockholders' meeting arranged last week by Miles for the purpose of regaining his last theatrical property failed to develop as he desired, with the initial share buyers refusing to contribute more. Miles has not been seen around for several days and as far as is known, left no forwarding address.

Miles has been a vaude theatre operator of more or less importance in the midwest section for many years.

## Lou Irwin's Line-Up

With Irving Starr and Nat Chaiken leaving to organize their own National Booking Office, Lou Irwin now has George Woods handling the radio and movie talker departments and Stuart Robinson doing the dramatic booking.

Irwin himself does the vaude and picture houses and cafes as heretofore. Woods is a former newspaperman and press-agent, new to the booking field.

Starr and Chaiken's N. B. O. has Michael Green associated with the agency.

## HELLIG BACK TO VAUDE

Portland, Ore., June 12.

Lease of the Henry Duffy Players on the Hellig theatre expires Sept. 1. It is likely that Duffy will remodel and take over the old Baker theatre, now the Hippodrome, erstwhile home of the Baker stock. The Manhattan Players at present occupy the Hippodrome for summer dramatic stock at 40 cents top. Orpheum vaudeville will reopen at the Hellig after Sept. 1.

## KEITH'S QUERIED EQUITY ON JEANNE EAGLES

Luescher, P. A., Asked If Equity Objected to Actress in Vaudeville

Jeanne Eagles, who opened Sunday at the Palace, Chicago, is reported having made acrid comment regarding Equity, which suspended her from good standing for 18 months because of violation of ethics and the forced closing of "Her Cardboard Lover" on tour.

Among other things reputed to have been said by the star were that Equity was for the rank and file, that it did not interest creative artists like herself, and that she was forced to join Equity against her convictions. She is further credited with saying that she would appear on Broadway in a new play this fall. Miss Eagles' suspension does not expire until Sept. 1, 1929.

Shortly following her suspension it was reported that Miss Eagles would enter vaudeville, in which field Equity has no jurisdiction. The bookings were delayed from time to time without a reason given. It is now known that Mark Leuscher, press agent for the Keith office, made inquiry of Equity whether the latter had any objection to Miss Eagles playing vaudeville. This query was repeated by someone else in the Keith office. Equity replied each time it had no interest in the matter of Miss Eagles appearing in vaudeville.

## Orpheum's Funny Booking

San Francisco, June 12.

Karyl Norman, female impersonator, is topping the local Orpheum bill currently, despite he has twice played here and in Los Angeles for Alexander Pantages in the past year, the last time less than six months ago.

At Pantages, customers saw "The Creole Fashion Plate," as he is billed, for four bits. At the Orpheum, \$1.65 top is in effect.

# The Fourth INTERNATIONAL NUMBER of VARIETY

Will be Issued Around July 15

As in previous International Numbers, the 4th issue will cover the show business of the world

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"VARIETY," 154 W. 46th St., New York City, U.S.A.

## No Lights Club

Freeport, L. I., June 12. There will be no Lights Club this summer. The club house is closed. It is said a purchaser is being sought, with a selling price of around \$60,000 set.

Some of the show people living around here are thinking of establishing a small intimate hangout in one of the boats along the shore. Just a meeting place for clowning, with no kitchen or flourishes.

## NEW ACTS

Harris and Shaw have reunited as a vaude team after three years' separation. Joe Harris recently dissolved with Mae Jennings and Helen Shaw had been doing a single since her split with Harris.

## HARRY ROGERS Presents

**CARL FREED**  
AND  
HIS ORCHESTRA



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**JOHNNY TIM**  
**MILLS and SHEA**  
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"Snapshot Unit"  
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**HARRIET HARBAUGH**  
COMEDienne  
Appearing as "MAMA"  
In Sol Gould's Act, "REPAIR"  
This Week (June 11) Broadway  
Theatre, N. Y. C.

## Inside Stuff—Vaudeville

"Houdini," written by Harold Kellook, published by Harcourt, Brace & Co., is the life story of Harry Houdini. Data was furnished by Mrs. Houdini, from recollection and documents. Houdini, himself, was fond of a volume, "The Life of Houdini," a foreign magician with the similarity of the names possibly suggesting the Houdini Harry called himself. His family name was Weiss.

The "Houdini" book runs through Houdini's career, including the period when Mr. and Mrs. Houdini did a mind reading act. Mrs. Houdini always acted as assistant to her husband upon the stage. In the final years of his life Houdini went into the spiritualistic expose which brought him more fame and publicity than all of his previous professional years. In former times when known only as an escape act he was in demand on both sides of the ocean and usually held advance contracts for either. That was before his salary advanced.

Through having started at the bottom, forging his way upward and slowly, Houdini could see no great future for himself nor could he see himself as a valuable attraction. His first realization was when Keith's offered him \$1,000 a week. That was because an opposition circuit had offered him \$2,500 weekly. Houdini did not believe he was worth \$2,500 so thought something wrong with the \$2,500 offer, more particularly as the late E. F. Keith had once presented him with a gold watch in Boston. That gold watch was estimated, not by Houdini, to have cost him over \$1,000,000 in salary, as he became a Keith patriot immediately, meaning Keith's could do anything they wanted to with him.

It was much the same with the spiritualistic thing. Houdini held off from that for over three years, after friends had advised him he had outgrown bridge jumping, strait jacket and escape stuff. Even when Houdini exposed through his conscience having troubled him the spiritualistic expose through his conscience believed in them. If that were so, Houdini never so expressed himself to his intimates. It required much persuasion to induce Houdini to go into the expose road showing. For one reason perhaps that Houdini would never admit he didn't believe in spirits, this in private as well as in public. His object was to expose the fakirs.

Unlimited commission fee as legalized by the recent U. S. Supreme Court decision came about through an action appealed from a New Jersey federal court. The decision is so sweeping it is said by theatrical attorneys to cover the entire country. In New York City the Commissioner of Licenses has asked an opinion from the Corporation Counsel as a possible out for his bureau. Otherwise in view of the decision the license bureau would have little supervision over theatrical agents.

Many agents have acted without a license, alleging themselves as managers or personal representatives. This claim has stood up until now brought a suit to recover commission, when the New York State agency law limiting a license agent to five per cent commission has been invoked as a defense. Several contrary decisions have been rendered by the lower courts in New York. With unlimited commission fees allowable, that defense would be dissipated.

At the Palace, New York, last week the backstage crew probably had more fun off the record than any week there in a long while. With the Durante boys natural kidders anyway, on and off, the added attraction for the stagehands was Benny, the wash room boy from the Parody Club, incorporated into the Durante-Jackson-Clayton encore. The kid has the nerve of an advertising solicitor. Back stage, there for the first time in his life, he commenced issuing instructions to the crew, what to do when he was on. That he didn't know what he was talking about never bothered the stage boys; they liked to hear him talk for the laughs in it.

When Benny was exiting on his first performance, he clasped his hands in a shake and looked out to the front of the house, as though a stage appearance was his regular work. It was thought that his family and a few Grandstands, numbering about 12 in all, were in front, probably with tickets bought by Benny.

Benny thinks he should be a picture actor too. Says he has the funniest face in the world when his mouth is open, on account of his uneven teeth.

Venita Gould walked out of the State-Lake bill because of constant racket from backstage during her act. During a performance the noise was so loud as to be heard by the audience. Miss Gould walked off. The following act announced she had been forced to leave because of illness. Audience understood differently and let loose sympathetic boos and healthy cries of "liar!"

Miss Gould remained out for the rest of the week.

A male harmony singing trio who generally fare quite well on the social end by tossing three bouquets, with their names inscribed on an attached card, to an equal number of ladies in the audience at each performance, received a heavy jolt while playing a small vaudeville house in Detroit.

The boys tossed the buds, as usual, and proceeded to their hotel room to await the customary phone call. The call came, but it wasn't customary. Two strident male voices at the other end alternated in explaining that two of the recipients of bouquets at the evening show happened to be their personal girl friends, and that they (the callers), can hit like mules.

No more corsage tossing since that happening, with the three boys explaining the overhead is too heavy and the uppercut too stiff.

Light applause at movietone entertainments seem to be the rule. At the Globe theatre where high grade talking picture program is offered

(Continued on page 42)

## INCORPORATIONS

## NEW YORK

Quality Play Co., Inc., Manhattan, dramatic, musical and literary works, photoplays and moving pictures, \$10,000; Philip B. Eisen, Long Island City, M. G. Cohen. Filed by Jesse Kahn, 1 Madison Avenue, New York.

Woodcliff Pleasure Park, Inc., Poughkeepsie, operate theatres, roof gardens, amusement parks, 1,000 shares no par value; Arthur Street, Marion E. Alley, J. Henry White. Filed by Strang & Taylor, 27 Madison Avenue, New York.

Musical Art League, Inc., Manhattan, amusement and musical enterprises, \$20,000; John M. Rothman, J. George Braglin, Philip A. Goss. Filed by Samuel M. Jacoby, 11 Park place, Manhattan.

Roman Realty Corp., Manhattan, real property, operate moving picture films, amusement enterprises, 1,000 shares no par value; Gertrude Lebelson, Mattie Hammerstein, Beatrice Zelenko. Filed by Leopold Friedman, 1540 Broadway, New York.

18th Street Realty Corp., Manhattan, real property, operate theatres, 1,000 shares no par value; Gertrude Lebelson, Mattie Hammerstein, Beatrice Zelenko. Filed by Leopold Friedman, 1540 Broadway, New York.

Elmer Gantry, Inc., Manhattan, theatrical, musical, operatic, spectacular, 800 shares common stock, \$100 par value; Jacob I. Goodstein, I. Winer, Isidore Zelig. Filed by Jacob I. Goodstein, 21 East 40th street, New York.

Golden Stars Film Production Co., Inc., Manhattan, operating moving picture motion picture films, \$100,000, 2,000 shares preferred stock \$12.50 par value; 300 shares common stock \$20 par value; Dominik D'Eredita, Francesco Manni, Mario Pescatori. Filed by Jesse Sobol, 274 Madison Avenue, New York.

Green & Sept, Inc., New York, music publishing business, \$15,000; Emanuel E. Weisberg, Stanley M. Lazarus, Lawrence H. Sanders. Filed by Emanuel E. Weisberg, 1 Madison Avenue, New York.

Talking Picture Attractions, Inc., Manhattan, moving pictures, 100 shares common par value; Edward M. James, Fred M. Stoffer, W. O. Chubbuck. Filed by Edward M. James, 1550 Broadway, New York.

Overton Operating Corp., Manhattan, amusement enterprises, moving picture films, 100 shares common stock, \$100 par value; Gertrude Lebelson, Mattie Hammerstein, Beatrice Zelenko. Filed by Leopold Friedman, 1540 Broadway, New York.

Glicker Productions, Inc., theatre properties and managers, 800 shares common stock, \$100 par value; 100 shares no par value; Sammy Lee, Joseph B. Glick, William Wolfson, Louis S. Gumm, 1540 Broadway, New York.

Almanack Theatrical Corp., Manhattan, dramatic presentations, concerts, revues, musical comedies, 3,000 shares—2,000 shares common no par value; Percy E. Williamson, Jr., M. G. Crawford, Frances Davis, Francis M. McDonald, 35 West 44th street, New York.

Brooklyn Production Group, Inc., New York, theatrical proprietors, 2,400 shares—800 shares preferred \$50 par value, 1,600 shares common par value.

## JUDGMENTS

Louis H. Saltzman; Long Beach Fuel Co., Inc.; \$3,548.

Nat. Pleasure Tours, Inc.; 35-37 W. 39th St. Corp.; \$855.

Thos. Healey; Thos. M. DeLaney, Inc.; \$643.

Friedman; J. H. Tooker Ptg. Co.; \$1,239.

Lyric Operating Co., Inc.; Norden Co., Inc.; \$1,376.

Same and Jos. Oppenheimer; same; \$1,451.93.

Globe Theatrical Transfer, Inc.; City of N. Y.; \$407.

John Cort; R. F. Tromer; \$14,597.

Frank Auditore; L. Chapman; \$1,850.

Ben Ali Haggin; Chas. Geoly; \$1,438.

Inter. Broadcasting Corp., et al.; J. Licione; \$1,782.

John Corts Co., Inc.; et al.; Prudential Bond & Mortgage Corp.; \$631.

Edward Margolies; Barron-Hubert Co., Inc.; \$1,783.

Same and Edward Margolies & Co.; same; \$1,589.

Herman Heller; N. Y. Edison Co.; \$65.

Willmac Prods., Inc.; Wm. J. Wilson and Ivie A. MacCarthy; S. Chokos; \$3,018.

Judgment Reversed

Champlain Studios, Inc.; T. F. Kelley; \$9,125.

## MORRISSEY'S NITE CLUBBING

Los Angeles, June 12.

Will Morrissey is set again for another night club in this town. This time Will is going out right on the beach at Palisades del Rey, aided by the financial resources of a new "angel."

Opening June 14 with a regular Morrissey revue topped by Migle Miller and a lineup of selected dolls.

## Palisades' Band Policy

Stage band policy has replaced straight vaude at the Park Lane, Palisades, N. J., as the summer policy.

Bert Gilbert's Band is on the stage.

## An "Idea" of Fanchon and Marco

**ROY CUMMINGS**

with  
**FLORENCE DUFFY**

## MARRIAGES

G. L. Tabor, assistant manager, B. & K. Chicago theatre, to Evelyn Lehman, in Chicago, May 3.

Robert Perry, juvenile, and Adrienne Earle, ingenue, both of the Poli stock company, playing at the Palace theatre, Hartford, married June 3 in Trinity Church, that city.

Marriage license has been issued at Greenwich, Conn., to Hilard Lubi, theatre musician, and Ethel Smith, both of New York.

Robert Perry and Adrienne Earle, both of the Poli Players, married June 3 at Hartford, Conn.

Jack Joyce, monopolist, to Viola Winkler, dancer in Joyce's act, at Long Beach, Cal., June 8. Joyce was divorced two years ago from Doris Reynolds.

Louis Lutz, manager of the Fond du Lac theatre, Fond du Lac, and Elizabeth Bartlett, local non-professional, in the city, June 8. Wedding took place on the stage at midnight.

Linda Mauk, dancer, in the Little Church Around the Corner, June 6, to Lieut. Zeus Soucek, naval aviator and holder of various seaplane records.

## VIOLA DANA IN

Viola Dana, pictures, will shortly enter vaudeville in "Here Comes the Bride."

## CORRINE

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Now Playing Fanchon Circuit

One of Fanchon and Marco's Good "Ideas"

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**MORRIS**

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Doing the Harp Dancing Specialty as Originated by Her Dad, Charlie Diamond

## VALE

**AND STEWART**

YES! WE DANCE

Direction of LYONS and LYONS

P. S.—Regards to MAX TURNER

## EARL

**FAGAN** AND ORCHESTRA

— with —

BOB and EULA — RATCLIFF DANCERS

Featured in Fanchon and Marco's "Bathub Idea"

## LUCILLE

**PAGE**

In SPECIALTY DANCES

P. S.—A Week of Laughs with Benny Rubin

## THE MEMPHIS

**COLLEGIANS**

That Sweet Band from the South

Headlining Fanchon Circuit

Direction of ESTELLA GREEN

## FRANK

**MITCHELL**

and

JACK

**DURANT**

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**CLIFF FRIEND**

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100%  
HIT**

**All  
Material  
Ready!**

**You'll Be A Real  
HIT With 'A  
Real  
Sweetheart'**

Lyric by  
**IRVING CAESAR**  
All in Mod to

## You're A Real Sweetheart

FOX-TROT SONG

Music by  
**CLIFF FRIEND**

It's might-y hard to find a sweet-heart,  
Most ev-'ry-bod-y needs a few friends,  
Some one who's dif-frent from the rest,  
No one on earth can stand a-lone,  
And when I'm talk-ing of a  
But what we need is tried and  
sweet-heart I mean some one who'll stand the test,  
true friends Whom we can call our ver-y own, They are so  
You are my  
few and far be-tween. They're not like 'you, here's what I mean  
friend, my pal, what's more. You are the sweet-heart I live for.

**CHORUS**  
When my pals turned me down You're the one pal I found, You're a  
real sweet heart, When my dark-est day came,  
You smiled on just the same, You're a real sweet  
heart Now that I find fate has been kind  
I'll build you a love-nest that's all sil-ver lined, And I'll  
work and I'll slave For the things that you crave; You're a  
real sweet heart. When my heart.

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## Inside Stuff—Vaudeville

(Continued from page 40)

prior to the showing of "Fazil," this is especially noticeable. While Clark and McCullough and Joe Cook get plenty of laughs with their comedy chatter, they get little or no applause at the finish. The same goes for Marilyn Miller's singing and Ruby Keeler's tap stuff. It's due to the absence of the performers, in person.

Former Orpheum Circuit executives who run an elevator manufacturing concern as a side line have now more time to devote to the elevator end. Most of their Keith leisure just now appears to be spent in hopping around the country, perhaps on a swindle sheet, trying to sell elevators to new theatres.

The former Orpheumites' popularity is fully divulged by the regularity of the rejection of their side line proposals. One chain manager said he would rather operate his theatres without elevators than to fall for the Orpheum crowd, with whom he at one time had had dealings.

To make the matinee in Bound Brook, N. J., Thursday Ernest Brengk and his "Golden Horse" had to do their stuff in the special automobile van in which the horse is transported. Brengk glided the horse while en route and arrived at the theatre all ready to go on with 10 minutes to spare.

Following Walter Kingsley leaving the Keith publicity forces, to act similarly for Flo Ziegfeld, Kingsley's successor, Carrol F. Pierce, was moved into the same office with Elmer Rogers, manager of the Palace, New York.

Kingsley's former office is to be rented, it is reported.

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#### MASSE

AND  
**DIETRICH**  
Direction ARTHUR SEELIG  
of LYONS and LYONS

### BURLESQUE CLUB'S ELECTION

The annual election of the Burlesque Club will be held tomorrow, the nominating committee consisting of Harry Shapiro, Julius Michaels, Gus Kahn, Loll Lesser, Lou Sidman, Nat Golden and Meyer Harris, having named the following unopposed candidates for office for the ensuing term:

Emmett Callahan, president; Rube Bernstein, vice-pres.; Bobby Clark, second vice-pres.; Henry Kurtzman, sec.; George Dresselhouse, treas.; William Hexter, William S. Campbell, William S. Clark, Charles H. Allen and Irving Becker are named for the board of governors.

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## The Fally Markus Vaudeville Agency

Astor Theatre Bldg., N. W. Cor. 37th St. and Broadway  
Lackawanna 7000 New York City

### DIMPLED DARLINGS (COLUMBIA)

Eccentric Comedian.....George Leon  
Miss Terrell.....Norma  
Dialect Comedian.....Eddie Lorraine  
Character Man.....Dolly Beranger  
Miss Souders.....Dolly Beranger  
Juvenile.....Abe Sher  
Miss Ingenue.....Harriet White

If the Columbia remained open another hour Monday night they would have been letting them in for a dime. At the box office at 8:15 they were shilling them in at \$1 top; and the street Joe LeBlanc was ducketing them for half that take, and at 9 p. m. Maestro Reade stuck out two signs and a megaphone pulled in, to inform all sundry that they could see this performance inside for a half a buck.

The result of the combination of prices of the Reade "showmanship" was almost a canny house, to see the "Dimpled Darlings" give their dimples a work out on the runway.

If some of those double Fifth avenue boys who lay \$1.65 on the line ever take it in their trousered but uncouth heads to walk out front some night about 30 minutes after they have laid it down and pipe those half a buck and Reade will think that Mickey Walker is giving a block party.

This opera, in these days of low burlesque thanks, is better than average, respect to Milton Douglas and his orchestra, Isabelle Van and her 12 runway frills, and a better than average cast of principals in the burlesque itself.

Miss Van and her dozen frills have the option on Varicose Boulevard, working on it exclusively for their three or four appearances. She is a personable miss, plump, but with enough Mae West to satisfy the customers along the side lines. Douglas introduced her on each appearance in addition to his own excellence, facing special and closed by Silvers, the plant in the box. The latter finally works his way to the rostrum for some fast and effective hoofing.

The "Dimpled Darling" book is another one of those things, put on by the principals from memory, but they have chosen better than usually and get the ancient hoke across. George Leon gleaned many laughs through intelligent clowning and was ably assisted by Eddie Lorraine, a second comic who opens mildly but grows upon you—not me. Walter Marion, excellent character man, helped, ditto. Abe Sher, juvenile, sang, danced and made himself generally useful.

The s. a. department was headed and dominated by Nora Ford. Nora has a streamline chassis and doesn't believe in hiding it. When she got through grinding and giving the breast works the east and west, she had made many converts to polygamy. Her every appearance was the signal for a reception. The rest of the girls were Harriett White, ingenue, who will never have to diet, and Dolly Beranger, who will. They worked hard and played hard, and chorus of 16 girls with the burlesque troupe considerably outpointed in looks and figure by the house dozen.

Old friends among the comedy acts and seas were "The Rehearsal" with the two comics breaking it up with their efforts to repair a table, and the hospital scene where the patient must be kept quiet and is, to the accompaniment of a revolver duel between two gunmen; boxing bout, playful child who manhandles him and a blind beggar who shellacks everything in the room with his cane, including the patient's hastily deserted flop.

The costuming was up to Mutual standards, also was scenery. The lady principals passed by with a few breast plates and gym pants. The strip poker gag was used by all the principals, each making a provoking exit while removing a little more. It was always good for an encore, and they responded as long as it was legally possible.

"Dimpled Darlings" with the added starters, may be sneeze with but not at. Com.

### Reade's Half-Shows for Half-Price at Columbia

For the first time in the history of the Columbia, New York, burlesque can be seen at 50 cents. Walter Reade, new owner of the Columbia, is trying out a new scheme. Immediately after intermission (beginning last Saturday matinee), a large sign is placed in front of the theatre announcing that the balance of the show can be seen for fifty cents.

The sign isn't displayed until after intermission is over and is taken away before the performance ends so as not to antagonize the customers who pay \$1.65 week nights and \$2.20 Saturday nights to see the performance.

Saturday night the house orchestra at the house gave Reade two weeks' notice following an altercation over the musicians entering the pit early to play for a radio lobby ballyhoo.

### COAST NOTES

(Continued from page 34)

by Gene Wright. Ray Enright directing.

Complete cast for "Obey Your Husband," Charles Hunt directing for Maurice Schiack, includes Dorothy Dwan, Gaston Glass, Alice Lake, Henry Sedley, Robert Holman and Robert Elliott.

Ruth Taylor, Jr., second lead in "Canary Murder Case," Par.

Larry Darmour productions, making comedy series for FBO, has a scenario staff headed by E. V. Durling. Others are Plato Colvig, Charles Dett, St. Elmo Boyce, Ray McCarey, Joe Basil and H. A. Woodmansee.

"Clipped Wings" is Frank Yaconelli's starring Earl Douglas, his brother.

Helen Foster, loaned by Cliff Broughton to Caddo for "The Mating Call."

M-G starts next week on "The Devil's Mask," featuring John Gilbert. Victor Seastrom to direct.

Louise Brooks and Arnold Kent in "Redskin," Par. Victor Schertzinger to direct.

Lane Chandler to play in "Dirigible," Par.

Bert Roach, Mack Swain and Burr McIntosh added to "The Last Morning," U.

Connie Lambert added to Sennett's "Handy Andy" series. Harry Edwards directing.

Irving Baker, Alice Ward and Barbara Pierce added to "Caught in the Kitchen," Sennett. Phil Whitman directing.

Bud Jamieson and Virginia Vance added to "The Taxi Scandal," Sennett.

John Bolls and Margaret Livingston added to "The Last Warning," starring Laura La Plante, U.

Leo, the M-G-M lion, is to tour the world. Billed as "the greatest star on the screen," he will travel de luxe and make personal appearances in front of local houses.

Nelson McDowell added to "Kit Carson" (Par). Lloyd Ingraham and Alfred E. Werker directing.

Ralph Ince directing "The Singapore Mutiny" with himself as male lead, FBO.

### Lobby Radio as Draw

Columbia, New York, has installed a radio lobby ballyhoo as an experiment. Following the trial the house is being wired and the stunt will be permanent.

The device is a loud speaker arrangement that transmits the house music and entertainment to the front of the lobby, broadcasting it on Seventh avenue.

It was credited with pulling in several dozen of the curious Thursday afternoon.

### Herk as Arbitrator

I. H. Herk, president, Mutual Burlesque Association, has been made a member of the American Arbitration Association. The latter is a business men's adjunct that settles disputes and controversies out of court.

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A full line of gold and silver  
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### SONGS AND DANCES

## PEARL TWINS

Playing West Coast Theatres  
With Thanks to Fanchon and Marco

### THOSE VERSATILE DANCERS

## MURIEL

## FISHER

Foremost Exponents of the Bowery  
Dance—Featured in "Parisian Follies"

### NEW HOTEL ANNAPOLIS



Washington, D. C.  
Single, \$17.50  
Double, \$28.00  
11-12 and H Sts.  
in the Heart of  
Theatre District

### HARRY Q.

## MILLS

### ORGANIST

Warner Bros. Theatre, Hollywood

### RAY

## LUBIN

JUST A GOOD BOY GONE BAD  
Playing consecutively for Fanchon  
and Marco  
With thanks to Gene Morgan and  
Harry Wahlen

### Summer Line-Up

Emmett Callahan, who is supervising the summer burlesque stock that opens at the Columbia, New York, June 18, has signed Billy Koud, stager of numbers; Gus Flaig, dialog director; Claire DeVine, Harry Ryan, Jack Reddy, Charles (Tramp) McNally, Ruth Price, Fritz White, Harry Stratton, Billy Peas, Jeanne Steele and Walter (Pop) Smith.

Isabelle Van and eight runway girls will work special numbers as well as the stock ensembles. The music will be supplied by Milt Douglas and band.

### ENGAGEMENTS

Bert Rose, comic, with Isay Hirst at the Gayety theatre, Philadelphia, next season; Monfred and Lang, vaude team, with Al Singer's "Merry Whirl" this year, with John G. Jerome next season; Eleanor Harte, prima donna, at the Tivoli, New York, all through the Ike Weber offices.

## Clara Howard

MAIN STREET THEATRE, KANSAS CITY, MO.

### FASTEST DANCING ACT IN THE BUSINESS!

## TOMMY ATKINS SEXTETTE and LYDA ROBERTY

Warner Brothers Theatre in Hollywood Indefinitely

### ARTHUR

### MINNA

## MILLARD and MARLIN

in "KOLLEGE KAPERS," Written by Henry Bergman

June 11 (This Week)—Buffalo, N. Y.

June 18 (Next Week)—Toronto, Canada

Direction MILT LEWIS

FOX

(WIRED)  
(Washington)

With the chorus and ballet gone, a summer policy at this house leans toward the generally accepted band idea but without an m. c. other than the "invisible" one who Public Announcement is wired. This is heavily featured, doing away with all trailers. Current week has Kessler's "Missouri Revenuers" and a girl and 12 juvenile steppers' much along the lines of the unit he now has playing the Public houses. Here, however, though the basic idea is the same, the routine is so revised as to make it a different proposition and, with the additions brought in, a very acceptable entertaining line-up heavily given to dancing.

S. J. Stebbins, producing the presentations, has imported his own costumes for the band, etc., and with his lighting and routine, has thrown plenty of ideas over it. Lighting plan of the house is a massive proposition and Stebbins uses it to the best advantage.

Highlights of the proceedings in "Syncope De Luxe," as Stebbins has named it, is the stepping of the "Two Sammies" from the orchestra, Jack Stanford, eccentric dancer, and Don Hunsicker, dancer, who both additions to the imported unit. Two other fast steppers, Gold and Ray, get considerable returns also.

Show opens with the grand orchestra making a play for the class trade developed with the previous pretentious stage pictures. This week the overture is Sibellus' "Finlandia," which is liked, then a rousing, beautiful, and a trumpet solo from the pit. Leon Brusloff, conducting, is a decided asset.

Fox Movie-tone News is always interesting and, more important, a business getter. It followed the three orchestral numbers going into the stage show.

STATE

(WIRED)  
(Minneapolis)

For a second successive week the State employed an inexpensive stage show. It was billed as an "organ presentation" and carried the title of "Roses." Larry Goldberg played with his usual skill a sentimental ballad and roses while the words were flashed on the screen. The title of the scrim was a curtain with huge red roses painted on it. After the scrim arose each of the five roses was lighted and a girl in a red and white line singer in a costume appropriate for the particular rose number which she sang.

The number included "The Last Rose of Summer," "Roses of Picardy," etc. In the final all five singers were visible and joined in a song while a procession was used to produce the effect of a rainfall of roses. A pretty conceit, but nothing to get excited over or to arouse much enthusiasm.

A symphonic arrangement of "The Sunrise," pop song, by the orchestra under the direction of W. W. Nelson was as good as anything on the stage in a classical line. It was capped up with individual solo bits. A singer in the pit also helped to put the overture across.

The Vitaphone number, "When East Meets West," drew applause. Also the new weekly, funny Charlie Chase comedy, "The Fight Pest," and the Ramon Novarro picture, "Photoplay," a certain young man, very thin screen fare.

ROXY

(WIRED)  
(New York)

A great two hours and more entertainment at the cathedral this week. From the opening grand organ recital right to Chickie's "La King," the latest Hollywood filmish, program clicked merrily. "Revue Espagnol," with Pedro Rubin of "Rio Rita" singing forth as the featured dancer and guest ballet master, is an entertaining and lavish breath of Spain, gorgeously mounted and costumed. Harry White and Alice Manning in their comedy acrobatic double dance were worked into the revue for big returns.

Other specialties were "La Paloma," with Beatrice Belkin, Harold Van Duzee and Douglas Stanbury; Spanish Gypsy dance by Thalia Hanou and Alice Manning; "Torcedor and Banderilleros," assisted by the entire Roxy family. Clips from the news weeklies followed in "Magazine" conceived item, Gladys Rice soloed "Crinoline Days" before a scrim drop black of which, after silhouette, Patricia Bowman and "Nicholas Days danced anti-bellum numbers. "Valse Chopin," which followed,

had Von Grona and Betty Woodruff a graceful waltz set to Chopin melody. "Spooks," another novelty, with the singers' heads showing eerily through a black back drop while the 16 girls in spoozy tight costumes did a clever routine down front, is one of the best numbers of its kind ever shown on any stage.

The Movie-tone Newsreel ran less than 10 minutes and had some editing. The clips used were a speech by the Prince of Wales, looking dour for the policy makers of Imperial Airways planes from Croydon Field, London, to Paris, and Army and Navy lacrosse game, the one which resulted in a severance of athletic ties between the two schools.

The newsreel remains one of the best contributions to the program. The voice of the future King, England is now audible to millions who have never heard him speak.

ORIENTAL

("Jazz Butterflies" Unit)  
(CHICAGO)

This unit differs from those previously produced here by Jack Laughlin, in withholding its production flash until the last minute. It is the voice of the future King, England is now audible to millions who have never heard him speak.

"Butterflies" starts conventionally with 10 ballet girls dancing in full skirts before a spider web scrim. It's a kick routine in practiced unity.

As the scrim goes up, Mark Fisher, m. c., appears in a colorful blazer to lead the 18-piece band in a rather tuneless but highly so-called pop number. The heavy brass section in Paul's orchestra made loud whoopee with it.

Full-stage scenery for all but the last moment of presentation consisted simply of glittery drapes in a long, two-story doorway, with adjoining the wings. The band was housed in its regular little box which moves forward and backward with the aid of invisible stagehands. The band was used in comparison to customary pretentious opening displays.

Ernie and Fisher, first of four acts, are mixed in a dance scene, in bizarre costume and doing all routines in stoop-shouldered lassitude. Their stuff is composed of the conventional eccentric tricks—army limp, head down, and all action from the hips down. Satisfactory early material for units.

A high spot here will be missing in some houses. It is a Spanish arrangement of "Laugh, Clown, Laugh." Although it's a current Spanish custom to do just that, this boy can sing like a bird, and he sings it. It probably gave him quite a few new devotees.

The ballet then came on again, this time with very little costume and fitting around with large silver balls. One of the girls did a toe solo, bouncing her ball and leaping about in a classically classical way, like the Sunday supplements.

Lang and Yuki, following, are agent harmonists, familiar to Chicago. Although around here for at least two years they haven't yet done what they should have done. They tried it this time with one of the boys dressed in a comic golf outfit and the other carrying his sticks. Not funny when assisted by three other boys who did well with three novel pop arrangements. That they're working steadily is sufficient indication of their picture house value, although they could improve plenty.

May Wynne, hardshoe dancer, has a perfectly timed battery of taps, and put some needed pep in the unit. Substantial turn.

Closing act was Keo, Taki and Yuki, mixed trio of Orientals in a novel act that starts dully but works into good entertainment. Keo plays piano while another does some barrel riley with hard shoes atop the piano. The girl sings clearly in English and dances slightly better in Spanish. The light banter between the men which fails to get across.

CAPITOL

("Yacht Party" Unit)  
(NEW YORK)

Marquee this week reads: "Rosen's Party." It's a yacht party, and the unit is a new one. It was originally Louis K. Sidney's idea, it is understood, to thus celebrate the completion of the new Rosen's restaurant on Broadway and the taking up of the leader's option for an additional six-month period.

Undoubtedly there has been a change in the Capitol since the Capitol during the half year that has elapsed since the Capitol inaugurated its present stage band policy. The new band, under the leadership of the new leader, has been a change in the Capitol since the Capitol inaugurated its present stage band policy.

A special symphonic arrangement of "Road to Mandalay" by the stage band got the house. Also rampant enthusiasm for the new band, under the leadership of the new leader, has been a change in the Capitol since the Capitol inaugurated its present stage band policy.

Collett Twins, cute twosomes, have stuff picture house like, and are both with personality. One of the girls is on the trail to an unusual style of working. With good lighting the girls would have an incandescent future.

Cy Landry, comical hooper, no relation to Art Landry or any other Landry, started the unit and kept them coming briskly through his main routine and the encore.

The unit opened with 16 Gould Dancers arriving aboard a yacht. They came up the gangplank, out of the pit. The stage band, in naval jackets, followed them up the deck. Upper deck hinged or sprung in such a manner as to sag and swell, giving a clever effect of unevenness. The dancers, in pairs, stepped out in solo and duet formations during the opening number, to show talent. An amusing bit later, and one which was well received, was a comedy widely, in having the girls compelled to follow the music instead of the music following the dancers. The band stops, and the girls, in a series of steps, slows up, throwing the girls off. Good for lots of laughs.

Capitol again uses one of M-G-M's shorts, "Czarina's Secret," in colors, an interesting tid-bit dealing with the overthrow of the child-like-minded Peter III by the vigorous Catherine the Great. The players, Mir and Sally Rand are the players. Looks pretty expensive for the rentals usually obtainable from shorts.

Grand Orchestra is again prominent. House seems trying to balance the jazz and classical more evenly. The orchestra is led by "La Boheme." Boys are in their billiard green summer jackets. David Mendoza is making his entrance, as formerly, by a spot catching him at the side. Mendoza has become ambidextrous in his conducting. Mendoza is a fine musician and has built up the Capitol orchestra to a position of eminence.

Newsreel included one clip from Fox, two from Paramount, and four from M-G-M. The M-G-M clip, "The Night of the Hunter," is a good one. House is plugging its cooling plant for summer biz. Quite some footage devoted to showing some of the outdoor big motors, sprayed air, etc. Interesting and smart showmanship.

EASTMAN

(ROCHESTER)  
Rochester, N. Y., June 7.

Gayne Ralph Bunker, new director of stage presentations at the Eastman is stirring up a lot of interest here with the novelty and effectiveness of the diversissements which he is bringing to the programs of the noted Rochester house. Bunker, who is the stage director of the all-star "Diplomacy" company to accept the Eastman post has been clicking weekly since his arrival a month ago.

For the current week he devised a prologue to "Laugh, Clown, Laugh," built upon episodes from "Pagliaccio." The prologue was a Wiedefeld singing the prologue before the curtain. Rise of the curtain reveals the tent of the Strollers, set in an Italian style. The audience by surprise and stopped and with the Strollers gathered round waiting for the show to begin.

Pagliaccio (Albert Newcomb) appeared with the drum and rings the bell. "This Evening at Seven" with the "villagers" chanting a chorus. Inside the tent is staged the Harlequin and Columbine episode with the Strollers recruited from the Capitol theatre, and Thelma Biracree contributing the pantomime comedy. As—Pagliaccio stands in the doorway of the tent, a scrim drops and the prologue is projected the same scene from the picture, the prolog blending into the opening scene of the film. "A Barnyard Fantasy," with Trielaud and Biracree featured, intro-

duces the Eastman ballet, dressed as chicks in dancing. As the finish, Trielaud, garbed as a butterfly hunter with net, pursues them off the stage. Miss Biracree, pert little chick, hops in and does a comedy bit with Trielaud and his net.

LOEW'S STATE

(LOS ANGELES)

Los Angeles, June 8. Benny Rubin's lengthy stay here is going to be interrupted after this week, when Benny will take a vacation. Since coming to the State this boy has handed out a brand of showmanship that started plenty of talk around the city.

Until Rubin came around with his impression of what a stage band leader and m. c. should be, his sort of stuff was practically unknown. This time he did it. He took 'em long to catch on to Rubin, and to the latter goes credit for being an expert salesman, a persistent and clever one, and a very good showman. It takes more than just ability to swing a baton to handle a picture house stage show and audience these days, and Rubin has that more, and then some left over.

In sending him out of this house with honors, Fanchon and Marco built a nifty little idea around a new one. The idea was to have a look flash to the opening, with the band right on time with a pop fox trot, to which Murray Peck vocalized a few choruses.

The layout, inexpensive, yet containing good talent and entertaining. Sextet of F. & M. dancing dolls paraded with the canines, who stayed put and sang with the groovin'-ups and kids alike. Cal Norris, trainer of the pups, can take a bow for himself.

Miss Ogden and Joe Rolley, in their standard tan and charcoal, respectively, reached over for some applause with their darktown chatter, and finished the evening with Rolley's mouth organ working at a fast clip to Miss Ogden's uke strumming. Fanchon and Marco are credited with having brought out a flock of "faced" dancers, and they have them have clicked, so the producers' average remains high. In this show they have Ruby Keeler, New York girl, who is a real find. Besides one of the best tapsters seen around in a long, long time.

Rubin put over some smart stuff with "Tumbledown Castles," new number and promising. The boys in the band found it to their liking, and the ballad went over for an encore. Rolley danced up plenty in the way of all types, kinds, character, etc., in the hoofing line. Rubin's eccentric stepping never fails to get a good laugh. The boys, Moroni and Warner, scored with lifts and balancing, while the group of girls trotted out the pups again to an effective end.

For Wesley Lord, organized to a liberal extent for the screen feature, Colleen Moore in "Happiness Ahead" (F. N.). Lord, capable console artist, with his sense of shading and rhythm.

M-G-M cameras threw on the news spotlight, with a "Felix the Cat" (Educational) subject completely.

Lower floor near capacity at supper show Friday, with trade indication of being brisk rest of the week.

PALACE

(DALLAS)

Dallas, June 7. Gene Dennis, Kansas wonder girl, took the center spot at the Palace (Public) hit this week and had the whole town wild over psychics, or mind reading. She packed them in for an evening performance, especially heavy on the matinee, when the women lined up half a block at a time waiting for admission.

Her stunt seemed very simple, but she got results by the giving of phone calls the theatre received each day, confirming some of her assertions. Al Mason, of the house, and concealer, kept her to keep things rolling smoothly. As he is popular with the Dallas show crowds, the idea worked exceedingly well. The girl, who is a real find, is playing on a flat salary and 50-50 of the gross at the special morning shows for women only.

For the rest of the show, Baby Dorothy Johnson, the kid musician, singer and band leader, took the audience by surprise and stopped and with the Strollers gathered round waiting for the show to begin. Pagliaccio (Albert Newcomb) appeared with the drum and rings the bell. "This Evening at Seven" with the "villagers" chanting a chorus. Inside the tent is staged the Harlequin and Columbine episode with the Strollers recruited from the Capitol theatre, and Thelma Biracree contributing the pantomime comedy. As—Pagliaccio stands in the doorway of the tent, a scrim drops and the prologue is projected the same scene from the picture, the prolog blending into the opening scene of the film. "A Barnyard Fantasy," with Trielaud and Biracree featured, intro-

PARAMOUNT

("Xylophonia" Unit)  
(NEW YORK)

New York, June 9. Nice sprinkling of individual talent in this unit backed by an xylophone band which had a number of girls pounding the wooden keys led by the Musical Johnstons, two men.

With the girls in two evenly divided rows, each in a separate group, the Paramount had a novelty in lighting the top shelf, never quite made this grade, and it hurt. Hence the concentration was on the lower row, which had the booth light battery or the stage borders or bridges able to reach the upper femme section. Fault has probably been corrected by this time, but much of the effect was lost at the second Saturday show.

Personalities in front of the band this week are Hal Sherman, Chester Fredericks, and a new one, Paul Ash. Miss Kane, now in her third week, walks on to a reception, gets billing on the 43d street marquee, and has her first big show. A window of a Paramount Building haberdashery. They still like her, for she did two songs and an encore, sleep walking about her applause. She needs songs to fit to be riotous, and if special material is the "out" it's worth going after. One number presently being shown isn't any too strong. On the other hand, she was easily over from the announcement and doesn't have to sleep walking about her applause. Understanding is that Miss Kane has another week or two to go here.

Sherman was given a long-winded introduction by Ash having to do with "Xylophonia." He stepped through his loose-jointed hoofing which he now mixes up with more surefire comedy pantomiming than formerly. He is a real find. Understanding is that Sherman is better than when he went away. He has hooked on to Jim Barton's waltz, and makes it plenty funny. Sweet picture house clowning with Sherman always in motion, broadcasting by gesture and 100 per cent for the audience.

Chester Fredericks also hoofed in two styles—hard shoe and acrobatic. Both good, fast and brief, allowing an opening with a lyric simply used as an interlude.

Foster girls, maneuvered with shawls, were well costumed and, of course, specialized on the xylophone finish. Foster girls, maneuvered with shawls, were well costumed and, of course, specialized on the xylophone finish. Foster girls, maneuvered with shawls, were well costumed and, of course, specialized on the xylophone finish. Foster girls, maneuvered with shawls, were well costumed and, of course, specialized on the xylophone finish.

"Massenet Melodies" opened, employing a house vocal recital, a stage violinist, harp and an adagio team, Rita and Teske. C. A. Nigge-meyer put it on and made it look well. Possibly ran a half hour long, 12 minutes, but the dancers entertained. Trouble with the "orchestra productions" is that they hold little in their early moments, the plot is simply working as for an overture. The earlier stage picture the better.

Newsreel went seven minutes with six shots from Paramount and a sole entrant from Kinggrams.

Fisher Circuit has taken over the Toledo, Ohio, theatre being constructed by David Levin, of Chicago, a 3,000-seat. It will play vaud film.

Park Street Investment Co., Hartford, Conn., has leased the Rialto, and has announced policy to control a chain of neighborhoods. Joseph Walsh, present head of the Rialto, goes to Danbury, Conn., to manage a theatre there.

Blank-Public announces opening of Capitol, Cedar Rapids, Ia.

Houses Opening



**Abstract**

## 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" (Chansy) (2d week).  
 Paramount—"Paul and the City" (Jannings) (run).  
 Rialto—"The Street of 88th" (Jannings) (run).  
 Rivoli—"Ramona" (Del Rio) (run).  
 Roxy—"Chicken a la King" and strong stage show.  
 Strand—"Tenderloin" (Costello) with Vitaphone (2d week).

## SPECIAL FEATURES WORTH SEEING

"Street Angel"  
 "Fazio!"  
 "Trail of '98"  
 "Dawn"  
 "The Man Who Laughed"  
 "The End of St. Petersburg"  
 "Tempest"  
 "Wings"

## NIGHT LIFE

Open air places coming into vogue, with Helen Morgan switching to W. 52d street roof; ditto 54th St. Club, opening its roof with Harry Richman slated to come in. Silver Slipper and Frivoli, two of biggest money makers, expect to continue through summer with girly floor shows. Looks like George Olsen will keep Club Richman open well into the summer as a class spot. Another ultra room, Lido, hanging on with Charles Sabin and Barbara Bennett as dancers.

Vincent Lopez is now at new St. Regis Hotel roof garden. Hotels Astor (Freddie Rich), Pennsylvania (Johnny Johnson), Biltmore (Bernie Cummins), Manger, Park Central and Waldorf-Astoria have also thrown open their roofs.

Texas Guinan's hottest spot in town where curfew never rings because of hotel location of the Salon Royal. Everglades hanging on but due to blow soon.

For the wise bunch, hot spots for wind-up like The Furnace et al. will always do some trade.

The call of the road with better weather breaks in sight portends well for motor draw. Vincent Lopez is doing the bulk of the biz on the northern roads at Woodmanstein Inn with his crack orchestra (doubling with St. Regis) and Frank Libove at Castilian Royal on Pelham Parkway much better than before with a nude revue.

Down Merrick Road, Harold Leonard at Castilian Gardens is beginning to draw nicely, while John and Christo always get a break with their Pavilion Royal restaurant. Van and Schenck in later in month.

## RECOMMENDED SHEET MUSIC

"That's My Weakness Now"  
 "Sweet Sue"  
 "That's My Mammy"  
 "Dolores"  
 "Melody Out of the Sky"  
 "You're A Real Sweetheart"

Looks Like "Necking"  
O. K. with This Magistrate

After found guilty of disorderly conduct, Albert Reynolds, 19, 228 Thompson street, assistant head usher at the Rialto, was fined \$5 by Magistrate Dodge in West Side Court.

Reynolds was accused of having assaulted Dennis Morrow, 19, 546 West 165th street, on the balcony of the theatre on May 30. According to the story told by Morrow and corroborated by his friend, William Seifert, 546 West 165th street, the two youths, accompanied by two girls, entered the theatre for the last performance.

They bought tickets for loge seats and after seated awhile, went down stairs to smoke. Just previously, they said, they had been kissing the girls. Suddenly, Morrow said, he was tapped on the shoulder by the usher and asked to go to the fire escape.

When he arrived there, Morrow said, he was set upon and beaten. His mouth was cut and his face bruised, Morrow claimed. Later Seifert said he was called to the same place and struck a blow which knocked him down and dazed him. Later they were permitted to return to where the girls were and the four left.

On the following day the two youths went and obtained a "John Doe" summons. They went to the theatre and picked out Reynolds as the man who had committed the assault. Reynolds made a denial of the charge.

He said they were under the influence of liquor and had acted in a generally disorderly manner. He said he did not assault them and did not know who did.

## Checked Baggage Lost

Unless Charles Pappas, owner of a shoe shine parlor and checking agency, produces property owned by Alfred Lorraine, out for (vaude), 215 West 49th street, Magistrate Dreyer threatened him with jail.

Lorraine said he brought a suit case filled with his stage equipment to Pappas' place and checked it. When returning several hours later he was unable to obtain it, Lorraine said.

Magistrate Dreyer told Pappas that unless he produced the baggage he would be liable to a suit for losing property. Pappas said he would make a complete inventory in an effort to try and locate Lorraine's property.

6th Ave. Merchant Bought  
Five \$150 Suits for \$16

Charged with criminally receiving stolen property, Samuel Silver, 52 1856 48th street, Brooklyn, who conducts a clothing store at 931 6th avenue, was held in \$5,000 bail for the Grand Jury by Magistrate George W. Simpson in West Side Court.

Detective William Dillon, East 67th street station, testified that he had found several suits belonging to Robert J. Caldwell, merchant, 23 East 64th street, and which had been stolen, in Silver's place. The detective said that Frederick Weber, 32, 23 West 64th street, had been arrested for the crime and is now awaiting trial.

Silver admitted having bought five suits for \$16. Caldwell testified the suits were valued at \$150 each. Silver paid for the clothes with two checks, one for \$13 and the other for \$3 and made them out to cash. When asked by Magistrate Simpson why he had not paid in cash Silver said he did not have any money. He was unable to explain why he had made out the checks to cash instead of writing the name of the man who sold them.

## DID NOT IMPERSONATE

Fabian J. Partland, 43, 119 West 72d street, private detective, was exonerated of a charge of impersonating a New York City detective when arraigned before Magistrate George W. Simpson in West Side Court.

Partland was arrested on complaint of Sybil Stewart, 56 West 71st street, who conducts a dance studio at the 71st street house and was a former hostess at the Charm Club.

Miss Stewart attached to West 68th street station and accused her of conducting her dance studio in a disorderly manner. She said Partland told her the cops would come in and she was liable to be framed.

Partland said he had never posed as a city detective and Miss Stewart knew he was a private operative, employed by the Schindler Detective Agency. He said he had shown her his gun permit which stated his position.

He also said that it was due to his intercession that she obtained the lease on the 71st street place for her studio. After hearing the evidence, Magistrate Simpson dismissed the complaint.

CON MAN EXPECTED  
TO TAKE RESTAURANT

Herbert Walter Posed as a Jockey—Abe Marks Manager

"Maney" said Herbert Walter, prisoner to Detective Pat Maney of the West 47th street station, "if you had given me about two hours more I would have had his restaurant." Walter's remarks were brought about when he was arrested in a \$70 a day suite in the Hotel Manger charged with swindling Abe Marks, part owner of a restaurant at 222 Marcy avenue, Brooklyn.

Walter or "Walters," as his criminal sheet shows, has made a nice racket posing as a jockey. His "lemon" (police record) shows he has served in Sing Sing several times and once in Fort Worth, Texas. When seized in his apartment by detectives Maney and Kennedy of West 47th street a young woman there was also invited to the police station.

She was not arrested after questioning. The carded printed personal cards, "Olive Mann," "secretary to Jockey Herbert Walters." She is a blonde and quite reticent.

Walter is charged with gyping Marks out of \$315. Marks met Walter in the former's restaurant. He had plenty of cash on him, Mann girl was always with him, said Marks. After becoming chummy, Walter told Marks he was jockey for a race horse owner named Garcia.

"I need a manager, Marks. My winnings are tremendous. You can make yourself some easy cash," Marks liked the idea. Walter drew up an ornate contract making Marks his manager.

The contract went on to say that Walter must be in bed at a certain hour. He must play no cards nor dissipate. His winnings must be shipped home to Fort Worth if he was killed. His winnings must be fairly split with Marks.

"I ought to have some money," he told Marks. "Why not," said the restaurant man. Again Marks dug into his jeans and fished out some more dough. Marks was told to return late in the afternoon. He did and Miss Mann told him that Garcia and Walter had gone to Montreal.

Marks became suspicious. He inquired in a newspaper office if there were such an outfit as the Brazil, Uruguay, Argentine Racing Association. He told her to wait while he went to the 47th street station and got Maney and Kennedy.

The sleuths and Marks returned to the Manger where they found the "jockey" in the room with his jockey suit and whip dancing about the room. It was then he told Maney if he had two hours more Marks would have had no restaurant.

Walter was held without bail for the Grand Jury.

Newman and Visco  
Held for Grand Jury

Randolph (Randy) Newman, former Broadway attorney, disbarred for the past two years, and Peter Visco, 38, head of the Vaporette Products Corporation, 1819 Broadway, were in West Side Court before Magistrate George W. Simpson on the charge of grand larceny and held for the action of the Grand Jury.

Neither Newman nor Visco took the stand. Newman gave as his address 17 West 86th street. Visco resides at 820 Riverside drive. Magistrate Simpson stated that the prosecution, in his opinion, had made out a prima facie case and held both defendants in bail of \$5,000.

Newman and his co-defendants are charged with the larceny of \$5,000 on the complaint of Arthur M. Grace, retired engineer of Forest Hills, L. I. In the course of the trial, the hearing of the Zalkinsky Brothers or Darnell, brokers, were often heard.

Roxy Stock  
 Grace told of owning about \$5,000 worth of Roxy Theatre stock. He placed this at margin at Darnell's, in his opinion, had made out a prima facie case and held both defendants in bail of \$5,000.

"I understand you are having trouble in getting your stock," stated Darnell. Grace stated that he had. "I can get it for you," said Darnell, according to Grace.

## On the Square

## Tube Light Ads

Only about a dozen signs using neon lights (colored tube system) are in use on the Square. And only one theatre, the Roxy, has to date tried out that brand of illumination. On Broadway the largest sign using the tube system, instead of bulbs, is one advertising the tubes themselves.

## Jean Bankhead Crashing London

Jean Bankhead, sister of Tallulah, is following her eminent sister's footsteps and crashing the London stage. Jean is now appearing in "The Barker," at the Playhouse, where she has a bit in the last act. Jean is the wife of Morton Hoyt, brother of a couple of equally eminent sisters, Elinor Wylie (nee Hoyt) and Nancy Hoyt. Born into a prominent Washington family and growing up in the best diplomatic circles, the Hoyt girls for years have been providing thrills for the society of two continents.

About 1910 Elinor Hoyt married Major Philip Hieborn and a couple of years later startled her world by leaving him unceremoniously and eloping with Horace Wylie, also prominent in Washington, whom she thereafter married, divorcing him eventually. About three years ago she became the wife of William Rose Benet, the poet.

Nancy Hoyt, the younger sister, made the front pages in 1923 when she flied, practically at the altar, a young Britisher, Lieut. P. Wiseman. The wedding guests were already assembled when announcement was made there would be no marriage. In 1925 she married another English officer, Gerald Wynne, whom she has since divorced.

The two sisters are also known in literary circles as well as in society. Elinor Wylie is the author of numerous volumes of verse and several novels, with her latest, "Mr. Hodge and Mr. Hazard." Nancy Hoyt, recently on "The New Yorker," wrote a best seller called "Roundabout," said to be substantially autobiographical.

The Bankhead-Hoyt marriage appears to be on the way out, as Jean Bankhead sailed for London last December at the same time Morton Hoyt started a motor tour in the general direction of Reno. Since abroad Mrs. Hoyt has been much in the company of Tommy Wells, son of an oil magnate.

## 25c Rosebuds As Racket

The flower racket is the latest along the Big Alley these nights, usually after theatre. The method of the racketeers is to approach couples exiting from the \$2 picture houses and hand rosebuds to the dames, supplying pins.

Males in many cases having received free morning newspapers, the femmes think the flower is also a gift from the picture houses. The flower giver reminds the John the tax is two bits. For umphays, it's more.

## Wrong Time to Pay Off

Summoned to the manager's office in one of the smaller hotels around the square a young lady guest, who had been entertaining too many visitors, was asked to find a new domicile.

"What's the matter," she asked in anger, "don't I pay my bills every week?"

"Yes, that's just it," replied the manager, "that's what makes you so conspicuous around here this time of the year."

## Bunk Aviation Schools

An aviation school subjected to an expose by one of the tabs has its "first wing ground school" located in a former rehearsal hall off the Square. A sliding scale of enlistment and admission fees is said to have netted the promoters a neat \$1,200 during the past year, while the public was displaying interest in flying. The aviation schools operate similarly to the alleged picture training studios.

## Newlyweds Living on Rat Island

Off City Island in the Pelham section of the Bronx is a small bit of land holding nothing but a hut and called Rat Island. For years it said to have held a hermit. Now the hut is occupied by Mr. and Mrs. Chester Becroft, lately married, with no one else on the island with them. Becroft is the business manager of Hearst's Cosmopolitan Studios, New York. His bride is a non-professional from Newark.

## Friendly Judge Gave 90 Days

A road house proprietor near New York, pinched for disorderly conduct caused mostly by intoxication, walked into court the next morning still suffering. Recognizing the judge and the assistant district attorney as close personal friends, he staggered around the room. Finally pulling out a large roll of money he walked to the bench saying: "Well, boys, how much?"

The judge, peering over his glasses, replied "90 days." It was an all around panic but the road house man had to go to jail. He secured his release about three days afterwards.

## DOCKS' FREE SHOW

(Continued from page 1)

aboard ship remind one of Broadway at theatre time.

The late sailing hour allows for dinner parties for the Park avenue and Broadway bunch booked for passage, usually followed by a show and then a hasty trip to the dock.

Here everything apparently is confusion. Visitors storm the state-rooms of departing friends in quest of a highball or two or four. Messengers carrying bon voyage baskets and telegrams troop on and off the boat in endless procession. Late arrivals all alfluter are always good for a laugh.

Finally when the guards shoo the sightseers off the boat everybody rushes to the end of the dock to watch the sturdy tugs haul the floating palaces out into the middle of the Hudson.

"How can that little boat pull that big boat?" is the question most frequently heard from the frills. It's like taking 'em to a ball game.

The departing passengers line the first and second cabin rails, using various methods so that friends on the dock will recognize them in the dark. Flashlights, bandaged hands and dinner shirts prove valuable aids to identification. Friends mind the cheering and shouts of "whoop" from the New Yorkers.

Farwells are shouted in eight or with cheers and shouts of "whoop" Broadway and Park avenue.

Warning whistles from half a

## WEAR AS YOU STEAL

Van Diamond had On O'Donovan's Suit and Shoes When Arrested

Clarence Van Diamond, 28, clerk, 150 West 70th street, was held without bail for further hearing by Magistrate George W. Simpson in West Side Court on a burglary charge.

Van Diamond, whose right name is Miles O'Mara, was accused by Desmond O'Donovan, 45 West 65th street, actor, with entering his apartment and stealing a suit and a pair of shoes. At the time of the arrest Van Diamond was wearing the clothes and shoes.

O'Donovan had left his apartment. Later the superintendent of the building, Frank Tener, saw Van Diamond leaving and became suspicious. At that moment Police-man McSherry, Central Park station, happened along.

The superintendent caused Van Diamond's arrest. Van Diamond, police said, admitted the theft and said he entered the apartment by means of a false key.

dozen tugs finally clear the river of traffic and the huge liner is pulled out of its berth, its nose headed toward the bay, a sight to behold. It's usually close to 2 in the morning when the crowd starts to blow.

About 10,000 persons crowded the French Line docks Friday night when the "De la France" took off, setting a record of 10 farewell shouters for every passenger sailing.







## Fox Film Club's 660 Plan Sports Summer

Fox Film Club, now boasting a membership of 660, has planned a busy social and athletic summer. Socially, the big event will be the outing up the Hudson to Indian Point Aug. 25. In sports there is an important baseball championship among three teams, representing the 10th avenue laboratory, the 56th street studio and the annex on 54th street. At present the Annex nine leads the league. Some 32 men are striving for individual tennis honors, with a tournament starting June 18. Contests for the girls, with 15 enrolled, start July 9. Most of the playing by the men and women is on the Fleetwood (Bronx), Arrowhead (upper Manhattan) and Ritz (96th street).

Weekly swimming classes are held at the Park Central pool, with 50 or more present Thursday nights. Contests will be held during July at the same pool. The proposed boxing tourney has been called off until fall, but a golfing tourney between groups from the executive departments and the club will be arranged later.

Club recently elected George Blake, of the legal department, as president.

## FORE

### Very Necessary

When Phil Lamkin, m. c. and band leader at the Portland (Publix), Portland, Ore., arrived there to wield the baton, his first move was to call up Eddie Hitchcock, house press agent, and order the following:

A picture of himself and his Packard for the rotogravure section of a local daily and a set of left handed golf clubs.

### Al Gray's Marathon

Al Gray, who heads Paramount's roadshow department, put away 81 holes of golf over the week-end, playing 36 Saturday and 45 Sunday.

Gray's marathon took place at Sound View, a course which measures around 6,200 yards and holds plenty of Long Island hills.

### Shaw Stumbles

Qualifying for the Long Island Amateur at Cherry Valley last week, Oscar Shaw tripped in with 88, the result of two 44s. Not too hot for Shaw. A "five" man.

### Why Bernie Plays

Ben Bernie claims he can shoot many an 85 and 90 on a lot of courses but not at Fenland, his home club. Anytime he did 109 in last week's Friar tournament at Glen Oaks.

Ben plays golf to increase his self-respect as a fiddler.

### Yates' Low Gross

Charles Yates' 82 took low gross on his home course at last week's Friars tournament held at Glen Oaks on Long Island. Chuck Freeman, who with Yates has a handicap, turned in a 90 and a touché.

L. Hemminger was high scorer at 130. Other ratings on the board showed Bobby Clark, 112; Lester Allen, 116; Bill Mandel, 94; Jess Freeman, 106; Bert Lahr, 95, and Ben Cantor didn't turn in a card.

Harry Masters claimed an 86, but the caddy said he was too young to sign an affidavit.

## Micky Walker's Film Jam

Mickey Walker, middleweight champ, must stand trial in Stadium Pictures' suit against him for \$25,000 damages, according to the Appellate Division. It reversed a previous decision in Walker's favor dismissing the complaint.

Walker had signed for a series of pictures with Stadium at \$1,000 a week against 20 per cent of the net. He never showed for actual production, although Stadium had sold the rights per picture at \$2,000 against a stipulated \$7,500 maximum cost per twin-reeler, thus insuring a \$1,500 net for each of the 10 subjects.

A jury in the lower court found for Walker but the Appellate Division cast its decision with the Stadium Pictures and ruled Walker must stand trial on the issues.

## INDEFINITE

Last Sunday the "Good News" baseball team claims to have defeated a "Rosalie" team by a seven to one score, even though the former alleged the latter had ringers in the line-up.

The contest was played at the Polo or Polish grounds.

## Emanuel Beats McTigue After Taking a Count

By JACK PULASKI

Armand Emanuel, the coast youth who laid aside a law diploma for the prize ring, has a favorable debut at Madison Square Garden Thursday when he copped a ten-round bout from Mike McTigue, former light heavyweight champ. Outpointing the wily McTigue is quite an honor, but the Jewish boxer will have to take on poundage before he can aspire to championship laurels. To observers it seemed Emanuel needs to develop a right hand sock to mingle with some of the tough birds in the division.

Few men have outboxed Mike and he is a hard man to hit, always turning the pan to the side and squinting over his left shoulder. Also he can hit. In the first round he landed a fast right to Armand's chin and the kid went down. Armand weathered the balance of the round and while tagged by Mike several times later, was not in danger.

The galleries took exception to the decision but Emanuel piled up a big lead in points. McTigue won the first, and probably the seventh round but that was about all. He was doubtless sent out to try and drop the westerner again in the seventh but he failed and instead ran into many left hand jabs.

Armand's skill in sticking his left into Mike's kisser was a surprise to the talent. Few opponents have ever done that to Michael and he was well aware that the younger man had beaten him.

McTigue put up an excellent exhibition. He took many a sock and though tired, showed the gameness under fire that the fans love. McTigue is the oldest man in the ring game. The match was a case of age and youth. The men boxed out on the coast not long ago and the decision was a draw. Many there thought Emanuel had won.

Armand is a gamster, too. He was seen to be counting out in Los Angeles last winter but arose and knocked his man out. Jack Dempsey is interested in Emanuel and it was Jack who called off a scheduled bout between the youth and Mickey Walker. Dempsey knows Mickey is a bit too tough. McTigue, known Walker knocked out in Chicago, probably thinks the same way.

### Poor Draw

Attendance was the worst the Garden has suffered in a year. Even the buck seats upstairs weren't near filled. It was thought the rep of the coast fighter would be something of a draw but the customers shied at the 811 top. Had Emanuel been able to fatten McTigue he would be widely sought after. It's just as well, because he needs experience.

Harry Braddock of Jersey City ran into hardy Joe Monte of Boston, the latter having a 10-pound advantage. Braddock has a cleaner, more accurate punch but Monte's mits got the decision. The boys out front first wanted "those bums thrown out" and then objected to the award, which looked about right.

Harry Ebbetts, the punch thrower from Freeport, L. I., kept up his knockout record, disposing of Ollie Joyner of Florida in the fourth round. Ollie wasn't down but was bent over the ropes from a right sock. He might have continued for a while but was sure to get it. The referee therefore intervened.

### DOGS' 10,000 DAILY

Chicago, June 12.

Hawthorne Kennel Club, greyhound race track, has been drawing an average of 10,000 people daily since opening in May. There are 150 consecutive days of racing scheduled this season. E. J. O'Hare is general manager.

Track has been getting an unusual play from show people. A special program June 7, in honor of the Chicago Comedy Club, got 15,000 fans for the pups.

## Ritz

Anne Sutherland's Ham-and-Anne Sutherland, veteran actress, and of Equity's Council, is now running a restaurant in Greenwich Village. To be exact, she manages Ham and Eggs, in Sheridan Square, opposite the Greenwich Village theatre. Originally known as Miss Sutherland, she was born in Washington, D. C., during the Civil War, and made her stage debut as Little Buttercup in "Pinafore" with a juvenile company, as similar organizations afforded opportunities to Julia Marlowe, Willie Collier and Fritz Williams. In 1853 she was with Henry Dix in "Aedon," three years later acting at the 14th Street theatre with Lydia Thompson in "Oxygen."

After touring with Nat Goodwin, she created a sensation as Captain of the Guard in "Prince Kam" at the Casino, her photo in lights being displayed in shop windows. Of recent years she has gained favor as a character woman.

Prior to the retirement of Leo Dirchatchin, Miss Sutherland aided in the scenic and property department of his productions.

### Relieving Torrington

There has been much in the newspapers of late concerning the arrest in London of Lord Torrington, who during 18 months has been a fugitive from justice, living in France and on the Riviera. A lawyer, he is charged with fraudulent conversion of \$350,000 belonging to various trusts and private clients.

Broadway has confused Lord Torrington with Lord Torrington, whose name is also known in America. Torrington married Eleanor Souray, of George Edwards's company at the Gayety theatre, London. After a divorce, Lady Torrington paid several visits to New York. Torrington then married Mrs. Harold Ferens, who had been named in the first wife's suit. She has also ap-George Arliss's company when he peared on the stage, and was with presented "The Green Goddess" in London.

### Lord of the Movies

The Earl of Northesk is being sued for divorce by the Countess, who was formerly Jessica Brown, dancer in vaudeville and productions. Meanwhile, His lordship is coming to America with the avowed intention of seeking employment in the movies in Hollywood.

There have been various Continental titles exploited in the studios but an English peer is a different proposition. Certain prestige still adheres to the British aristocracy. A generation ago the Earl of Yarborough acted on Broadway, as Eric Hope. Later he was discovered by a sister of Harry K. Thaw. Then the Earl of Rosslyn acted for Charles Frohman. Later he was discovered by Anna Robinson, an American actress. Lord Dangan appeared in vaudeville America with his Yankee wife, the couple billed as Lord and Lady Dangan. The Earl of Northesk moves in a smart and lively set in London, having many friends in common with Captain Alastair MacIntosh, second husband to be divorced by Constance Taimadge.

### "Babe" Kath's Past

It is a wise babe that knows her own daddy, and New York and San Francisco are equally interested in Bertha Kath, who is known as "Babe." This former showgirl in Broadway productions was first divorced from Todd Murray, of a wealthy San Francisco family, and was then divorced from Earl Galpin, known on the stage as Ted Murray, the repetition of names being an odd coincidence.

Following her arrest recently in San Francisco, charged with intoxication, her remarks were featured in newspapers all over the country, as she declared she had lived luxuriously in New York at the expense of Claus Spreckles, California millionaire, father of the family. At the same time the Spreckles family is further exploited by Sidi Wirth Spreckles, widow of John D. Spreckles. First this lady announced she had been divorced by Prince Suid Chakir, son of the last Sultan of Turkey, and that she would return to Paris with her daughter, Geraldine Spreckles. Then the Prince announced that there had been no divorce. So Sidi Wirth is still a Turkish trophy!

### Mrs. Paddelford

Now that Mrs. Genevieve Paddelford has been released from the county jail in Salina, Calif., people

## 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

Under law barring person accused of extraditable crime, Harry Thaw is returning on the "Aquitania," which he never left New York, would not apply for admission as tourist to France.

Helen, George M. Cohan's younger daughter, will appear as a dancer in Wayburn's dance recital at the Heckscher theatre, Saturday. She appeared with her father for one performance in the Broadway winter.

Noel Coward arrived on the "Mastonia." Said business was good in London. Announced his revue, "The Year of Grace," current in London, will open on Broadway in the fall. He and Beatrice Little will star. Arch Selwyn producer.

New York Appellate Division upheld lower court's verdict in favor of Herbert Brenon, in \$200,000 breach of contract suit brought by British & Colonial Kinematograph Co., Ltd.

Walter H. Pierce charged his wife, former "Follies" girl, danced nude before one of his friends and took a shower bath with another. Allegations contained in divorce bill of particulars. These are details that shocked judge who sentenced Gerald Chapman to hang and which he first ordered kept sealed.

N. Y. "Times" printed brief dispatch from Los Angeles saying Dorothy Dalton, contemptible Reno on residence for divorce purposes. Mrs. Hammerstein indignant. Mrs. Hammerstein is at the couple's Whitestone, L. I., home, with their children, a daughter, Carol. She added her denial to that of her husband.

## LOS ANGELES

Anita Stewart wants her freedom from Rudolph Cameron, actor. The couple have been separated for a number of years. Stewart recently came to the coast and worked in several pictures for FBO. The freedom is to be secured at Reno, where Miss Stewart has just taken up a residence.

More than a score of Hollywood's picture celebrities narrowly escaped

who have kept track of her spectacular career during the past generation are wondering "What next?" She was divorced by William Charles Toomey, secretary to the late James J. Hill, railroad magnate. Then she was divorced from the late Ben Teal, theatrical manager, who was involved in a perjury charge when Frank Gould was divorced from Edith Kelly, the actress. (Gould had previously been divorced by Helen Kelly.) Finally she was divorced by Dr. George C. Paddelford, wealthy oil operator of Los Angeles.

Her latest arrest and imprisonment came from a charge of defrauding shopkeepers in the town of Carmel. At the time of this arrest, Walter J. Belding, of San Francisco, an old friend of Ben Teal, set out to defend Mrs. Paddelford, but died suddenly of apoplexy. Genevieve has served prison terms in New York, Vienna and Lucerne, Switzerland, charged with swindling hotels and shops. Her daughter, Cynthia, was involved in some of these adventures.

### Marriages and Divorces

Louise Groody, after "Hit the Deck," is now in vaudeville. A year ago this clever actress bought a country house at Harrison, Westchester county, and has since presided at many delightful parties there. What especially intrigues the gossip is her devotion to Ogdin Goelt. Still studying at Harvard, he and his younger brother, Peter, are the sons by the first of the three marriages of Robert Goelt, being half-brothers of children born by the two later marriages. Their father is possessed of many millions, the Goelt real estate holdings in New York ranking second only to those of the Astors.

Robert Goelt, whose widowed mother, Mrs. Ogdin Goelt, controls additional millions, was divorced by Elsie Whelen, mother of Ogdin and Peter. She then married Henry Clews, Jr., who had been divorced by Louise Morris, after divorcing the late Frederic Gebhard. Mrs. Morris

injury in a fire and gas explosion at the Russian Eagle Cafe on Sunset boulevard, Theodore Lockinsky, former general in the Russian Imperial Army, proprietor of the cafe, suffered a fractured skull, while several of his guests and firemen were injured. Police believed the blast was the work of some incendiary.

Police started investigation into the death of Helen Carlyle, writer, believing it was homicide rather than suicide which caused her death from an overdose of poison.

Virginia Flohr, radio singer, and Carl Haverlin, manager of KFI broadcasting station at Los Angeles, have announced they will be married in December.

Peggy Prevost, dancer and picture actress, sister of Marie Prevost, is being sued for divorce by Edwin J. Halliday, salesman. His complaint charges his wife has refused to cook, has expensive tastes and demanded her mother live with them. That's cruelty, he alleges. The couple were married in September, 1926. No children.

## CHICAGO

Pay Lanphier, "Miss America" of 1925, has married Sidney Spiegel, non-professional.

Judge Fisher ruled that no minors will be permitted to attend dog races in Chicago.

Ehrlich Hilbert, German bicycle rider, was in Chicago for a week on his bicycle trip around the world.

Paddy Harmon, owner of several cheap dance halls here, claims to have finally completed negotiations for the construction of a sports arena in Chicago equal to Madison Square Garden. Construction is to be started July 15 and corporate papers have been granted by the Secretary of State. Stein, Alstrin and Company and Stotz Brothers will do the financing.

## SAN FRANCISCO

Nell Kent, San Francisco stage actress, his filed suit for divorce from C. E. Kent, musician, alleging cruelty.

Clews, as she is now known, is the mother of that Henry Clews who gave dramatic readings at Newport four summers ago and hobnobbed in New York with Vera "Kittie" Leightner and San Bili Von Knoblock, movie actor and interpretative dancer.

Gebhard, after having been an admirer of Lily Langtry, favorite of King Edward, married Marie von Gamble of the original "Florodora" sextet.

Robert Goelt was then divorced by Fernanda Rocchi, an Italian beauty who had divorced a Russian named Rabiouchinsky, who came to New York to sell himself as an

encountering Goelt, Fernanda, who had sought an engagement from Morris Gest to appear in "Aphrodite" and had lent her name to a series of "beauty secret" articles, moved from the old Knickerbocker Hotel to a luxurious apartment and finally married the millionaire. She has since married one Vladimir Notarolo. Robert Goelt finally married Roberta Willard, daughter of Col. Joseph H. Willard, of Newport. The summer before Roberta married Robert she earned a few dollars by selling children's dresses on commission through a Newport shop.

Young Ogdin Goelt, who is so devoted to Louise Groody, is an amateur magician.

Young Goelt is a nephew of the Duchess of Roxburghe. The duke is the older brother of Lord Robert Innes-War, who married Jose Collins, the English musical comedy star, daughter of the late Lottie Collins, who in the 90's came from London to New York to sing "Ta-ra-boom-de-aye!"

## HARRY RUBY COACHING

Harry Ruby, as a rule writing shows, for this summer has appointed himself the official coach for the baseball team of the fire department at New Rochelle, N. Y. Harry says the gag is that he's with the fire department, for the first time on that end.

# Among the Women

By The Skirt, Jr.

Best Dressed Woman of the Week  
FAY BAINTER

"The Beaux Strategem"—Hamptden

## Leads in Revival

The revival of "The Beaux Strategem" at the Hamptden theatre, presented by the Players' club, was hilariously received opening night. Misses Helen Mencken and Fay Bainter, feminine leads, were exceedingly well gowned in costumes of the old English variety.

Appearing first Miss Mencken had a green taffeta and lace ruffled gown trimmed in rosebuds and a leghorn bonnet, while Miss Bainter swept on in a regal yellow satin bouffant with fine lace set off by stunning jewelry. Later she showed a red brocade and white satin.

The young women's negligees were a triumph. Miss Bainter never has been more beautiful than in her pink satin nightgown covered by a long pink chiffon coat edged in cream lace worn with the cunningest nightcap ever seen and Miss Mencken was equally alluring in a white chiffon trailing affair trimmed in white swansdown. Too bad the fair Helen cannot adopt those red curls permanently, not to speak of Miss Bainter forever clinging to that white wig.

A cute little trick named Dorothy Stickney gave an excellent performance as the innkeeper's daughter.

## Here and There Noticed

At the Belmont race track, Adele Astaire in a smart navy blue bangle ensemble with blue hat and shoes and silver fox fur. Also Helen Hayes in a large green hat and coat carrying a cross fox. Vincent Serrano, not looking the villain at all, and Charles Purcell, disgusted because his jockey "just went for the ride."

At the opening of the Players' Club revival, Mary Ellis, wearing a pretty black velvet evening wrap with white fox collar, Dorothy Gish, in a quaint green taffeta with puff sleeves, Grace Mencken, with that smart haircut; Vivienne Tobin, in a chiffon print; Rosalie Stewart, in a gorgeous blue brocade shawl, and Dorothy Hall, wearing a striking black chiffon gown with no back at all.

Frances Upton, lunching at Sardi's in a neat tailored arrangement. Paul Gregory, lunching at Arrowhead Inn.

Greta Nissen, looking incredibly childish in a red jeweled evening frock and short black velvet coat which contrasted charmingly with her very fair hair.

## Value of Solid Colors

Producers with the exception of Mr. Ziegfeld do not seem to realize the value of solid colors in ensemble dressing. For example, at the Capitol this week they get an excellent effect with the Chester Hale girls by dressing them in couples shading from pale pink into a deep red all in solid colors. Ruffled organdie hoop skirts are used with pantalets and tiny bonnets but the model is incidental to the color scheme.

This effect was somewhat diminished by most hideous stage setting and those silver net piano covers might be given a rest for just one week.

Mr. Karavieff does some fine dancing but his work shows to much better advantage in his usual Russian garb, more colorful and becoming.

## At the Roxy

The stage show at the Roxy this week is mostly Spanish, with an almost identical replica of the Spanish shawl drop from "Rio Rita," in the first scene. Two tall willowy maids, Thalia Zanolu and Asya Kaz, do a gypsy dance, stunningly garbed in long ruffled skirts of brilliantly flowered stuff bound in black velvet bands and yellow brassieres. Could not distinguish from the program just who sang "Ramona," but the young woman did it well.

The scene closes with the ensemble in white satin pants and blouses, trimmed in red with treader hats and exquisite red capes lined in white. They are used effectively.

A dance by Von Grona and a beautiful artist called Betty Woodruff was a pure delight. The girl was clad in a wisp of white chiffon. If vastly became her. Von Grona wore his tight black velvet suit.

In the picture, "Chicken a la King," Nancy Carroll, in a blonde wig, looked better than ever and contrived to stand up in an asinine part. She was prettiest in a tight fitting black velvet and ermine coat, and a tiny black hat with one of those rakish little veils. She's not hard on the eyes, either, in black satin pajamas with diamond shaped insets of black lace.

## Gray Matter

By MOLLIE GRAY  
Tommy Gray's Sister

### Santrey-Seymour's Big Act

Santrey and Seymour are naturally the biggest part of any vaude bill on which they appear. Mr. Santrey's orchestra has as much equipment as a movie company on location and makes good use of it, though two shawls covering the lighting effects were colors that should never get closer together than now and then.

Miss Seymour's black velvet and net gown was different in that the velvet of the bodice continued below the waist in front, making the top of the many tiers of the skirt. Her ermine wrap was lined with rose color metal cloth, the slippers with her white gown were green satin; the shoulder flowers a delicate pink. Evidently, the company hasn't chosen new songs since returning from abroad.

Estelle Fratus, imported from Australia by Santrey and Seymour, is a nice little girl who changes miniature figures instead of costumes for each number. She makes them dance too on her tiny stage, but is disappointed in person, possibly due to the velvet suit she wore, a horrid color and unbecoming cut.

"The Midnight Adventure" had the time right but the adventure got lost between the title and the screen. Edna Murphy and many

others looked scared in a variety of fancy negligees. Her evening gown was white with deep crystal fringe hanging from the neckline and narrower bands draping the skirt.

### Too Classy at the State

Jeanne Fuller Dancers, at the State, are almost too classical for vaudeville. Perhaps for any place outside a dancing school. They opened as a Dutch group, then in white-veiling played prettily with four scarfs that hung from the flies. An Egyptian number was very Rube Goldbergesque. While dressed as purple pirates they took time off for a few Oriental moments.

A prima donna could sing and did, first in red velvet and silver petals of each alternating in the skirt, which, being short, made a rather stiff appearance. Her white ermine frock was nicer with its double skirt and spangled pink velvet at the hip. Sets and curtain were effective.

Flo Campbell (Morris and Campbell) looked lovely in a gown of chiffon using shades of purple, skirt in deep points at the hem, fan and lace kerchief all agreeing perfectly. Some narrow green piping on the bodice of the gown was just enough contrast. Gladys Verja changed from a round looking sport costume of green and white to a crepe gown in deep rose color trimmed with many ermine tails, a few of which were a w. o. l.

### Heavily Beaded

"Fools for Luck" (film) bad. Sally Blaine had a beautiful bridal moment amid much tulle and lace, another frock being too heavily beaded for a young girl.

## JUNE BRIDES

The publicity department of "Able's Irish Rose" broadcast an invitation to June brides to attend the picture at the 44th Street, New York.

Since that time the department has received over 400 invitations to June weddings.

## ROSE HELFOUT ROUGH

According to Charges by Her Husband, W. H. Pierce, of Conn.

Meriden, Conn., June 12.

Walter H. Pierce, non-pro, has filed a suit for divorce in the Connecticut Superior Court. He alleges that his wife, who was Rose Helfout of South Norwalk, former Ziegfeld "Follies" girl, when he married her, three years ago, has been guilty of misconduct. In his petition as co-respondents are Lieutenant F. R. Rockins of Long Island City and Miami, and Henry L. Morchouse, a friend of Pierce.

Pierce alleges that on Feb. 21 last his wife grabbed a knife and made an attempt to cut his throat and that the next day she took a shower bath with Morehouse. In his petition he also charges that she has been guilty of repeated intoxication, that while soused she burned his first wife's wedding presents and that pictures of his first wife and baby were hurled into an open fire. Pierce also says that his wife frequently threw bottles of liquid at his head, accompanied by profane epithets.

Pierce has been ordered by the superior court to pay his wife alimony during the trial, which will take place in the near future.

## Married Women Lead as Average Wage Earners

One reason for the popularity of the movies is seen by economists in the steadily increasing number of women in industry. Not only is the total of women employed on the climb, but what is equally important, the number of employed who are married. Their wages, whether used to supplement the family budget or make the woman independent of the husband, naturally gives the wives, and in many cases the children, more money to spend. Part of this surplus goes to the motion picture theatres, for it is a well known fact that women are the backbone of picture house attendance.

In all cities of the United States ranging from 25,000 to 100,000 population, 23 per cent of working women are married, but a survey recently conducted by the State Department of Labor in Binghamton, N. Y., revealed that the proportion was over twice as high, 48 per cent of the women workers having a "Mrs." attached to their name. Being older and generally earning yearly wages are greater than those of the single girls—the figure being \$877.72 average for the Mrs. Divorcees, separated and widowed averaged \$688.72.

Binghamton is an industrial city with a total population of about 67,000, of which 25,000 are wage earners. The increase in the number of women workers does not actually mean a decrease in the number of men employed, but represents additional workers and therefore additional wage earners. These figures show that generally there is more money for the movies, automobiles, phonographs, radios, fashionable clothes and other luxuries.

## 25-58 Wedding Off

The wedding of Gladys Ruth Hendricks, 25-year-old stenographer of the New Haven city court and a former actress to Charles M. Robinson, 58, city attorney, did not take place last Thursday as scheduled. Instead came an announcement from the bride-to-be that her engagement to the wealthy attorney had been broken. Miss Hendricks refused to give any reason for her action. Mr. Robinson had left the city.

The engagement of the couple was announced a month ago. Miss Hendricks is back at her job as court stenographer, for although she had resigned, she applied for reinstatement and this was granted. It is reported that she has been the recipient of gifts from Robinson valued at several thousand dollars.

## SIZING 'EM UP

"The Strango Case of Captain Ramper" has a film story of a polar explorer, lost 15 years in the Arctic, to be brought back to civilization after he has assumed the mental and physical attributes of an animal. It is kept from being a great picture by its length and the injection of a love story which seems hopelessly out of place.

The love story slightly redeems itself by bringing over a new feminine face, Mary Johnson, whose name sounds familiar and Swedish, although the picture is German. A very attractive young woman who, in some curious way, suggests at one time the sophisticated beauty of Greta Garbo and the naive charm of Helen Chandler. She can act, too, meaning either Mary or Helen.

"Laugh Clown Laugh" is a pretty silly picture, with Lon Chaney doing pretty much the same stuff he did in "He Who Gets Slapped," and M-G-M stealing its own thunder from the forthcoming "Excess Baggage" in the slide-for-life scene. But the picture could be a lot worse and still be worth while because of Loretta Young the kid leading lady.

Something ought to be done about these "Crinoline vs. Jazz" presentations. Every variation possible has already been tried. The Cheater Hildegarde, the two and fashioned routine, one in crinolines shading from crimson through pink to white, and one in comedy bustles, two girls to a costume, the bustles walking away from the rest of the dress. Amusing, but has been done before. They also do a jazz number in white cake-walk costume with white topknots.

### Tiresome Palace Bill

Any woman with a rough and slightly warped sense of humor will have a good time at the Palace this week. There's practically nothing else to recommend in the bill. Clayton, Jackson and Durante, held over from last week, cavort about in their glorious goofiness, especially the incomparably silly Jimmie Durante, who is about due to be discovered by the intelligentsia. You can look for his picture in "Vanity Fair" any day now, a full page portrait by Steichen, facing an article explaining his art, and authored by Gilbert Seldes. That will probably drive Gil nutty also.

Another pretty "amusing" guy, who'd seem a lot funnier if he were not on the same bill with Jimmie, is Harry Holmes, who also goes in for nut stuff, mostly involving props. Nothing that's any great treat to the eye. Barbara Newberry in a pretty bad act with William Holbrook, for which Neville Flession is responsible, is a pretty enough little girl, and her costumes are agreeable but thoroughly conventional. In the opening number she wears a frock of metal cloth bodice and tiers of blue tulle flecked with rhinestone dewdrops and trimmed with two garlands of flowers at the shoulders. Next, after removing the frock in view of the audience, she wears a coral blouse with plicated trim, silver cloth panties and a French sailor's hat of the same material with long pastel streamers. Miss Newberry has some pretty good kicks, but the rest of her dancing is only fair. She should not sing.

Carmela Ponselle, some time of the Metropolitan Opera, wears a white taffeta and silver lace period gown over crinoline with two red roses in her black hair. Miss Ponselle, mezzo-soprano, does not seem wise in her choice of numbers. Opera arias are oke for vaude audiences if the ones the mob is familiar with, obscure arias such as the one Miss Ponselle sings from "Don Carlos," an opera the average vaudeville patron has never even heard of, much less heard, are foolish. And with no intention in the world of being catty, when a lady is of the Ponselle size she is making a mistake to sing coy little ditties about cuckoo clocks and lawns. The well-known "Habenera" from "Carmen," sung as an encore, was best received.

Harriet Towne (Frank and Towne) wears a green and white sports suit and a black taffeta soubrette costume, short of skirt and innocent of back, faintly reminiscent of "The Black Crook" days. Lee Tracy and Robert Lecker, hero and villain of "Broadway,"

wear their dinner jackets well, approximately all they have to do in a pretty tiresome and obvious act.

### Just Another Hatch

The Harold Ames Hatches, of Park Avenue and Newport, were considerably surprised and mildly annoyed to see by the papers that their daughter, Barbara Hatch, was about to abandon society for a career on the stage, beginning with the chorus of "Rosalie."

The main reason for their surprise and annoyance is that their daughter has recently celebrated her ninth birthday, which makes her a shade too young for even a Ziegfeld chorus.

Actually, there is a Barbara Hatch, also from a socially prominent family, who is going into the chorus of "Rosalie." This Miss Hatch is the daughter of Mr. and Mrs. Edward Payson Hatch, of Madison avenue.

The original error was made by Maury Paul in his New York "American" Cholly Knickerbocker column, picked up by the Ziegfeld press department, which naturally assumed the society gossipier knew what he was talking about.

The Hatch families are not related.

### Good Psychology Badly Titled

Seems a pity the authors of this thesis play on the subject of what is delicately referred to as "preventive surgery" have chosen to give it such a cheap 10-20-30 title as "Her Unborn Child." Although the title as it stands will probably drag in any number of sensation seeking women, its shoddy implication will undoubtedly keep away just as many women of the better sort; which is too bad, for despite its preachiness, vulgarity and awkwardness, the play has several flashes of real dignity and some pretty good feminine psychology.

Given the same script and full power to do with it as he would, Jed Harris might have made what is now a sniveling piece of propaganda into a play as profoundly poignant as "Cocotte." Even as it is, there are moments when the entire feminine portion of the audience (to say nothing of the men), is reduced to tears of pity. Some enterprising concessionaire ought to snap up the handkerchief privilege at the 48th Street.

For an independent production of doubtful antecedents, the play is surprisingly well costumed, far better, in fact, than many a production by a first rate management. Lea Penman, who plays an unsympathetic role for all it's worth, and who displays as much chic as any woman on the stage today, wears a smart street costume in tones of beige and an unusually clever evening gown in billiard green chiffon, made in the Chanel manner, with uneven hemline and flaring drapes. With it are earrings and a long chain of Chanel crystals, and a small cloth of gold wrap.

As the unfortunate girl, more sinned against than sinning, Ivy Mertons brings out the value of her honey colored hair by wearing a youthful, but not too saccharine frock of tulle in two tones of yellow tulle, very full of skirt, with a well cut silk bodice. She too has a fashionable silk square of matching silk for a wrap, and wears a chaste string of pearls as her only ornament.

Pauline Drake, the girl next door, wears a somewhat more ingenuish dress of flesh colored lace, with an adroitly placed rose colored sash, and later a smart negligee consisting of peach satin pajamas, topped by a mile green satin coat lined in peach.

Ellie Shannon, a most convincing mother, in her usual dignified and charming self in a black lace dinner gown, proving that it is quite possible for a woman to acknowledge her maturity without sacrificing her style. Altogether a well turned out set of costumes.

### No Beach Censor

It looks like an eye for all the beaches this summer.

The bluecoats at Coney Island are not going to bother the one-piece swimming suit girls.

And at Rockaway the cops feel the same way about it.

But meeting and spooning are under the ban.



# VARIETY

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## 15 YEARS AGO

(From Variety and "Clippie")

Behind the inconspicuous paragraph-telling of Viola Stoll being sent to Bedford Reformatory for theft lies the tragedy of Frank Oakley ("Silvers"), the Hippodrome clown, who a few months later committed suicide in New York at the height of his success.

Oakley had become involved with the girl in Utica, where she said she had been left behind by a show company. He fell in love with her. When she was found guilty he pleaded for her and later tried desperately to reform her, and she was grief over failure, and also because he felt bitterly the desertion of his family, that drove him to self-destruction.

The two legitimate booking factions had had some success in pooling arrangements and it was now proposed to amalgamate them. One reason was that both sides were fighting for what was left of the one-nighters. The country managers took advantage of the situation and stiffened their terms. No more would they bow to 25-75 sharing edicts, the practice that had started "the road" on the skids.

Evelyn Thaw was dancing at the London Hippodrome with a new partner named Jack Clifford. In the same show Marie Hart had taken the part of Ethel Levey, while the role played by Shirley Kellogg (Mrs. Albert De Courville) was turned over to "Teddy" Gerard.

Rosemary Theby and Fritz Brunette, leading screen stars, shifted to the Reliance Co., while D. W. Griffith was engaged on his last picture for Biograph that season, with Henry Walthall and Blanche Sweet.

## 50 YEARS AGO

(From "Clippie")

Baseball must have been a happy-go-lucky pastime in those far-off days. The "Clippie" deplors the habit of certain team captains in the International League of walking off the field when they were not satisfied with umpire decisions. It is noted with satisfaction that the custom of umpires fining players is on the increase to the betterment of discipline.

Coney Island was in its infancy, but was coming on as a resort. The Island was to have its first theatre soon. It was to be a tent holding 1,700 seats. Week days plays and specialty performances would be given and the Sabbath given over to religious services.

Annie Ward Tiffany was ahead of her day. She produced "The Exiles," with Russian locale, never suspecting the extent to which the Russian vogue would go in a later day.

Hall's New York Minstrels played Glasgow, Scotland, giving the natives their first glimpse of what local reviewers called "the American school of eccentric dancing." They regarded the steps as "far removed from dancing, consisting of wild movements of arms and heads." Nobody suspected that American school of jazz would one day devastate the Kingdom.

Dr. Lathrop of Boston came to New York on a novel venture. He chartered a steam passenger boat capable of holding 10,000 men and proposed to stage a variety show on it twice daily as the ship sailed up the Hudson and back.

A defendant in an Arkansas murder case got a rotten break. A jury acquitted him, but as he left the jail he was seized by a mob and strung up to a tree. A friend cut him down and brought him back to life. Then as he was making a stealthy getaway from there, the son of the murder victim shot him to death from behind.

## Dangerous Picture Stage Policies

An established picture stage policy of entertainment, such as has been steadily played the past season in the majority of the picture-variety theatres should not be too radically altered without sufficient prethought to prevent after-thought.

It's not the stage band which is important for changes, since the pit orchestra is always there as the substitute. But it's the type of show or bill on the stage that needs the thinking bonnet.

To clean a film house stage of a variety performance it is accustomed to, and throw in a tabloid light comedy that approaches a class rating, will be taking a long chance for the chain operators. That might be well enough for the two or three-house circuit to monkey with.

Condensed light musical comedies have little substantial comedy in them, other than that which may be put over by a juvenile, for the light comedians capable of throwing plenty of fun into this sort of an act are too expensive for it. And unavailable, as the large musical productions get them. If there should be a change to the tab, it should go in for low comedy.

Perhaps the picture house operators would more easily and safely obtain a better line on the possibilities by framing a unit or so here and there for the acts to be thrown together for a 12 or 15-minute after-piece on the unit bill. That necessarily would be low comedy and new to the picture patrons.

The light tabs that traveled the mid-west sections mostly of years ago had principals who later reached prominence. Otherwise there is but dialog, song and dance to them. Picture houses do not want dialog as the dependence. A running conversation or continuous cross firing or repartee unlimited on the picture house stage won't get very far, especially in the larger houses. And as song and dance have been the mainstays of the units to date, what is there left in the way of novelty to entertain the film audience surer that what it has been getting? A "book" or specially composed music? Heavy gambol on either.

Picture house audiences long since evidenced boredom at class in the stage shows. They are of the masses and the masses want to laugh. Anyone who doesn't is crazy enough to stand for anything. Low comedy will bring laughs. Low comedy isn't vulgar comedy; it's funny comedy. Give the vulgarian air.

Operators will hardly hit upon the right kind of entertainment by talking to stage producers, who argue for their self interests. Far better for the operators to make up their own minds rather than that.

And there's the talkers. No one is exactly certain what the talking shorts will do in a stage show, for how many shorts or how long. Even a couple of shorts would cut down or out two of the usual acts. As the talking shorts would be laughmakers or novelties, they might fit in nicely. With the tones of the shorts gauged in their making, the chances are that the comedy talking or action shorts would not be handicapped by the size of the theatre as the natural voice might be.

In any event it does seem that the chains might give a bit more deliberation to a drastic change in stage entertainment than appears to have been spent on it thus far. There are many angles to be considered.

A most imperative point for the picture house man—Vaudeville. The picture theatre appears to have reached its patronage limit. That must be deduced since business has slackened off of late. It's out of reason that picture house audiences can have been fed and educated up to vaudeville acts within the past year or so, without vaudeville having made some permanent devotees in all audiences.

Should vaudeville be entirely withdrawn from picture house stages that will be throwing back the vaude fans in the picture houses to the vaude theatres, which will also show a feature picture. The vaudeville may be a stronger magnet to those vaude fans than the excellence of the picture. Regular film houses now hold that advantage over the vaude theatre, through the picture house having added on vaude in their own way.

This is a possibility and a very likely one. It makes no special difference to the acts where they play, so they are not unusually concerned. But it will make a large difference to the picture or vaude theatres as to which one can hold the vaude fan. There is no question which can hold the picture fan.

If the vaude houses are left to their own devices, they will have to improve the variety stage show and also their picture portion. But with the picture house walking out of its vaude stage turns, the picture house will be working for vaude, the same as vaude worked for pictures, but vaude did it without understanding. Picture men can not afford to commit the same error, for the picture houses represent more with the public and in money than vaudeville ever did.

Stage bands are minor. Always were, other than the name bands. Whether a specially composed orchestra or picked up from the pit collection, the result was the same—an orchestra, other than the names. With the masters of ceremonies heading bands, the m. c.'s won't be lost to the stage even if the stage bands are. An m. c. who has proven himself can still run the stage or do a monolog in "one" where he belongs, or if not a monologist or performer, he will be worth his money leading and kidding from the pit. For it looks as though the day of the big expensive symphonic orchestra in the picture houses is passing.

## Inside Stuff—Pictures

(Continued from page 28)

service each one. This equals three times the amount of salary received by the boy actor.

An old timer in Hollywood, referring to recent tests conducted on incandescent lighting, says for a period of five years following 1916 an eastern company produced an average of 100 reels a year in a studio 75 per cent equipped with bulb lamps. He adds the photography was of high quality and that the only supplementary illumination was supplied by spot lights.

A series of tests were conducted with incandescents at the old Metro studio in New York, but cameramen at that time were so skeptical little attention was paid the possibilities.

Variety printed a few weeks ago that Publix contemplated many new deluxe theatres in cities and neighborhoods able to stand them, to be built by Publix or its picture house partners, according to locality. From a better account Variety printed but part of the story. What really happened, from the story, at the Atlantic City conference when Sam Katz presided, was that Katz and the partners decided to remodel a large number of their present theatres, into the de luxe class. In the

## Albee and the N. V. A.

"What's going to become of the N. V. A.?" they ask. How do we know? We can't even get into the Keith office to ask E. F. Albee.

What became of the B. F. Keith's Boys Band? What became of Keith's? What's going to become of Albee? As a rule we would be willing to take a chance at answering any two out of three questions, but that N. V. A. query is a little too much. How about the N. V. A. answering it? Or Fred Stone, its president? He has readily answered many other N. V. A. questions when told by Albee to do so.

More important, what has become of all of the money donated, grabbed, hat-picked and dues-gotten for the N. V. A.? It's members should be more concerned in that. Especially its members when knowing, if they don't, that the utmost the N. V. A. appears to allow out of its charitable funds for any ill or needy actor is \$3 a day. That's the amount Mr. Albee, who is not an N. V. A. member, appears to have decided is enough to maintain any actor who is a member of the N. V. A. And on top of that fact, that \$3 daily is charged against the member's account in case he dies, so that it may then be deducted from the \$1,000 death benefit the N. V. A. promises its dying members.

If that's charity, it's yours. If that's the stuff N. V. A. members will stand for, it serves them right.

Now that the former ruler of vaudeville has sold his heritage, isn't it about time to throw the buffalo and yoke into the N. V. A.'s sink? There's nothing left for him to guard in the N. V. A. excepting publicity for himself. Unless E. F. Albee, if wishing to make good and take 10 per cent of the hypocrisy impression, should leave his empty and bull-headed office as president of Keith's to assume the direct charge of the N. V. A., to go about and do some actual good, to relieve distressed actors and prevent the N. V. A. from embarrassing and humiliating its sick members by making promises to them it doesn't keep. That \$3 a day is the N. V. A. limit; take it or die, what's the 'ell, only an actor.

Millions of charity dollars have poured into the N. V. A. and 30 cents has gone out. And Albee is out now, the big boy who wanted to eat his cake and still have it. Albee hasn't enough authority left as president of Keith's to book a benefit. He is now a pleader and his greatest plea is to be permitted to hold his job, while his people are being thrown out of Keith's. Some have been given the courtesy of resigning, more consideration than E. F. Albee ever displayed toward an employe when he was boss of the works.

So Albee, the terror of the underpaid, the man who believed anything or anybody could be bought with money, finally sold out himself to get some of the same coin. His disappointments must have been many since finding himself a figurehead where he had been the czar. And he will find, if not by now, that his theories have been illusions, and aside from all that might be said, to make it more painful if that were desired although deserved, that his self-directed N. V. A. will probably also kick back on him.

Accepting that actors perhaps might not successfully run a "social" club such as the N. V. A., has pretended to be the opportunity is still present of opening up that organization, offering it with executives and not Albee-made dummies and giving its members a financial statement and a regular election.

Albee doesn't understand. Time has paced too rapidly for him. This N. V. A. isn't a puff of smoke nowadays in influence. It doesn't retard any other vaude actors' organization or society. There's nothing to organize for. When Albee had the actors by the hand and wanted them by the throat, the N. V. A. may have accomplished something of his purpose, to keep the actors in line.

That was when Keith's throttled the oppositions; when it was in control of big time; when it was a monopoly that couldn't hold itself up under the Albee direction. But with opposition in vaudeville the actor has no complaint. He's a free agent now and his emancipator's name is Pictures.

With the actor free, with opposition abundant, with work at hand, there is no squawk from vaudevillians, other than the lay offs. There always will be lay offs, as the N. V. A. daily testifies to.

For those few actors the N. V. A. niggardly and humiliateously aided, for the little money they received, at the \$3 or less daily scale, for all of the "Dear Mr Albee" solicited letters avowing what a munificent man he is with other people's money, what is there for Albee to point to today, now that he's out? And what did all of the personal publicity amount to?

Keith-Albee-Orpheum did open on the Stock Exchange at 21 and slipped to 15½ before Albee sold. And after Albee sold it went up to 24. Perhaps some of those millions spent on personal publicity if given to ill and needy actors might have made more secure that seat in Heaven no money can buy. Or gotten the name more confidence with the public.

If something isn't done pretty soon about the N. V. A., the actors may grab it. For they can be incited by others who must know of the vast cash surplus the N. V. A. has or should have. And if it hasn't, where has it gone to?

Maybe Albee's day to answer is at hand.

Perhaps he will also answer why he protected no one when he sold out; why he thought only of the coin and nothing else, that big man who called a tolerance meeting, if that's anybody else's business.

A book has just been written about Houdini—who wants to write a book about Albee?

As chairman of the Keith's board of directors, E. F. Albee could have gracefully slid out or stayed in, without notice either way, and still hung onto the dough. As president of Keith's he's bound to convict himself.

If charity begins at home, Albee must have forgotten.

alterations, capacities will be enlarged and stage space provided for shows, with cooling systems installed. This will be virtually equivalent to making new theatres out of the old ones.

Just how many houses are to be remodeled or new ones built isn't known. Nothing has been given out by Publix on the subject.

A business manager working for a western star was approached to okay an order for 600 bows and 7,200 arrows to be used by Indians in a picture.

The b. m., Scotch, suggested boomerangs but was overruled.

George D. Baker, former director well known writer, is back after a trip through Europe observing picture production conditions.

His conclusion is that there is little chance for the American technician or artist to compete with native studio workers on their own ground, due to the fact that the foreigners are reluctant in conceding to the American ways of making pictures.

## New Revenue Admission Tax Starts June 29—Brokers' Premium at 75c

The new revenue act becomes effective June 29 at which time the new schedule of admissions taxes will be collectable. The schedule is applicable principally to Broadway, as amusement and sports tickets are exempt up to and including \$3. The usual 10 per cent tax applies on higher priced tickets—35 cents for a box office price of \$3.50, 40 cents for \$4 tickets, 50 cents for \$5 tickets and 60 cents for \$6 tickets, which is the highest legit now in use, save for premiere performances.

A number of dramatic leaders are scaled at \$3.50 top with several scaled at \$4 during the height of the season. It appears musical attractions and championship boxing matches, because of the 25 per cent levy on fight tickets of \$5 and more, will principally come within the scope of the new admissions tax law. The \$3 exemption limit should work for standardization of non-musical shows at that price. Tickets priced at \$3.50 will cost patrons considerable more than at present, according to agency men's figures.

Two managers have already announced productions for the new season will be on a \$3 top basis. They are George M. Cohan and Arthur Hopkins.

**Current Advance Sales Taxable.** Officials of the Internal Revenue Bureau at Washington say it should be understood that the tax on all tickets priced above 75 cents (present exemption limit) sold prior to June 29 but usable for performances on that date or thereafter, must be collected. This applies principally to advance sales on run attractions.

Phrasing of the new law permits discretion on the part of the collector in the matter of admissions taxes. The new law permits the collector to demand the tax at any time. This provision was designed to cover one day or night events. Under the new law fights are about the only sport to which an admission tax will apply. Baseball even for world's series games will be exempt.

**75c Premium** "Fifty cents advance" will likely become obsolete for the reason that the new ruling raises the excess premium limit to 75 cents. Agency people have consistently claimed they cannot operate at 50 cents over the 25-cent government premium in boosting the limit gives the brokers a break, but tickets for hits will doubtless command higher premiums as in the past.

Hereafter the government will collect one-half of premiums above 75 cents. The 5 per cent tax, which applied on 50-cent premiums, also applies to the 75-cent premium difference being that the patron will pay 3 1/2 cents instead of 2 1/2 cents. Bought at a box office, a \$3 ticket is net at the price. Purchased through an agency, it will be \$3.75 per ticket.

The new agency schedule for tickets priced at \$3.50 makes the price to the patron amount to \$4.53 or \$4.93 or otherwise, the actual price probably being \$2.28. On a 50-cent premium ticket costs \$4.37 1/2 or \$3.75 a pair.

In framing the new revenue act, the lawmakers appear to have deliberately attempted to kill off prize fight promotion in New York and Chicago by fixing a tax of 25 per cent of the box office price on all tickets for pugilistic shows at \$5 per ticket and above. In other cities the top price is rarely more than \$5.

Not only are the high price fight tickets to require the abnormal tax, but the same rate applies to all complimentary, based on the box office price. Only working press tickets which have no price printed on them will be exempt, unless a ruling for additional press tickets is obtained to the contrary. The framers of the law may not have been aware that most of the complimentary tickets to fights are distributed to newspaper men, a majority of whom write comment for special columns or otherwise. On top of the high government tax, fight tickets in New York are further saddled with a 5 per cent state tax.

**Mellon Suggested 25 Per Cent** When the proposal to remove the admissions tax entirely was brought up, Secretary Mellon objected and pointed out the government's share

of the Tunney-Dempsey fight in Chicago last summer. It is further stated that the secretary suggested the 25 per cent tax thing to Congress. A report has it that Mr. Mellon was peeved at fight promoters because he was given the run-around when seeking tickets for the Tunney-Dempsey affair.

Tex Rickard will test the legality of the 25 per cent levy on the grounds that it is discrimination or class legislation. No other sport or amusement comes within the 25 per cent tax provision.

Under the new schedule, \$3 tickets for fights will be exempt from tax. But tickets costing up to \$4.99 will require a 10 per cent tax of the total price. The 25 per cent levy applies thereafter. Rickard has tentatively placed the price of tickets for the coming Tunney-Sharkey fight at \$45, that to include the government's share and the state's 5 per cent share. It was claimed that the actual box office price of ringside tickets will be about \$31 each.

### Academy, Scranton, Had Booze On Stage, Pinched

Scranton, Pa., June 12. Thirty-two cases of sherry wine were found by the city police on the stage of the Academy theatre, local road show house, Friday morning, when, according to the official report, the manager of the theatre was arrested on a charge of "keeping a tipping house." The wine was confiscated and hauled to police headquarters.

"Arrested Mr. Spiegel, the manager," Captain Gleason said in his written report to Superintendent of Police James Henshaw.

This is taken to mean Harry Spiegel, manager of the house, although the police docket shows the name of "David Jones." "Jones" left a \$100 deposit, in accordance with the usual procedure of the police in handling dry law violations.

The Academy has been playing road attractions during the past season. It has been dark since Shubert's "Gay Pares" was here a few weeks ago.

### Miss Richman's Husband

Wynn Richman, for nine months playing the lead in "Sunny," in Australia, has returned to America, with a husband, John McDonald Henderson. She acquired him during a short stop off in England.

Wynn and her hubby, who says he has a concealed title, have engaged to appear in the revue "Under Your Hat," to be produced by Phil Gilmore.

Catharine Calvert and Cissy Hayden's 16 Piccadilly Girls also have been signed.

### "Kongo" Stalled on Road

San Francisco, June 12. "Kongo," slated to open at the Columbia June 11, failed to arrive here from Los Angeles.

Columbia has gone dark, pending another booking.

### Comstock in Orient

Vancouver, B. C., June 12. In search of a Japanese presentation similar to "Chauve-Souris," Ray Comstock of Comstock & Gest, sailed from here for Kobe aboard the Canadian Pacific liner, "Empress of Canada."

Comstock announced that he was visiting Japan as the guest of a group of Japanese theatrical men. He will inspect the National theatre at Takaraduka and decide whether or not it will be feasible to gather a troupe of Japanese to tour North America. He expects to return to New York some time in July.

### Stock Mgrs. Meeting

The first convention of the newly formed Stock Managers' Association will be held this week at the Hotel Lincoln, New York. Sessions begin June 14, continuing for three days.

### Ambassador's Opera

Paris, June 5. Hon. Paul Claudel, French Ambassador at Washington, D. C., has furnished the book for a grand opera on the subject of "Christopher Columbus."

Score is being written by Darius Milhaud.



HENRY LAWRENCE

of the original "Broadway" company, who is attracting much favorable notice doing Lee Tracy's role of the "Hooper," playing Long Island houses on limited engagement.

### "SKIDDING'S" HOOK-UP

Total Cast Salary List of \$550 Weekly

A report that the members of the cast of "Skidding's" current at the Bijou, New York, were paid \$50 per week for the first three weeks, regarded as a trial period, is denied by Hyman Adler, who is presenting the show with Marion Gering.

Adler claims that some players are receiving \$100, and that the company is to get a percentage of the gross should business improve to profitable proportions. It was also denied that salaries were cut. Marguerite Churchill and Clara Blandick are said to have accepted the \$100 plus percentage agreement. Miss Churchill gave in her notice.

"Skidding" is hooked up to operate at small grosses, the total cast salary being reported at \$550 weekly. The show claims to have grossed \$3,400 the first week and over \$4,000 last week.

### Mary Duncan's Film Hit; Fox 5-Year Contract

Los Angeles, June 12. Mary Duncan, from the legit stage, in her first big picture has scored to a degree according to the Fox studio officials that has led W. R. Sheehan, Fox production chief, to place Miss Duncan under a contract for five years.

Miss Duncan's unreleased picture is "The Four Devils," directed by F. W. Murnau and probably showing on Broadway during August. Miss Duncan plays a new type of class vamp that is said to have swept the Fox people off their feet.

Miss Duncan has been on the Fox lot for about six months. She was told to study and observe meanwhile given a couple of minor picture roles for experience. When thought ready, the femme lead of the Murnau picture was handed to her.

### Newport's Casino Season

Heleen Ware and Walter Kingsford, have been signed for the stock production season at the Casino, Newport, R. I., which starts about July 10 and continues for eight weeks. Both players were with the company last season.

Livingston Pratt and Frederick Burt, director and stage director, respectively, have been re-engaged, according to an announcement by William H. Vanderbilt, who has succeeded the late Moses Taylor, as president of the Newport Casino Theatre Co.

### \$1,000 Bond Beyond Carr

Chicago, June 12. Apprehended on alimony arrears charges by his wife, Alexander Carr was represented as unable to provide bond until the Chicago Comedy Club came to his rescue with the necessary \$1,000.

Mrs. Carr has started suit for divorce here.

### FISKE O'HARA IN STOCK

Danbury, Conn., June 12. Fiske O'Hara has been added to the Putnam Players, filling a summer stock engagement at New Canaan.

The company is now operating on a split week, first three days at the Regent, South Norwalk and the last half at their own house in New Canaan.

## B'klyn "Eagle" Slams "Variety" Pretty

Under his department of "The Curtain Rises," in the Brooklyn "Eagle," George Halasz said this Sunday, June 10, about "Variety" and its critics' box score:

"With the Players' Club revival of George Farquhar's 'The Beaux' Strategem' (a neat feat, four apostrophies in two lines), the season of 1927-28 has come to an end. Irrevocably, officially, positively, absolutely. The productions lurking around the corner—not many though, to be sure—don't count. The theatrical season is dead from the first of June until the 15th of August. And if you want to get a pile of tickets to 'Coquette' or 'The Royal Family' or 'The Grand Street Police' and you don't get any—well, don't let that cheat you. That's mere decoy. The season is over."

"But the so-called theatrical reporter or professional play-goer, or, well, call the poor, unfortunate creature what you will, cannot just simply pack his toothbrush and safety razor and walk out. New plays or no new plays—he goes on writing. And so, for want of a better pastime, and while others do things more pleasant and agreeable, he sits down and compiles statistics and lists. Some members of the critical fraternity enumerate the season's best plays, others the worst ones, and still others, make up 'box scores.' This last named thing is the fantastic invention of our beloved contemporary, the vaudeville artists' Bible, Torah and Koran, 'Variety.'"

"I am not quite sure whether the readers of this journal know this magnificent innovation. Therefore, I shall outline it in a few words. It is 'Variety's' notion that the man who can tell, two minutes after the curtain descends on an opening night, whether the play will run for a year or for two weeks, is a good critic, and who cannot is a bad one. Consequently, on the basis of guesses, each critic gets a percentage similar to that of the baseball clubs, and the highest percentage wins. Of course, this means that all those critics who claim that 'Abie's Irish Rose' is a bad play are no good. That the gentlemen who praised Barry's 'White Wings' last year are blockheads because the play closed in four weeks. That those who said—and there were some—that Vincent Lawrence's 'The Distant Drum' was worth more than 90 percent of the season's exhibits were colossal asses just because the play ran for 13 performances only. But that those who prophesied that 'The Father,' by that Swede guy, Strindberg, would not run for more than a week because it was too gloomy were good critics. And that the gent who shouted thumbs down when 'The Cherry Orchard' was presented were greater men than Archer, Kerr and Winter combined."

"Now, all this is very nice and I really don't care just what the toys of the editorial staff of 'Variety' are—as long as they keep the toys inside the office, under lock and key. (I means, under lock and key when they don't play with them.) But they exhibit them, and they don't exhibit them as toys, but as serious things. I say 'things' because I don't know just what they are. And there are thousands who actually believe what the funny 'box-score' says—and judge the critics accordingly."

"Well, all this was all right—provided, we look at the whole affair from 'Variety's' own standpoint—if the illustrious journal would include all the critics and not just a picked few. The 'Box score' contains the names of most of the critics on the daily papers—but not all of them. Walter Winchell, for instance, isn't included. Since he is banished from the Shubert theatres, he cannot attend all the openings which take place in those houses and sometimes writes his review of a Shubert play or a play in a Shubert house a few days later. 'Variety' automatically supposes that Mr. Winchell will be influenced by the opinion of the other critics and drops him from the list."

"Then Mr. Arthur Pollock is not included, either, along with two or three others. 'Variety' explains that Mr. Pollock is 'out' because, since he writes for an afternoon paper, he has time to form his opinion with the help of the already expressed opinions of the critics of the morning sheets. Now, I don't know whether any of the editors of 'Variety' have ever worked for a daily paper in New York, but if they have they ought to know that by the time the critic on an afternoon paper finishes his review, the last editions of the morning papers are still in the presses. And only those contain the reviews."

"But when you consider that Mr. Pollock won the 'box score' two years ago—this explanation sounds fantastic. Two years ago he formed his opinion himself—a year later, according to 'Variety,' he has suddenly gone feeble-minded and cannot be regarded as worthy of serious consideration. Ha, ha, ha!"

"Excluded are also the critics of the weeklies and monthlies, among them George Jean Nathan. Mr. Nathan is perhaps the most erudite critic of the theatre in America today. His little finger knows perhaps more about the drama than the entire editorial staff of 'Variety,' including the foreign correspondents and Hannen Swaffer, Esq., combined. But Mr. Nathan is not in the 'box score,' because he has time to ready the daily papers and make up his mind just what to say about this or that play! My God—he cannot be considered original!"

"And now comes the fun. After all these preliminaries you'd think that 'Variety' does not include its own critics. But you are wrong! 'Variety' does! Notwithstanding the fact that 'Variety' is a weekly publication and that its men have plenty of time to read all the daily papers before they sit down to write their own reviews, they are included. Mr. Pollock is a blockhead, he cannot make up his mind whether 'Abie's Irish Rose' is good or bad before first consulting the reviews of all the daily papers. But the reviewers of 'Variety' can hold themselves supremely aloof from all these expressed opinions!"

"I have an unpleasant feeling. I am afraid they are so magnificently confident of themselves because they never read anything but their own stuff. Or—God forbid—perhaps they cannot read at all!"

(Mr. Halasz is entirely correct in all of his surmises about "Variety," its editors and staff. Mr. Winchell in a letter in "Variety" last week intimated no one on "Variety" staff could decipher Mr. Atkinson's New York "Times" reviews, a possible reason. Atkinson headed the vet or last season. Winchell's also. "Variety's" score-keeping system when a notice is not understood is to give it a Right.)

But Mr. Halasz erred just a bit in speaking of Mr. Pollock and "Variety's" reason for removing Pollock from the box score. The reason as printed in "Variety" was told by Mr. Pollock in person. Another plausible reason not used was that the Brooklyn "Times" claims to be the leading daily of Brooklyn by circulation. The "Eagle" has never contradicted it. The dramatic editor of the Brooklyn "Times" inquired of "Variety" why the "Eagle" was given the preference in the box score, so dropping Mr. Pollock solved two problems.)

### Duffy's Third House

Los Angeles, June 12. Henry Duffy's plans for a third theatre in this city is going to materialize. C. E. Toberman Investment Co. is going to build a new house for Duffy at Highland avenue and Hollywood boulevard, to be called the Duffwin. Construction will start within a month. The new house will be a stone's

throw from the El Capitan, Duffy's present site in Hollywood.

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VARIETY

154 West 46th St., New York City

Edgar Selwyn has just completed a new play, "Possession," which will be on his fall production schedule.



# Ritz Stock Members Arrested for Accepting Return Fare to New York

Members of the Ritz Players, formerly at the Ritz, McKeesport, Pa., have registered complaint with Equity against Sam and Willie Hanowitz, operators of the theatre, to recover return transportation from that point to New York.

The stock was assembled by Schwartz and opened at the East End, Pittsburgh, later moving to the Ritz. Schwartz had bonded the company at Equity. When business dropped the latter part of April he posted the customary closing notice. After Schwartz' notice went up, according to members of the company, the Hanowitz brothers held a meeting and agreed to continue the stock if the players would remain. After several weeks of poor business these two posted closing notice and when approached as to matter of transportation Friday of the closing week, claimed they were not liable.

The company retaliated by refusing to go on for the Saturday evening performance when paid off minus fare to New York before the matinee. Rather than turn back the night sale, each was provided with tickets to New York and the night show was given.

Immediately after the performance the company was arrested by constables from Arnold, Pa., near-by town, and held for obtaining money under false pretenses. Upon later arraignment they were convicted of the charge, ordered to return the tickets and fined \$5 each in addition.

Equity had no money up for transportation through having released Schwartz' bond upon report from the company deputy that all obligations had been met by the latter. Equity was not apprised of the transfer of operators and had figured the stock closed with the players taking on the extended engagement on their own.

Equity will appeal the conviction and fine and will proceed against Sam and Willie Hanowitz for the amounts due the players for transportation.

## Mae West Easing Way In on "Lil" Show

The Linders are having trouble with Mae West.

It seems that Mae takes unto herself all of the credit for authorship, production and acting of "Diamond Lil." She also insists on running the show and everything with it.

If her constant demands are not satisfied, Mae threatens to walk.

The Linders also appear to consider Mae the main reason for their show's success and try in every way to pacify her. Frequently people, mostly family stockholders, attempted to tell the Linders that they have a good show despite Mae, but the Linders can't believe it.

As Mae wrote in her own part and changed the lead to a woman's role, she has had an interest in the play from the first and has increased her share in the profits by demands upon the Linders.

Occasionally the Linders grow extremely upset and believe Mae is being urged by someone to grab "Diamond Lil," freezing them out.

## Morocco Wage Claim

Los Angeles, June 12.

Marjorie Lane, member of the cast in Oliver Morosco's "Hell Cat," which had short life at the Belmont, filed a wage claim with the labor commission, against the Morosco Play and Theatre Corp., of which Carl Sibbert is named as president and A. C. Hupp, secretary-treasurer. Miss Lane contends she rehearsed for two weeks then show closed after five performances, with no money forthcoming to her. There was no Equity bond up, but Miss Lane's is the only claim entered against the producers. Hearing set for June 12.

## 2 Ready to Fold

The "Royal Highness," that slipped into Greenwich Village at the Grove Street theatre, was announced to move up to Wallack's this week, but "Ten Nights in a Barroom" continues in the latter house. "The Night" is a co-operative affair, so is "Highness." Either is liable to fold up any day.

## Gladys Glad Tells How She Was Boosted—2 Ways

New York, June 9.

Editor Variety:

I find myself on your front page. For a show girl to achieve any front page without shooting at least one husband is a rarity. Thank you.

In thanking you, however, may I call to your attention the sad but true fact that the two slim paragraphs contained two large inaccuracies? If you would not consider me too fresh, I might even say three inaccuracies.

For the story says that I am leaving Mr. Ziegfeld to go with Mr. Carroll; that Mr. Ziegfeld is paying me \$65 a week, and that I am going with Mr. Carroll for \$125. None is correct.

In the first place, my salary with Mr. Ziegfeld is far and above the amount you state. In the second place, my offer from Mr. Carroll was not \$125 a week, but twice that amount. And in the third place, I have not signed with Mr. Carroll for his "Vanities."

It is true that I saw Mr. Carroll several times and considered the possibility of joining his organization. I found him extremely courteous and a thorough gentleman. But when Mr. Ziegfeld arranged salary matters to my complete satisfaction and his addition offered me a principal's contract in the new Eddie Cantor show, I felt it would be to my interest to remain with Mr. Ziegfeld, who is still high potentate in the realm of producers, if you get what I mean.

Accordingly, I this week signed a new contract with Mr. Ziegfeld. Would it be asking too much if I requested you to correct the interesting but inaccurate story?

GLADYS GLAD

## 3d P. A. Group

Opposed to the move on the part of insurgents from the T.F.R.O.A. toward joining the American Federation of Labor, another group of press agents, consisting entirely of boys who work on Broadway, had a couple of informal meetings to discuss still another organization of p. a's.

The latest membership is to include only men and women who handle New York shows, with the main purpose to combat the union labor idea.

Leading spirits in the new movement are Bernard Sobel, Ed Dorfman, Bennie Hahn, Milton Ross, Walter Kingsley, Marc Lachman and Lew Levenson, all of whom have been working steadily on Broadway for a good many years.

There always has been a strong line of cleavage between the old time producers and the new make up most of the membership of the T.F.R.O.A., and the younger group, whose work is mainly in New York.

## L. A. Angel Tagged

Los Angeles, June 12.

Following the recent dissolution of the Opera and Drama Guild at the Trinity Auditorium, members of the company and stage employees filed wage claims of more than \$1,200. Hiram McTavish, local attorney, who sponsored the venture, was held responsible for the wages by Charles F. Lowry, deputy labor commissioner, and was ordered to make payment by July 1.

McTavish, it was revealed, hired a group of actors headed by Olga Zacek to appear in repertory plays. After putting on "Monna Vanna" for several days at the Trinity Auditorium the show closed with McTavish explaining he was unable to continue at the loss he was taking. None of the cast was bonded by Equity, having previously signed a waiver.

Miss Zacek and some of the others are now appearing at the Egan in "Hotel Imperial."

## MILLER'S 6TH STORE

L. Miller, theatrical show man, will open his sixth New York retail store this week, invading the Herald Square shopping district with an establishment that runs through from 34th to 35th street.

The Millers last season outfitted more than half of the shows that opened on Broadway.

## Ziegfeld-Carroll Feud

Ziegfeld is really sore at Earl Carroll. Ziegfeld claims that Carroll did a very unethical thing when he attended "Rosalie" one night and then slipped backstage to speak to some of the girls. Robert Graham, who left Ziegfeld for Carroll, is said to be the go-between for Carroll and the Ziegfeld beauts.

Three or four of the Ziegfeld gals signed with Earl without giving Ziegfeld a chance to meet Carroll's offers. When they learned that Ziegfeld would have listened to reason, they grew panicky.

Two asked Equity if there wasn't some way in which they could break the Carroll contracts. Equity told them it couldn't be done.

The cause of the feud to date seems to be salary raising for principals and show girls by both producers. Method is "bidding up."

## MRS. HARRIS FED UP ON SALACIOUS PLAYS

### Contemplates World Trip Until Public or She Changes Ideas

Mrs. Henry B. Harris is giving up the management of the Hudson, New York, and producing for the coming season, for a number of reasons. For some time Mrs. Harris has been "satiated with the theatre as it is," it is said, and has been contemplating acquiring a fresh viewpoint.

"I am utterly unable to produce salacious plays, and salacious plays appear to be what the public wants," said Mrs. Harris. "Therefore, I have decided to take a trip around the world for at least a year, and by that time either the public will have changed their minds about salacious plays or I will have overcome my antipathy toward producing them."

Mrs. Harris had intended starting touring immediately but the sudden illness of her mother has postponed the trip.

Mrs. Harris' temporary retirement also has been influenced by a book of impression, domestic and professional, she is writing.

Apparatus is a foundation to a story circulating that Mrs. Harris' retirement is due to her superstitious belief in the prognostications of fortune tellers.

Howard Schnebke, Mrs. Harris' general manager, will take over the Hudson in November. He has just bought the play and will produce it this fall.

## 3 Shows Closed

Two flops and a moderate success joined the list of Broadway closings since last week's tabulation.

"My Maryland," presented by the Shuberts, left the Casino Saturday after 38 weeks. The opera opened at Jolson's following a highly promising stay in Philadelphia. It never got big money on Broadway, its business record here being akin to that in other cities, although the producers expected it would be one of the season's outstanding shows. After dropping to \$12,000 the gross was jumped several months ago by the sale of one tickets, but for the past six weeks was again away down.

"Anna," independently presented at the Lyceum, closed Saturday after four weeks.

"Get Me in the Movies" will close Saturday, fourth week, at the Carroll. Cast on co-operative basis.

## L. A. Grosses

Los Angeles, June 12.

Big money last week, "A Night in Spain" opening at the Biltmore to \$28,500, and "Good News" getting \$24,900 in its third week at the Mayan.

"Trial of Mary Dugan" at Mason also outstanding with \$17,200. While a fourth high gross reported at \$15,000 for its third week at Belasco.

"Queen's Husband" at Vine Street, third week, \$6,500. "New Browns" at the Capitol, \$4,500.

"Tommy," fourth week President, \$4,100. "Pomander" at Hollywood Playhouse got about \$3,200.

## Future Plays

The revival of "Faust," by Theatre Guild, calls for a cast of 60. Piece is due around Oct. 1, with about five weeks devoted to rehearsals; Dudley Digges will play Mephistopheles and George Gaul will do Faust. Helen Chandler will be Marguerite, and Helen Westley will enact the mother.

"The Big Pond," by George Middleton and E. Thompson, is scheduled for production in New York in August under the joint producing management of Edwin H. Kopf and William P. Farnsworth. Among the principals will be Kenneth McKeenna and Pierre de Miranda.

"Maybe She Will," new musical of the intimate type, will shortly reach production and will be put out of the new producing firm of Hemmings & Lee, due to open in Boston July 9 for an indefinite run with New York to follow.

"It Takes a Thief," melodrama, by Walter Barry, will reach production shortly with the author figuring as producer. Barry was a former probation officer of the Court of General Sessions, New York, and claims that the plot of his play is taken from the life history of a probationer that has been reporting to him for two years under a three-year probationary measure.

Oliver Morosco has this play a year ago for New York, but his option is lapsed.

"The Foot" has been shelved until next season by Morosco and Martins. The piece had been in rehearsal for 10 days with the producers paying the cast a week's salary to call production off because actress picked for lead was not available.

"The Shotgun Wedding" will be shelved until next season for revision and recasting. William Harris, Jr., tried out the piece for two weeks, then changed plan to bring it into Broadway at once.

"The Radio Murder" will reach production shortly with Charles E. Blaney sponsoring. Nan Bell will be starred in the piece preliminary to sailing for London to appear in "The Beggar's Curse," which Charles B. Cochran will produce.

"The New Moon," opera, is being readied for another try by Schwab and Mandel. The piece was tried out some months ago and shelved for revision and recasting. Instead of coming into New York as scheduled.

"The Domino Parlor" (Shuberts), by Lynn Riggs, is planned for an early production, with Irene Fenwick as the likely lead.

Edward Massey, former director of the Playwrights Theatre, Inc., goes to the directorial staff of the Shuberts for next season.

Massey's first assignment is "The Domino Parlor."

"Gone Broke," a new comedy by Frank Mars, may receive Broadway production in the fall. It was given a little theatre presentation by the Harrisburg (Pa.) Community theatre June 1.

"The Government Inspector," recently tried out by the Players' Guild, Hartford, Conn., will be produced as a legit attraction short by Ralph McBane. Latter is now in New York lining up a cast scheduled for rehearsal in two weeks.

Edna Hibbard will have the leading feminine role in Edgar Selwyn's new play, "Possession," which he will try out at Long Branch and Asbury Park the week of July 23.

Laura Hope Greaves and Owen Davis, Jr., will also be in the cast.

"Double Exposures," tried out in Rochester, N. Y., and starring Greta Nissen and James Rennie, is produced by Gilbert Miller and Al Lewis.

"Honor Bound" listed as Jed Harris' next bows in at Long Branch, N. Y., June 23. The piece formerly captioned "Man's Estate" is in process of casting and due for rehearsal next week.

The Provincetown Players is engaged in a special \$75,000 subscription drive among its subscriber membership to finance their proposed production of Eugene O'Neill's "Lazarus Laughed" at the Provincetown Playhouse next season.

The downtown group have routine six plays for next season. Their opener for next season will be "Tina," by Samuel Gold, author of "In Abraham's Bosom."

"Cease Firing," described as a "war" musical comedy, has been acquired by Andy Wright Productions, Inc. Wright will begin casting the piece in two weeks with it spotted as a late summer entrant for New York. "Cease Firing" is by Bernard Merril, Gladys Rogers and Joe Kemper. Wright, a former vaude-

# SOCIETY AGAIN AT STOCK PLAYS IN NEWPORT

## Season of 8 Weeks—Vanderbilt's Mingling Suppers

Among the legit players spending the summer at Newport combining pleasure with business will be Ina Claire, Rollo Peters, Grace George, Helen Ware and Selma Royle. All have been engaged to play leads with the Newport Casino Players during the summer season, according to Lillian Barrett, executive secretary of the theatre operating company, which is underwritten by many of the society set.

Rasil Rathbone, Violet Cooper, Walter Kingsford and Glenn Hunter may join the company during the last two weeks of the season. It opens July 10.

Supporting cast signed by Miss Barrett includes Rose Hoharth, Ben Webster, Maria Ourspenskaya, Alfred Heather, France Bendtsen and Philip Tonge.

Frederic Bart will direct and Livingston Platt will be technical director.

The plays listed for production are "Peter Ibbotson," with Rollo Peters in the lead; "The Torchbearers," with Helen Ware; "The Last of Mr. Cheyne," with Ina Claire; "Captain Brassbound," with Miss George; "The Swan," and "Grand Duchess and the Waiter." "Loyalties," "The Silver Cord," or "Merton of the Movies" will round out the season.

To date \$20,000 in advance subscriptions has been received. Boxes seating six bring \$318 for the season. In Palm Beach boxes at the Paramount, showing only pictures, brought \$1,000 a season.

Frederic Bart will open on Tuesday nights, following which the company will mingle with society at suppers given by William H. Vanderbilt, president of the theatre company, at his Newport estate, Oakland Farms. Three big society nights are contemplated by Miss Barrett, with the Friday and Saturday night shows framed to attract the hot polo from Providence and towns surrounding Newport.

The board of directors of the company consists of Mr. Vanderbilt, Oliver Gould Winthrop, Arthur Currier, James, James Stewart Cushman, and the estate of Moses Taylor, the company's former president.

producer and agent, is taking his initial legit flight.

Sam Parks has work on a new revue, "Color Blind," all-Negro Dixie Land Harmony Four featured. "Power," a new play by Byron Fagan, went into rehearsal Monday, Minna Gombell, lead. Piece opens July 2 at Asbury Park, the New York premiere scheduled for the fall.

"Ups A-Daisy," musical, scheduled for early fall production. Music by Louis Gensler, who is producing. Book by Clifford Grey. Roy Royston, English juvenile, has been signed. Others tentatively set include Luella Gear, Bobby Perkins, William Kent and Virginia Smith.

Jack Linder has two legit in preparation, "Juvenile Politics," for next month, and a melodrama, "The Gangster," in which Charles Ray, pictures, may be starred next season.

"The Correspondent," adapted from the French of M. Staubans by Arthur Richman, will be given a stock trial next week by Edwin Knopf's stock at the Auditorium.

Edna and Violet Henning and Kenneth McKenna will head.

"The Money Lender" goes into rehearsal next week with Ned Jakobs producer. The piece is due as a late summer entrant after a preliminary tour.

"They Kept Putting It Off," comedy, by Neil Nicholson, will out last season as "Dances in the Wood," will be produced at the Booth, New York, Sept. 3, by Charles L. Wagner.

"Private Life of Helen of Troy" as a musical. Lew Levenson holds rights and will do the musical. "The Adventure" for fall or winter production. John Erskine, the author, has agreed to do the libretto.

## Plays on Broadway

### THE CYCLONE LOVER

W. Herbert Adams and Roy Walling, producers. Three-act comedy by Fred B. and Charles E. Blodgett. Music by Al Roberts and Roy Walling. At Frolic theatre, opening June 12.

John Black.....Thomas McLaurie  
Katherine.....Susan  
James Lacey.....Harold Wolfe  
Bob White.....Harold Elliott  
Betty Black.....Emily Graham  
Fudge Fish.....John G. Brownell  
Tony Marloschelli.....Theodore Woodward  
Fanny Fish.....Theodore Woodward  
Harry.....Theodore Woodward  
Capt. O'Dell.....William Crissman

The one-time Harvard prize play winner has joined forces with the big red-headed actor to turn out one of those feeble little farces that crop up every late spring like so many weeds in the Broadway garden.

Not an unamusing notion, though quite without originality, "The Cyclone Lover" loses whatever slight merit it might possibly have by the inept writing of its authors who have put into it, and by the thoroughly bad acting of one of those spring casts. The story is that of the wilful, spoiled young daughter of a shipping millionaire, balked in her attempt to elope with a blackmailing Italian by the daring methods of a young insurance salesman engaged by the father to write him a policy against the girl's marriage. Yacht with a multi-engineer captain, who turns out to have been in cahoots all the time with the girl's father. All pretty dreary.

Harold Elliott, under better auspices a better actor, seems pretty unhappy as the young man of the title. There is a pretty girl, Emily Graham, with an agreeable voice and a feeble resemblance to Claudette Colbert, who might, with expert direction, play an actress. It's hard to see how this piece can do anything at all. But some equally bad ones have stuck around the Frolic for weeks. Maybe with Leblancs and two-for-ones, etc., should be able to break on about \$1,800 a week. It's that kind of a hook-up.

### Kentucky Sue

Nicholas Martin presents two act colored musical by and with Chappelle and Stintette, at Gabel's Peoples theatre on the Bowery, New York, opening June 4, 1938.

Alma Semma.....(Miss) Wilbur Porter  
Die Black Joe.....Chas. H. Doyle  
Rags.....Rags  
Kopy.....Marion Moore  
Sister Boney-Part.....Vivian Balala  
Wallada.....Orelce Lewis  
Louisville Lil.....Alma Perry  
Dinah.....Chas. H. Doyle  
Officer Alibiack.....Chas. H. Doyle  
Detective Blue.....Sonny Lee  
Judge of Nothing But Year.....Chapple Chappelle  
Kentucky Sue.....Juanita Stintette  
Chorus: Anita Austin, Leanne Goid, Gladys Webster, Billie Fisher, Marion Ford, Florene Pleasant, Alma Perry, Madelyn Hawkins, Harriet Winston, Mazie Edwards, Vivian Balala, etc., etc., Kathryn Watts, Queenie Jones.  
Specialty dancers: James Allen, Melbourne Scott, Harold Eversatt, Harry James

### JACK FORESTER

Featured at  
CASINO DE PARIS  
PARIS

### BUDDY WATTLES

LEADING ROLE IN  
"HIT THE DECK"  
MAJESTIC THEATRE, LOS ANGELES  
INDEFINITELY

### HASOUTRA

Sends Greetings from  
SHANGHAI, CHINA  
Returning to America Soon

hectic melodrama under the Max Gabel-Jennie Goldstein regime, the summer grind policy of 12 frolics a week to a four and six-bit top on mats and evenings, is an ill-fated undertaking.

While the opera cost a couple of fish to mount, "Kentucky Sue" is neither fish, flesh, fowl nor vegetable, which latter is what it should have been. With the various burlesque stocks that have suddenly sprung up in the Ghetto as fierce competition, it behooved the colored show to top the hotsy-totsy pace with some sizzling torso tossing.

Instead, it's too darn nice, probably because of Chappelle and Stintette, who are a "nice" vaude couple but who, in a colored musical, should forsake the Caucasian manifestations and emulate the inherent "hot" tendencies of the Harlem natives.

The chorus is a nondescript aggregation. With 14 programmed numbers clocked. The comedians, Charles H. Doyle and Slim Russell, labor hard and often but to little good purpose. Ditto, Vivian Balala, the soubrette who doubles in the chorus ensemble when not number-leading.

Even though the cast (what there is) may be paid off in laughs and the attraction arrangement on terms with the house keeps the "nut" down, it's gonna be a tough struggle for this uninspired, book-less, tuneless, talent-less colored show.

Abel.

### Shuberts for Protection?

A demonstration of Orchestraphone, new automatic phonograph, was held Friday at the Morosco Theatre for the Shubert interests. A connection is made with the fact that a new musicians' contract is to be negotiated by the Shuberts in the fall.

### Ziegfeld's 5 Next Season

Flo Ziegfeld's production schedule for next season calls for five musicals, including the twin "Show Boat" presentation, which is being framed to beat Universal's film version to the main stem.

Other shows listed are the musical versions of "Six Cylinder Love" and "East Is West," Ziegfeld Follies and the Eddie Cantor musical comedy.

### "OVER WIRE" AT WINDSOR

"Over the Wire," which was tried out in Brooklyn recently, played the usual two weeks try-out period, moving to the Windsor, Bronx, where it was withdrawn last Saturday until the new season.

Some salary differences had been reported during the Brooklyn date, but the matter was quickly straightened out. The players' salaries were for two weeks protected by a surety bond filed with Equity.

### MARTY HERMANN BACK

Marty Hermann, general manager for A. H. Woods, is due back from Europe Friday on the "Leviathan." He has been vacationing for about two months, quietly slipping away on a Mediterranean cruise and merely leaving a note of adieu to Woods.

The latter usually says good-bye in similar style when departing on frequent sailings.

Woods has been continuously in his office during Marty's absence.

### Dorothy Knapp in "Vanities"

Dorothy Knapp, who returned to Broadway quietly last week without any publicity, reported at once to the Carroll office. She goes into the new "Vanities."

After Texas for Show Negotiations are on to get Texas Guinan for "Night Court," forthcoming production by Al Lewis and written by Fulton Oursler.

If Miss Guinan accepts, the title is slated to be changed to "Raided."

### Cort's Creditors May Meet, Says Cort

Back of the \$14,575 judgment entered against John Cort is his attorney's communication to Boskey, Schiller, Marvin & Serling, attorneys for Mahieu, Inc., costumers, that Cort is in "serious financial difficulties" and that a meeting of his creditors is to be held. The law firm, through a dummy assignee, Rose F. Tromer, settled a \$12,893 claim on three notes for \$13,000, in lieu of further court costs, interest, etc.

A stipulation was that should Cort default on paying off his indebtedness, full judgment is to be peremptorily entered, hence the total of \$14,575.

Cort was to have paid the first installment of \$200 last May 15, but did not meet it. These \$200 weekly payments were to continue until he recovered what they were to have become \$500 weekly.

### RUTH CHATTERTON, MAYBE

Los Angeles, June 12.

Ruth Chatterton may make her debut on Broadway as George Bancroft in "Docks of New York."

Paramount is negotiating with the legit star.

### PLAYS OUT-OF-TOWN

#### THE CHARMER

Atlantic City, June 12.

Cast: Mary Rose Walsh, Mortimer Chadbourne, Marion Marchant, Leo Hennings, Ernest Lawford, Charles Croker-King, John Cumberland, Odette Myrtil, George Baker, Alan Roberts, John H. Mason, Helen Bishop, Vernon Rudolph, Louise Bedout.

In their search for a successor to "Blossom Time," the Shuberts have brought forth "The Charming," their newest opera, which had its premiere at the Apollo last evening. Their search must be prolonged, as "The Charming," beautifully sentimental, cannot compare with that hit of past years.

The book, such as it is, is based upon incidents in the life of the famous opera singer, and its premise, upon those parts of his career that deal with his amorous association in 1840 with Mme. George Sand, the outstanding mistress of her day.

The plot, although not strong, suffices to carry through the three acts and three scenes. Sand and Chopin are the stars, and their first meeting during a reception given by the Countess D'Agout in Paris.

Then follows a short period of happiness at George Sand's villa on the island of Majorca, the blissfulness of which is rudely interrupted by the temperamentalality of the noted musician, which causes him to suddenly leave the little love nest. Mme. Sand, in a vengeful mood and, as the persistent requests of her publisher, Dubasson, writes a new novel, incorporating the fictional figure of Chopin, showing him in an entirely unsatisfactory light.

Upon his return, Chopin, finding her in a compromising position with Luselle, a tenor, and becoming acquainted with the contents of her recent book, breaks off all relations and returns broken-hearted to Paris. He is followed there several months later by Sand and, with the faintest of hopes, still burning brightly in their breasts, they become reconciled. The score, quite naturally, has the undying melodies of Chopin running throughout to guarantee it. Karl Hajos, the Hungarian composer, is responsible for the music.

The settings by Rolo Wayne are excellent, with plenty of credit due Stanley Logan for fine staging. Dances and ensembles, although few in number, were well executed by Jack Haskell.

Comedy is an angle upon which little stress seems to have been laid. Odette Myrtil was well suited to George Sand and, with her vivid personality, charming voice and ever-present violin, scored distinctly. The rest of the casting is nothing to excite raves, with John Cumberland, Ernest Lawford and Marion Marchant possibly the best. George Baker fairly convincingly as Chopin, a debut to say the least.

At present, the piece depends upon the beauty of its music and settings to get across. With a bit of recasting, "The Charming" still be heard from. Vince.

### Cast Changes

Bushy Berkley has withdrawn from "Present Arms" at the Mansfield, New York, to stage the dances for Earl Carroll's next "Vanities." Richard Keene has succeeded in the musical going in this week.

Erskine Sanford has replaced Edward Fielding in "Porgy," at the Republic.

Dorothy Van Alst has supplanted Eleanor Meeker in "Excess Baggage," at the Ritz.

Joseph Vitale has withdrawn from "Present Arms" at the Mansfield, with Jock McGraw replacing.

Walter Fairmont has been added to "Rosalie," New Amsterdam, supplanting Clarence Oliver.

Walter Catlett has succeeded Don Barclay with "Here's Howe," at the Broadhurst, New York.

### "Funny Face" Closing

The matinee of "Funny Face" at the Alvin was cancelled last Wednesday when Addie Astaire was stricken with acute indigestion in her dressing room just before the performance was due to begin. She recovered during the afternoon.

The attraction may close late this month, the Astaires then sailing for London for the British "Funny Face."

The show is expected to tour here in the fall with other leads replacing the Astaires.

### New Ziegfeld in Loop

Chicago, June 12.  
It's a certainty Flo Ziegfeld contemplates a loop theatre, new, for his musicals.

Location has been withheld and it's but a venture to say Randolph street, on the site Universal Pictures was reported after.

It's likely that a Ziegfeld announcement of the house, to be a sister theatre to the Ziegfeld in New York, will be made within a month.

The Flo Ziegfeld deal for the Colony on Broadway as reported last week is practically settled. Ground to the rear of the Colony has been purchased by Ziegfeld for an enlarged stage of at least 40 feet in depth. House seats 1,900, necessary \$5 or \$8 top capacity for a Ziegfeld show.

Ziegfeld will use the Colony for a production house. He is thought to have secured it through the present lessor, Universal, and also B. S. Moss, the theatre's owner. Terms not divulged but probably at a rental of \$125,000 annually. Universal has been paying at the rate of \$25,000 a year, net, on a limited term lease. Beyond that, Ziegfeld had to do business with Moss.

### DORIS PATSON IN

Flora LeBreton is reported to be on the way out of "Present Arms," with Doris Patson, also English, set to follow her.

## NEW YORK THEATRES

David Belasco presents  
**THE ACHELOER FATHER**  
By Edward Childs Carpenter  
with JUNIUS WALKER, AUBREY SMITH, GEOFFREY KERR  
Thea. W. 46th St. Eves. 8:30  
Mats. Thurs. & Sat. 2:30.

**LEW FIELDS' THEA.** Eves. at 8:30  
MANSFIELD, W. 47 St. Thurs. & Sat.  
LEW FIELDS Presents  
THE NEW MUSICAL COMEDY HIT  
"Present Arms"  
with CHARLES KING  
and Big Musical Comedy Cast  
By FIELDS, RODGERS & HART  
"The funniest, the danciest, the fastest and most colorful show of any kind on Broadway."  
—E. W. Osborn, Eve. World

ARTHUR HOPKINS Presents  
**MADGE KENNEDY**  
in "PARIS BOUND"  
7TH MONTH By Philip Barry  
MUSIC BOX Thea. W. 45th St.  
Evenings 8:30  
Mats. Wed. and Sat. 2:30

**"BURLESQUE"**  
A Comedy  
10th 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. Eves. 8:30  
Mts. Wed. & Sat. 2:30

VANDERBILT Thea. W. 48th St. Eves.  
8:30. Mats. Wed. & Sat.  
The Musical Comedy That  
WILL LIVE FOREVER! MARK TWAIN'S  
"A Connecticut Yankee"

Adapted by  
FIELDS, RODGERS AND HART

**JOE COOK**  
"RAIN OR SHINE"

GEO. COHAN Th. W. & 42d. Eves. 8:30  
M. Mats. Wed. & Sat.

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FROLIC Mts. Wed. Sat. Eves. 8:40  
Thea. 43d St. W. of B'way  
**"THE CYCLONE LOVER"**  
"Audience laughed and laughed."  
—Evening World.

MARK  
**STRAND** Broadway  
at 47th St.  
2ND WEEK—SEE AND HEAR  
**TENDERLOIN**  
with DOLORES COSTELLO  
and CONRAD NAGEL  
ON THE VITAPHONE  
Midnight Showing Every Night at 11:30

William Fox presents  
**ROXY "CHICKEN A LA KING"**  
7th Ave. 50th Street  
Direction of ROXY  
with NANCY CARROLL, ARTHUR STONE  
A Stage Show Without Equal  
"REVUE ESPAGNOL" with Pedro Rubin  
of "Rio Rita"—Cast of Stars  
ROXY ORCHESTRA—N. GRONA  
ROXYETTEES

**RAMON NOVARRO**  
in "A CERTAIN YOUNG MAN"  
and Great Stage Revue, featuring  
WALT ROESNER—THE CAPITOLIANS  
"THE CZARINA'S SECRET"  
A Two-Reel Technicolor Picture  
CAPITOL BROADWAY at  
61st STREET

The Theatre Guild presents  
**PORGY**  
REPUBLIC THEA. West 42d St.  
Mts. Wed. and Sat.

Eves. 8:30  
**Strange Interlude**  
John Golden Thea. 58th St. E. of B'way

This Week and Every Week

**VOLPONE**  
GUILD THEA. W. 52d St. Eves. 8:30  
Mats. Thurs. and Sat. 2:30

**WARNER THEATRE**  
B'way & 52d Street  
Twice Daily  
2:45 - - - 8:45  
"LION AND THE MOUSE"  
Highest and Best  
Telling Picture Yet  
A Warner Bros. Vitaphone Picture

*Sam Walther*  
KEITH-ALBEE CIRCUIT





## Ballroom's Derby Race New and Exciting

Chicago, June 12. A novelty idea for ballrooms is being used by Andrew Karzas in his Trilanon and Aragon ballrooms, and so far successfully.

In the lobby are six cutout horses in stables, each named after Derby entrants. All customers are given a slip on which is written the number of his favorite horse. He retains a stub and turns in the remainder of the slip, after the whole has been stamped to prevent erasure.

As the slips are turned in an attendant posts "betting" odds, as at a regular track. On the orchestra stage inside is a large paper chart of squares, permitting 24 progressive moves for each of the six miniature horses attached to the chart.

Three girls roll three huge dice simultaneously on the stage. If six, four and one come up on the dice, for instance, the horses bearing those numbers are advanced one square. The girls continue rolling until a horse has completed the 24 moves.

If "betting" odds on the winner are 5 to 1, every customer holding the winner's number is given five tickets to the ballroom.

As the horses near the finish of the chart, the crowd works up considerable enthusiasm. Running time of the Derby usually is from 10 to 12 minutes.



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LOEW'S 7th AVENUE THEATRE  
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AND HIS ORCHESTRA  
New England Dance Tour

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NEW YORK CITY  
Nightly at CLUB RICHMAN  
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## Lopez Over at Hotel

Vincent Lopez opened his long distance nightly doubling from the Hotel St. Regis roof garden to the Woodmansten Inn, Felham roadhouse, to a turnaway draw at the hotel. Playing to a \$2 convert, the tap is an unprecedented high one for a hotel where charges are relatively moderate.

The first night overflow on requested reservations insured capacity the second and third nights at the St. Regis.

Advertising but conservatively, Lopez' draw is the more remarkable considering the fashionable Park Ave. element patronizing the St. Regis are seasonably globe-trotting and away from the city generally.

With Woodmansten doing the sensational 'biz of the roadhouses around New York, and planning to run all year round, Eugene Geiger, Lopez' business mentor, and the bandmaster, do not intend to reopen their Casa Lopez in the fall. Lopez has his hands full between the St. Regis and the roadhouse, for this reason hesitating about accepting the "Vanities" berth, although required to make only a 15-minute personal appearance to conduct an overtime.

## Radio's Influence

The prediction by Variety of radio's important political aspects is officially voiced by Merline Hall Aylesworth, president of the National Broadcasting Co., who, in an address before the General Federation of Women's Clubs, now in session in San Antonio, stated that "radio will elect the next President."

Aylesworth is of the opinion that the forthcoming broadcasts of the Republican and Democratic National Conventions will reach the staggering total of 50,000,000 people, or not quite half of our entire population, listening in, through some 12,000,000 receiving sets.

## D-D-G PUSH OFF

Walter Donaldson's new music publishing firm, Donaldson, Douglas & Gumble, Inc., staged a deluxe opening of its Hilton building offices Thursday afternoon, starting early and running until unconscious.

Charles Warren is now assisting Gumble on the professional end, and Leonard Goldstein, picture house agent, has forsaken that field to take charge of the presentation department for the D-D-G combo.

FROM DETROIT  
**JEAN GOLDKETTE**

Orchestras  
VICTOR RECORDS  
Office: Woodward and Eliot  
DETROIT

**VINCENT LOPEZ**  
and His ORCHESTRA  
Exclusive Brunswick Artist  
WOODMNSTEN INN  
Pelham Parkway, N. Y.

**PARISIAN RED HEADS**  
America's Greatest Girl Band  
Permanent Address  
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**PAUL WHITEMAN**  
And His GREATER ORCHESTRA  
1560 BROADWAY, N. Y. C.  
Direction WILLIAM MORRIS

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VARIETY  
DON'T ADVERTISE

## Liquor Market

A standardized booze quotation around New York appears to be of the past. Now it's any price for Scotch, even by the bottle "right off of a boat."

Most everything comes off of boats, if you listen carefully to the salesmen. It looks very genuine, unless the 'leggers are forging some very fancy labels that seem uncalled for unless the real liquor is inside. Though no one suspects, it hasn't been out on the way over the ocean or from the docks to Times Square.

Scotch by the case is running from \$55 to \$85, and higher for the guaranteed stuff. Rye isn't any too plentiful, with champagne remaining at \$65 or \$85, according to the grade you ask for.

Ale plentiful in large or small lots, and good.

Beer flowing in to an extent there are beer bars only now around and about.

Bars operating openly, are claimed by their owners to run as long as they can, which will be long enough, they add, no matter when. Locked doors and lookouts don't prolong the life of a joint, the dealers sagely assert.

Several of the side street eating places are reported under pledge not to admit customers after 10 p. m. Under pledge to whom is their secret. Side street eating place booze is far superior to the nite joints. The exclusive side street places specialize on both the kitchen and the bar, like the old days.

## Village Shaker Caught

A dozen complaints received by the police from restaurant and cabaret owners in the Greenwich Village section during the past month resulted last week in the arrest of Thomas Costa, clerk, of 117 Sullivan street on a charge of attempted extortion. He was arraigned in the Tombs Court and held by Magistrate Dodge in \$4,000 bail for a hearing.

Costa's arrest resulted when Joseph O'Toole, restaurant owner of 140 Greenwich street, called in the police and charged Costa with trying to shake him for \$80 after the defendant had flashed a police shield. Costa, according to O'Toole, demanded the money which he said was to be split up with three others to ward off federal agents.

Because of the many complaints against the man, Judge Dodge set his bail at \$4,000.

## Roadhouses Owe Fees

American Society of Composers, Authors and Publishers is after the metropolitan roadhouses for not meeting their music license fees for the privilege of playing copyrighted music for profit.

Arthur MacLean, proprietor of Hunter Island Inn, is complained of by Harms, Inc., for alleged infringement on "Hallelujah" and Steve Christie, operating Christie's Red Lion Inn, is being sued by De Sylva, Brown & Henderson, Inc., over "Magnolia."

In each case a minimum of \$250 damages and court costs are asked, which sums exceed the license fees.

## Whiteman's 1st Five

Paul Whiteman's first five disk releases on the Columbia next month will be two 10-inch records and three 12-inch disks. The pop numbers will be "The Night I Dreamed You Kissed Me" and "Evening Star" coupled, along with "Constantinople" and "Get Out and Get Under the Moon."

The 12-inch concert couplets will be "The Man I Love" and "My Melancholy Baby," "The Merry Widow" and "My Hero" waltzes; and "La Paloma" and "La Golondrina."

## MESSENHEIMER'S PAY OFF

Los Angeles, June 12. Sam Messenheimer, song writer, was ordered by Judge Montgomery to pay Lorraine Messenheimer \$40 a week, all money pending their divorce trial. Messenheimer previously declared on the witness stand that \$25 a week was his limit in alimony.

## Talkers Break for Pubs

The movie talker vogue is a windfall for the music publishers and copyright owners of some of the old-time musical comedy successes. Along with "Lilac Time" and "The Dollar Princess," which First National and Fox are to do, the film companies are interested in synchronous screen revivals of all of the old Herbert, Frintl, Kern Strauss, Fall, Kalman, Howard, Kerker, Hubbell and kindred musical comedy and opera successes of decades ago.

Already overtures have been made to the music men, nibbling as to whether or not they can assign the screen performing rights for picture purposes.

Nothing definite on this score can yet be determined until the Ziegfeld-Universal "Show Boat" muddle is legally adjudicated.

## One Chink Place Dead

Not all chink joints click. Chester Quong, operating China Inn, above Columbus Circle, at 1841 Broadway, New York, admits himself broke and bankrupt in a voluntary petition, listing \$19,199 in liabilities and \$53,725 assets.

While the assets exceed the debts, \$40,000 of the assets is the face value on insurance policies whose convertible value is a few hundred dollars only. Another large item of assets is the \$10,000 valuation on the furniture, fixings and equipment of the Chinese restaurant.

## Tal Henry on Victor

Tal Henry and his North Carolinians are new Victor remond makers.

## Atlantic City Dull; Cafes' Slim Offers

Atlantic City, June 12. Shore biz in the nite life is a standstill. Everybody seems to be marking time. Influx of visitors has been below par, with the exception last week of the National Electric Light Association, which was a life-saver. The N. E. L. A. did well for the cafes and hotels, but before and after, dull.

Season will not get under way until July. All cafe men are show-shopping for suitable talent. They want attractions but are offering no money.

Attitude is that show people once they come down to the shore get to like it so well it's more or less of a vacation. Hence the expectations for a financial sacrifice. Cafe proprietors have been cued into this by the small people, particularly the gals who, after their two weeks' trial engagement is over, make overtures to stick at a cut, explaining they like it.

Gals are under handicap, each being expected to develop followings pronto. With average \$35 wage for small people at this time of the season, obviously none is over-smart for that sort of thing. Joe Moss is doing okay with Beaux Arts and wants Harry Rose to head a revue as last year, when Rose clocked as the m. c.

Everything's wide open per usual.

## More Ginger Ale Plugging

King of Clubs ginger ale is a new soft drink product which will emulate Cluquett Club in attempting to put itself across through radio. Via WOR, Ernie Golden and his orchestra will plug the new brand of pop.

## Cabaret Bills

### NEW YORK

Arrowhead Inn Meyer Davis Orch John D'Alessandro	Frances Shelley Alice Rindner Eddie South Orch	Jardin Royal Carroll Dunlap Orch	St. Regis Vincent Lopez Orch
Castilian Gardens Harold Leonard Orch CHIK O'Rourke	Frivolity N. T. G. Rev Verrell Six	Loverich Towers Hotel Brooklyn Mel Craig Orch	Salon Royal Texas Guinan Tommy Lyman
Castilian Royal Eddie Elkins Orch N. T. G. Rev Wanda Goll Estelle La Velle Les White Ethel Bryant Lillian Bond Vivian Bond Kay Green Don & Jerry	Maryland Jarbeau Mile Sandra Willie May Bernice Varden Mary Bay Mary Adams Marvyn Dale Freyn Sather Eleanor Gall Jean Murray Pete Woolery Jack White Tom Timothy Bd	Montmartre Emil Coleman Bd McAlpin Hotel McAlpin's Orch Oakland's Terrace Will Oakland Landau's Bd	Silver Slipper N. T. G. Rev Barbara Lake Mollie O'Doherty Evelyn Martin Hanley Six Charles Lambert Harriet Marned Patricia Graden Jean Russell G & E Adair Le Claire & Mae John Walsh Jimmy O'Brien Tom Golt Orch
Club Lido Sabin & Bennett Meyer Davis Orch Club Monterey Bunny Weldon Rev Carol Boyd Orch	Harbor Inn Rockaway, N. Y. Milton Spielman Orch	Fauna D'Oro B. A. Rolfe Bd John Walsh Parody Club Hal Hixon Billy Arnold Rev Danny Edwards Gladys Bergette Allyn Reese Frankie Meadows Patricia Simon Durante's Orch	Small's Paradise L'ard Harper's Rev Gladys Bergette Jazzbo Hilliard Dewey Brown Shirley White Sue Wroten Alta Oates La Velle Blondina Stern Bronze Chorus Chas Sanders Bd
Club Richman Geo Olsen Orch Juliette Johnson Geo Murphy Williams Six	Helen Morgan's Helen Morgan Arturo Gordon J. Friedman Bd Hofbrau C F Strickland Orch	Pavilion Royal Meyer Davis Orch Pennsylvania Hotel Johnny Johnson Orch Pond Lily Caroline Rose Roe Ford Leo Ford Myrtle Buchanan	Strand Roof Jack Connor's Rev Woodmansten Inn Vincent Lopez Orch Frank Libuse

### CHICAGO

Alabama Dale Dyer Lew King Ralph Bart Ernie Adler Eddie South Bd	Orizantal-Davis Alfredo & Maxine Ruth Durell Rick & Snyder Abe Lyman Bd Golden Pumpkin Banke Sisters Russell & Durkin Gene Gill Glen Gaze Austin Mack Bd	Betty Tascott Gladys Kilday Harriet Smith Al Wagner Bd Samovar Olive O'Neil Carroll & Gorman Joffe Six Fred Watts Bd Ternace Garden Lolita Amlat Spike Hamilton Bd Turkish Village Harry Harris Phil Murphy Freddie Janis Bd	Marlon Kane Frank Sherman Leo Fox Bd ROAD Della Eddie Clifford Allan Snyder LaMar & Josine Chas Sanders Bd Garden of Allah Harry Moons Josephine Taylor Chas Johnson Bd Hank Lishin Bd Villa Venice Victrol Angelita Dorcy 2 Kirby De Gago Al Bouche Rev James Wade Iid
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### 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	Bert Bernath Meyer Davis Orch Lotus Rosa Conking Orch Mayflower Sidney Sidenman Sidenman's Orch	Powhatan Roof J. Roughter Orch Roma Gardens Chas Wright Orch Willard Roof Meyer Davis Orch Wardman Park Sida Harris Meyer Davis Orch
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### PHILADELPHIA

Club Lido Broadway Folies Club Madrid Chlo Barrymore Voies Yolande	Jean Wallin Jocely Lyle Marla Hardie Pauline Zenos Buddy Tru Joe Candullo Orch	Pleasantly Murray Six John Gaynor Isabella Dwan Mattie Wynne	Al White Avalide Charicoule Aval Balingier Rev Walton Orch LeRoy Smith Orch Chas Crafts
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## BARNES-HAGENBACK CLASH IN NORTHWEST

One Day and 2 Blocks Apart  
in St. Paul-Minneapolis

Minneapolis, June 12. Minneapolis and St. Paul are to have a circus war here the week of June 25.

After the A. G. Barnes circus had completed arrangements nearly a month ago to play Minneapolis June 29 and 30 and St. Paul June 28, the Hagenback-Wallace shows came in last week and obtained a license for a St. Paul engagement June 27, one day in advance of the Barnes' circus, and a Minneapolis engagement June 25 and 26, two days ahead of Barnes. Hagenback-Wallace grabbed available billboard and building space.

When H. E. Massie, general agent for Barnes, was here to get his license and rent grounds, he was confident that his show would not have any immediate opposition; Ringling Brothers, Barnum & Bailey not being scheduled for the Twin Cities until the last of August.

The old circus grounds are no longer available and Barnes and Hagenback-Wallace will play in new grounds. They also will have different grounds in St. Paul, the Barnes' show occupying the regular circus grounds and the Hagenback-Wallace aggregation another lot, two blocks away.

Minnesota, apparently, is a mecca for circuses this year. Christy Brothers' show is in the northern part of the state and Robbins Brothers in the southern section at the present time.

## J. C. Simpson Dies

Des Moines, Ia., June 12. John C. Simpson, 53, president of World Amusement Company, died in a local hospital following a two weeks' illness. He was stricken while on the golf links with his brother-in-law, at whose home he and Mrs. Simpson had been visiting. Simpson was secretary of the Iowa state fair, 1901-1911. Following that position he became secretary of the Minnesota state fair for six years and later was manager of the New England fair and exposition at Springfield, Mass., for six years. He is survived by his wife and two sons, 21 and 19.

## BIG SHOW PROSPECTS

Akron, June 12. Ringling Brothers & Barnum & Bailey circus on its annual visit here Saturday initiated a new lot at So. Main street and Wilbeth road. With the exception of Brooklyn, where early season business was only fair, all stands under canvas have been big, according to show executives. Heavy rains at Pittsburgh the night before the show played here brought grief to the show in getting off the lot. Two horses hurt had to be destroyed.

## Just Can't Quit

John and Oscar Holmen, booked to open shortly at White City Amusement Park, Chicago, have been performing their horizontal bar act so long they won't retire, although, as a result of sagacious investments, they own a wholesale car company and an amusement park at Cadillac, Mich. Joe Golden leaves this week to manage the ballroom in Holmen Park. While away, his agency business will be handled by Ethel Golden, his wife.

## NEW LOT IN TROY

Troy, N. Y., June 12. A new lot near the Ford plant in Green Island will be used by the John Robinson Circus when it plays here. The old grounds in Lansingburgh, which forced shows to make a two-and-a-half-mile pull up a grade, are now divided into building lots. Green Island is across the river from Troy.

## BARNES-CARRUTHERS

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151 N. Clark St., Chicago  
HIGH-CLASS OUTDOOR  
NOVELTY ACTS WANTED  
AT ALL TIMES  
Largest Fair Booking Agency in America

## Aerialist Slips

Irma Ward, aerialist with the Sells-Floto circus, is laying off because of a paradoxical accident.

After performing her act recently she stepped in a rut while taking a bow and fell, breaking a bone in her wrist.

## R-B'S 5-MILE HAUL

D. & H. Tries to Force Extra Charge for Run to Albany Lot

Albany, N. Y., June 12.

The afternoon performance of the Ringling-Barnum circus at Albany Saturday was delayed for two hours because of a dispute with the Delaware and Hudson railroad over certain freightage charges which the circus officials refused to pay.

The long strings of cars of the circus reached the West Albany yards from Utica, but were not re-routed to a siding near the circus grounds at Menands, two miles from here. As a consequence, the apparatus and paraphernalia had to be moved on the show's wagons for nearly five miles.

It is understood that the circus would not pay an extra charge imposed for moving the cars outside of the West Albany yards. Several thousand persons were on the grounds and had to wait in line in front of the big tent for at least two hours while the show arranged its various attractions after the transportation delay.

## CARNIVALS

(Week Beginning June 11)

Alabama Am. Co., Stearns, Ky.  
B. & B. Am. Co., Hyattsville, Md.  
Macey Barnhart, International Falls, Minn.  
Benton Am. Co., Palestine, Ill.  
Bernardi Greater, Philadelphia, Pa.  
Bernardi Expo., Rock Springs, Wyo.  
S. W. Brundage, Burlington, Ia.  
Capital Am. Co., Albion, Wis.  
Cottin & Wilson, Rainelle, W. Va.  
Coleman Bros., Pawtucket, R. I.  
J. J. Colley, Oklahoma City, Okla.  
Crafft's Greater Shows, Woodland, Cal.  
Crounse United Shows, Dover, N. H.  
DeKreko Bros., Muscatine, Ia.; 18, Burlington; 25, Quincy, Ill.  
Dodson's World's Fair, Connersville, Ind.  
Empire Shows, West Walnut Manor, Mo.  
H. N. Endy, Minersville, Pa.  
F. & B. Am. Co., Blackstone, Va.  
G. C. Flinders Am. Co., Hope, N. D.  
Florida Tip Top Shows, Trenton, N. J.; 18, Garfield.  
Florida Exhibitor, Schuyler, Va.  
Foley & Burk, Napa, Cal.  
Foot Am. Co., Graceville, Minn.  
John Francis, Amarillo, Tex.  
W. A. Gibbs, Greenfield, Mo.  
Gold Medal Shows, Mo.  
Gold Nugget, War, W. Va.; 18, Davy.  
Harris Expo., Lathonia, Ga.  
Indiana State Fair, Indianapolis, Ind.  
Isler Greater, Plattsmouth, Neb.  
Johnny J. Jones, Fort Wayne, Ind.  
K. F. Ketchum's Shows, Phillips, W. Va.  
Lachman-Carson Shows, Nebraska City, Neb.  
McKean Shows, 18, Smethport, Pa.  
Manhattan Expo., Albany, N. Y.  
Mid-Summer, South Deerfield, Mass.  
Model Am. Co., Pierceport, Ind.  
D. D. Murphy, South Bend, Ind.  
W. J. Murphy, Washington, Pa.  
New England Attractions, Ticonderoga, N. Y.  
Northwestern Shows, Battle Creek, Mich.  
Oliver Am. Co., Nokomis, Ill.; 18, Salem.  
Pacific State, Walla Walla, Wash.  
J. J. Page, Bluefield, W. Va.; 18, Princeton.  
Pillie's Greater, Corbin, Ky.  
H. B. Poole, Denton, Tex.  
Brell's Berkeley Shows, Railway, N. J.  
Rainbow Shows, Humboldt, Tenn.  
Rock City Shows, Pineville, Ky.  
Royal American, Clinton, Ia.  
Rubin & Cherry, Fairmont, W. Va.  
Geo. T. Scott, Concordia, Kan.  
Siebrand Bros., Grand Forks, N. D.  
Snapp Bros., Mayfield, Ky.; 18, Paducah.  
W. T. Stone, New Brunswick, N. J.  
T. J. Tidwell, Lamar, Colo.  
United Am. Co., Renova, Pa.  
W. G. Wade, Pontiac, Mich.  
Wallace Attractions, Washington, Pa.  
W. B. Webb, Owensboro, Ky.  
West's World's Wonder, Harrisburg, Pa.  
Dennis A. Wise, Conneaut, O.  
C. A. Wortham's, Sterling, Colo.  
Zarra's Manhattan Shows, Newark, N. Y.  
C. F. Zeiger, Montpelier, Ida.

## SPARKS' CIRCUS

Smart 20-car railroad circus, making its appeal on the wild animal display and packing a first-rate flash entertainment around it. For its size the outfit is great on pace and spectacle, sure in its appeal to the younger generation.

Last week it was making picked stands on Long Island, trying to select spots untouched by the three outfits in the territory just ahead and succeeding very well. If the turnout for Bayside Thursday night was a criterion. General gate is 75 cents, with an additional six bits for reserved seats.

Two earlier shows (Hunt and Downie Bros.) were scaled at 50c and a quarter and the higher price didn't help Sparks much. At Bayside the general admission sections were packed and overflowing to the ground, while there were broad gaps in the reserved stands, generous in size, taking up much all space on both the broad sides down to edge of and rings furthest from the center.

Lo was here at this stand and nothing had been done to improve it. Two-foot grass in the side show tops, unclipped and only the worst mud spots filled in. Straw and canvas were laid down to overflow in the general admissions.

In one particular the show takes good care of its visitors. A flock of men are detailed to regulate parking of arriving autos, serve courteously and don't approach the crowd for tips. A particularly difficult lot to handle in this respect, but the mob was handled well. The arena is a good flash with a ten-in-one front at a dime on the right side going in with snakes and other horror exhibits in pits; and a bigger top at two bits with the usual layout of minstrel show, illusions, trained birds, etc. No giant or fat girls, but a trio of Hawaiian dancers.

Show here is playing a fairly clean inside and out. Hawaiian girls wriggled sedately as part of the general show and there was no billy goat makes a fine exhibition under another top.

Main performance is in three rings, starting with the middle ring occupied by a stupa arena den, the quickly by a runway formed by wooden hurdles inclined against each other and lashed firmly. This gives a sort of latticed passage way across the hippodrome track and helps the thrill as handlers start through the maze. It's a faster system than shifting boxes and better showmanship.

Wild animal display starts with group of leopards or other small cats working in the arena. Then for Jack Guilfoyle, still in the Syracuse hospital minus one arm after his injury by the lions. A woman (Mrs. Guilfoyle) carries the cats. They have a splendid looking group of four ugly looking males. These were the animals that clattered the cage. Other exhibits are four polar bears, and as a climax a den of eight magnificent tigers put through a brisk routine of posings, leaps and the like.

Between these different animal displays the minor material of the show is worked in the two end rings making a great variety of such turns as the saw monkey, the trained pigs, clown episodes (10 Jokeys) and another first-rate display in eight girls spread around the arena in flying ladder singles, which are actually to thrill, but making in all a colorful and graceful bit.

Midway of the show, the arena is struck and the circus features take their accustomed central spot. Elephant display has nine bulls in the three rings in three, each worked by a girl in bright red. Good number of the sort, and exceptional for a show of this size.

Three principal features are announced for special featuring. First is the double (25) somersault by the top mounter of the Alexander Troupe, taking off from a pedestal and landing in a chair supported on the understander's shoulders. Another is the black bottom on the tight strand without parol, and the third is the elaborate liberty horse display with 14 mixed blacks, whites and chestnuts in the center ring and two groups of six each, chestnut and black, in the end rings. The center group mix up and without apparent cue, the four themselves back in line by numbers. Fine looking stock here, as in all cases, including the principal riding acts, man and woman, and a comical pair of riding turns for the center ring. Horses all in pink of condition and groomed to perfection.

Aerial butterflies with revolving apparatus in center ring and simple webs in end rings, make the finale. Women are all well costumed, even at this stand, where weather threatened and the show left, turning aside, perhaps for a bit of a let down. Men not so spruce as they might be. One man in straw hat and street clothes worked several of the acts. Show off with a good parent (90 people concerned, by ringside

## Obituary

### JOHNNY DOOLEY

Johnny Dooley, 41, comedian, died June 7 in the Homeopathic Hospital, Yonkers, of intestinal trouble. He had recently been operated upon for appendicitis. The comedian left "Vanities" on tour to enter the Yonkers hospital.

Dooley's real name was John D. Dool and he was born in Glasgow, Scotland. Johnny's father had been a circus clown. When Dool, Sr., wasn't with the "white tops" he was serving as cook on one of the boats of the United Fruit Steamship. On different trips to the U. S. the father first brought over another son, William, as sub-chef, and then Johnny.

William Dooley was the first of the Dooley family to enter vaudeville, although Johnny wasn't long in following. For a time Johnny

held yesterday (Tuesday) with interment in Willowbrook cemetery, Westport, Conn. The deceased is survived by his widow and a son. The aerialist was thought to have been in good health until he was stricken suddenly.

### HARVEY C. JOHNSON

Harvey C. Johnson, 50, manager of the Leo 1st Music Pub. Co. office at San Francisco, died suddenly June 7 of heart trouble.

Mr. Johnson had lived in San Francisco for nearly 25 years. Fourteen years ago he opened the first branch in that city, the first office to be established on the Coast for the song publisher. Johnson was a bandmaster during the Spanish-American war.

His widow was en route to Flor-

## Marcus Loew

saw stage services with medicine shows and circuses. His early experience was both varied and eventful.

In vaudeville he did a single, worked with his brothers, Bill and Gordon, and formed a double with Yvette Rugel whom he married. They were later divorced. He had been a comic with Winter Garden shows, Ziegfeld's "Follies," "Girl in the Spotlight," "Listen Lester," "Keep Kool" and "Vanities."

Dooley had married three times. His first wife was Florence Harris, his second Miss Rugel and his third, Maria Frusella, known professionally as Constance Madison, whom he married in 1924. Miss Madison had worked in several of the former Dooley acts. When not playing stage dates the Dooleys lived in their own home at Ardsley, New York.

At his bedside when he died were his mother, Mrs. Mary Dool; his sister, Ray Dooley, and his wife.

In Loving Memory of My Beloved Husband  
**JAMES P. LEE**  
who died June 14, 1928.  
Always remembered by his wife.  
**Marie Lee**  
and children, Madeline, Irene, Angela, James, Joseph and Richard.  
We cherish your memory and may your soul rest in peace.

William Dooley died several years ago while playing vaudeville acts. Body was shipped to Bywood, Pa., suburb of Philadelphia, where his mother lives, for interment in the Holy Cross Cemetery at Bywood.

### WILLIAM EDDY

William Eddy, 65, of the Eddy Aerial troupe, stricken a month ago in Newark, N. J., died June 9 in the Norwalk, Conn., hospital, from cancer. His home was at Westport, Conn.

Mr. Eddy had appeared throughout America and in foreign countries. He was a member of the Norwalk Lodge of Elks. Norwalk Lodge of Elks held services Sunday evening and burial services were

held yesterday (Tuesday) with interment in Willowbrook cemetery, Westport, Conn. The deceased is survived by his widow and a son. The aerialist was thought to have been in good health until he was stricken suddenly.

### MAX PEAR

Max Pear, 62, pioneer film man, died June 2 of a complication of diseases at his home, 1060 Ocean avenue, Brooklyn.

Pear owned and operated the Avon, 16th Street, Garfield and Palace theatres, Brooklyn, selling them in 1926 to the G. H. & P. Amusement Co., present operators.

Besides a widow, two sons, J. J. and Harry E., survive. Both the latter are at the Amusement Supply Co. Interment in Beth David cemetery, Long Island.

IN LOVING MEMORY OF  
MY FATHER  
**ROBERT GARNELLA**  
who died Oct. 20, 1927  
**Elsie Garnella**

George Knobb, 37, monologist, principal employee by club hotel, died June 7 at the Reconstruction Hospital, Brooklyn.

The mother of Helen Audiffred, of Henry Duffy's dramatic stock, died June 6 at Oakland, Calif.

### DEATHS ABROAD

Lucien Moche, French dramatic critic (vice-president of the Syndicat de la Critique), died in Paris.

Haralt Otto, 63, Norwegian actor and director of the Central theatre, Oslo, died in that city. Deceased lived for many years in Chicago, where he was founder of a dramatic club. His son, Reldar Otto, is now manager of the Central theatre, Oslo, Norway.

John Barry, 65, Canadian journalist, was knocked down by an automobile in Paris and died a few hours later in the hospital.

Georgette Hilla, French lyrical artist (at Trianon theatre, Paris), after a long illness.

Leon Joubert, French operetta singer.

### "Lucky Boy" Refunds

Rock Island, Ill., June 12. Rock Island was "wide open" to the Royal American shows, which last week played the river front, within two blocks of the business district of the city, and the boys were working 'em fast.

A couple of rainy days threatened to shut the takings. Clifford Jewell, concessionaire, took a country boy for \$32. A squawk followed and Jewell refunded \$5 to this youngster and other yokels who put up a huller.

### BOB BAKER KILLED

Kalamazoo, Mich., June 12. Bob Baker, stunt motorcyclist of Detroit, was killed here Sunday. He crashed into a fence during a 10-mile race at the local fairgrounds.

### Circus Loses Motor Truck

Danbury, Conn., June 12. A motor truck, the property of Hunt's circus, was destroyed by fire while en route to Watertown last week. The equipment was also lost.

### Circus Routes

Ringling-B. B.  
June 11-15, Boston; 18, Providence; 19, New London; 20, New Haven; 21, Hartford; 22, Worcester; 23, Portland, Me.  
A. G. Barnes  
June 13, Butte, Mont.; 11, Lihzington; 15, Billings; 16, Miles City; 18, Glendive, Mont.

# VARIETY'S CHICAGO OFFICE

HAL HALPERIN in Charge

Woods Bldg., Suite 604

Phones: Central 0644-4401

# CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

## Majestic

So well balanced as to make an almost perfect Junior Orpheum bill are the seven acts at the Majestic this week. Contrary to custom, the feature, "Three Ring Marriage" (F. N.), is poor, lending no support. Four Bradnas, who have played everything on Loew and Orpheum, were able to wake the customers early with their pot of hoke, acrobatics and hat throwing. The turn has comedy deficiencies, but is smooth and fast enough to alibi them. An acrobat in skirts is featured and closed the act strongly with a swift series of backflips on a small table. Father and mother are taking things easy, but their son works hard in flips and acrobatic dancing. This family for either outdoor or indoor work.

Carroll and James, second, look and sound like eastern time, and can play better dates. The comic has continuous laugh chatter, with three ticklers for every one that flops. His pretty partner sings a little and hands him the questions nicely.

Paul Rahn has played his song and dance turn here before, always carrying his spot. He has four girls—prima donna, dancer, high kicker, basso voice blues singer—and a juvenile hooper. Two of the girls also double with the boy in a fair routine. Rahn has two comedy song spots, and the material in both has lost its kick. Plot holding the specialties together has Rahn accepting marriage proposals from the girls in Leap Year, and having them do their stuff on a promise that he'll marry the most talented.

Grace and Max Elime, with original comedy talk, have flavored their lines with just enough suggestiveness to make 'em snap at it here. A heavy laugh spot is a Bowers bit wherein the team play tough boy and girl friend in a speakeasy. Act certain of high appreciation on this time.

"Banjoland" was liked for its musical qualities Sunday afternoon, but the seven male musicians showed disregard for the audience in giggling and grinning about some secret through which Rahn. The men have a satisfying catalog of popular and classical numbers, worked with two attractive sets of scenery. A girl dancer is carried for two light tap assignments, and a weak comedy song done in one. In next to closing Sir Cecil Alexander, hobo comic in overlarge evening dress, was much funnier in action and appearance than with his monolog. He has taken care of his exit applause with a familiar composite of popular tunes carry-

ing lyrics about how he was caught with another guy's wife. The rest of his stuff wouldn't bring a smile if he don't sing it. The comedienne, Klutzing's Entertainers, closing, is an old and reliable animal act suited for all vaudeville.

House half full Sunday mat.

Loop.

## Palace

Jeanne Eagles came to the Palace this week. Temperament she may have, but Jeanne is very much of a star in her own right. At the Palace she did the phone scene from "Her Cardboard Lover," aided by Mattie Baring, who played maid to madame. Then she did that role from "Raffles" as Sadie Thompson, who was the same little spitfire vagabond of her legit days, but magnified a bit, perhaps. Incidentally Jeanne Eagles and her publicity appreciable business. (New Acts.)

Frank Jerome and Evelyn, in "A Breeze from Broadway," found Frank doing his usual stuff, satisfactory opener. Willie West and McGinty were there with their carpenter shop. They kept the laughs rolling.

Pete Higgins, tenor, liked by Chicagoans, has developed a following. Excellent poise, appearance and personality give this young man quite a foothold. His voice is well trained for the singing of "Songs You Like to Hear." An encore was "Gonna Getta Girl," in which he handed them laughs and earned quite remarkable applause.

Bert Lahr and Mercedes are standard entertainment. Very good clowning all the way. Miss Ennis, here, and the DeMarcos. This couple carry a male piano duo and the boys can play. The DeMarcos do excellent terpsichore of the higher type, winding up with a version of the Wabbling Walk that is quite okay.

Dancers of another school are Inez and DeWynn. They bill as "An Art Classic Adagio" and that it is. Carol Inez is the closest approach to "a perfect 36" that this reporter has ever seen. Aside from her perfect poise, she is handsome. Richard DeWynn, manly, unaffected young chap, works with her perfectly. What a team!

Shaw and Lee, two comedians, with ultra-dear, tan suits and derbies, and a mustache, say two little poems were digging in earnest, poor Earnest! Then they go into that old, well-studied few comedies, some good gestures and gags, and comedy appearance. For entrance a special drop showing a business block is used. The drop "drops" being lowered from the flies and crumpling on the floor. As all but a few feet of the drop are on the floor, an upstairs window opens and the boys step out and onto the stage. Next to closing, Inez and DeWynn closed and held them in their seats to the drop of the curtain. Business fair.

Loop.

## Crown

Chicago, June 7. Catering to a patronage 95 per cent Polish, the Crown is doing a fine business, with a line-up out in front for the first evening show. This house is one of the several former Ascher houses, now operated under Fox direction, that is really making the money. Al H. Bachman, managing, has developed the house into one of those small neighborhood picture houses, with a little gold mine. Really creditable entertainment is dished out, two acts of vaudeville, feature picture, comedy and news reel with an occasional double-feature bill. All this for 20 cents, 10 cents for the kids.

With 1,500 seats to fill, Bachman is experiencing good business, even during the off season. Programs change every day. Opening this week's show was the feature picture, William Haines in "The Smart Set." Reminiscent of earlier days in the picture houses is the applause handed out to the cinema heroes and heroines. They read the titles, wave and talk to their neighbors and make smacking noises when the principals get into a scene. It's all one big family—they all know each other. It is this, no doubt, that contributes to the Crown box office. Music is furnished by Al Copeland "and boys" a four-piece outfit. Very good, considering size. Copeland presides at the piano.

Following a Mack Sennett comedy with color prelude, are the two vaudeville acts, Takwah Chan, vocalist and banjolist, the opener. Joy and Ginger, sister team, closing. Takwah Chan has possibilities, and with some material and coaching could hit the bigger picture houses. The pianist arises to remark that he's pleased to introduce Joe McCarthy's "Voice Irish" in the wings, and Chan makes his appearance. He wears a blue silk wrapper, with white sash. Takwah Chan is young, has personality that could be even better,

glistening white teeth, and a great smile. He sings well in English, and, as his bit progresses, shows that he can sing in Italian.

Joy and Ginger are two rather amateurish kids, trying to be a red-hot sister team. The brunette is mild. The curly-haired blonde has capable, nice appearance and is cute. She needs considerable attention. They do the typical sister team stuff, singing, stepping, wearing collegiate raincoats and not much of anything.

Grantland Rice Sportlight, with Pathe News closing, Business good.

Loop.

## Englewood

There were lobby standees in the little Englewood Thursday night, and although "Chicago" (Pathe) flopped in its Loop run at the Roosevelt, it must be credited with drawing the south side families here. This house seldom has a feature above the daily change classification.

The vaudeville bill was better than normal, but defied regulation spotting. Enderle and Davis, two-girl harmony act, opened in "One" with a routine of songs and instrumental work that will carry them in family time. One of the girls has a female baritone get up, places and starts in men's clothes to pull a mild surprise when her hair tumbles. The other bats ivories and provides harmony.

Johnson and Johnson, apparently

flash lobby displays at the Oriental. Other B. & K. houses have used lobby exploitation from time to time, but the Oriental has in the past limited all efforts along this line to the usual frames.

Bill Davis, former treasurer of Erlanger's Metropolitan theatre, Seattle, is now secretary of the production department at the Oriental theatre here.

Dr. Hugo Riesenfeld, director-general of United Artists theatres, left Chicago this week for the coast.

Barry McCormick, former performer, has transferred to management of pugs as a manager in theatricals. McCormick has started with a stable of two—Joe Ryder and "Spark Plug" Russell—and is in town looking for local bouts.

John Bentley (Carrell agency) has taken over the booking of the Geneva theatre, Lake Geneva, and the Orpheum, Burlington, Wis.

H. C. Meyers, treasurer, B. & K. Senate, has been transferred in like capacity to B. & K. McCormick's.

A. L. Hayne, former manager Senate, has been transferred to the Roosevelt.

Betty Gould, concert organizer, Oriental, has gone to New York

service staff of the Chicago Tribune.

William J. Storz, Chicago manager, Fox News reel, has Orlando Lippert as his new assistant.

Tom North, special representative, Timely Films, is making his headquarters at the Fathe Chicago office.

Stanley Levey has replaced C. W. Cummings as manager, Monogram theatre, J. Welsh has taken over the Casino theatre, formerly operated by Walter Johnson. Both houses are owned by Louis Laemmle.

Thomas F. Miller and James Murtaugh, former executives of the Progress Pictures Co., have formed the M. & M. Film exchange for distribution stock. Progress pictures in Illinois and Indiana.

First National's "The Strange Case of Captain Ramper," a German importation, has been booked by Balaban & Katz for McVicker's.

Barney and Max Balaban, Emil Stern and Floyd Brockell left here last week for New York to purchase pictures for local Public-B. & K. theatres during the coming season.

The Turkline Theatre Corporation has just been formed for operation of the Willard theatre, with \$8,000 capital stock. Mart Klein, Homer G. Phillips, Walter Klein and J. G. Turpin, who head the corporation, have purchased the house from Al Cohn for pictures and T.B.O.A. (colored) vaude.

Norman E. Field, general manager Jones, Linick & Schaefer, has gone to New York to sail for Europe, June 9.

Masked bathing beauties are in competition at the Biograph theatre, small house of the Lubliner & Trinz group.

## MONTREAL

By C. W. L.

His Majesty's—"No, No, Nanette" (Savoy stock). Orpheum—"Coroner" (stock). Capitol—"Glorious Betsy." Palace—"The Circus House." Loew's—"The Escapade." Strand—"Circus Rookies." Sporting Age—"My Lady of Whims." "Thief in the Dark."

Gilbert and Sullivan operas come back to His Majesty's on conclusion of present musical stock season. Rupert D'Oyly Carte opens at that place Sept. 17 and will tour Canada.

Captain Blacker and Major Marsh, of London, Eng., are here studying recreation and amusement park conditions. They will visit Coney Island and other amusement parks in the States.

The big question at the provincial theatre owners convention, held here June 13, will be public safety in theatres and movie houses. The development of comedies, educational news reels and other pictures along the lines of what is being done in the United States will be discussed.

Barring of children under 16 from picture houses has given an impetus to an attempt to sell home-made movies in this city. This week an exhibit of comedies, educational news reels and other pictures was held at the Mount Royal Hotel by the Eastman Kodak Co. with a view to popularizing small machines for use in homes.

Viva Daron; English musical comedy singer, has joined C. E. Cook's Savoy Musical Comedy Co. and will sing lead in "No, No, Nanette" for coming week.

Leon Leonidoff, orchestra leader at Roxy's, passed through here this week en route to Europe for a six weeks' visit.

Ringling-B. & B. show here June 25-26.

Sam Leponi, who purchased the Overland theatre here, will play pictures and vaudeville, latter set for Saturday and Sunday.

Karzas brothers are using full column advertising space in Chicago dailies on their two ballrooms, the Aragon and Trianon.

John Clayton has succeeded Ben H. Atwell as publicity director of the Chicago Civic Opera Co. Clayton was formerly with the foreign

## CORRESPONDENCE

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colored, have a riverboat drop and dress as steward and cabin boy, respectively, to sing, dance and do imitations. The cabin boy, blacked, is a fairly good modeler and imitates a tap dance and jazz band with his voice. Steward, light brown, is a bully tapper; his singing should be louder. This act is an easy deuce for W. V. M. A. Third were Royal Midgits (4) working in full with special drapes and attractive wardrobe. Both of the girls are too dancers, and sing enough to get by. Smaller of the two men is a fair little dancer, and the other holds numerous song spots with pop pieces that click on enthusiastic delivery.

Bennett and Clark, in next-to-closing, are a cross-eyed comic and a plunger. The plunger, who is in practically nothing to practically no appreciation. The comic works hard on some new and revived gags with moderate results. They liked his floppy clothes best here. Closing was "Melody Mansion," song and dance company of seven girls and one boy. The troupe consists of a mild song and dance sister team, a promising and graceful ballroom team, a good singing trio, and an accompanying pianist. Routines unfold in smooth sequence and provide unusually good entertainment considering probable salary restrictions on the turn. A stagelut of special interest.

A good 40c. buy on this last-half bill.

The Gus Sun office has taken over the Opera house, Denison, Ia., for vaude bookings.

Frank McKee, formerly of the booking staff at the Chicago Orpheum office, is now on the ticket staff at the Arlington race track here.

Nick Bolla, Chicago vaude producer, has opened a local school of dancing, with Serge Leslie in charge.

Nat Kalchheim, formerly vaude booker of the Morris office, has been transferred to the picture house department of that agency.

Harry Santley, who came over the vaudeville end, with Kalchheim supervising.

Jack Laughlin, alternate producer at the Oriental with Lou McDermott, is bringing 12 Theodore Kosloff girls from the coast and Frederick and Dabney, dance team, from New York to form an Oriental unit.

Balaban and Katz, in another attempt to combat the present "bad business" wave, are resorting to

to join her husband, Dave Gould, ballet producer at the Paramount.

Paul Whiteman and band are booked for an early appearance at the Chicago theatre.

Bill Hollander, B. & K. publicity chief, is arranging an inter-office golf tournament for employees of the local circuit. Bill Phipps and David Lipton have the stoutest scores of the office to date.

Vitaphone and Movietone installations will be completed at the Oriental sometime in September.

Al Kvale, m. c. and stage band leader, Northshore, replaces Mark Fisher as m. c. at the Oriental next week.

Frank Beant of "Excess Baggage," recently signed as stage m. c. by Public, will open at the Michigan theatre, Detroit, June 21.

Wysser-Grand theatre, Muncie, Ind. (Keith) has dropped vaude policy to use tab shows. Gene (Honey Gal) Cob is the first show booked.

Trixie Friganza has been set for the Marks brothers' Granada and Marbro theatres, opening at the Granada July 14. Charlotte Lansing of "Desert Song" goes into the Granada June 23.

Five new theatres have opened in the last six months at Racine, Wis.

Sam Leponi, who purchased the Overland theatre here, will play pictures and vaudeville, latter set for Saturday and Sunday.

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#### By HARDIE MEAKIN

National (Erlanger-Rapley)—Steve Cochran's stock in "13th Chair."  
Poli's (Shubert)—De Wolfe Hopper musical stock in "Robin Hood."  
Columbia—"Red Hair."  
Earle—"Little Shepherd."  
Fox—"Honor Bound."  
Metropolitan—"Rose of the Golden West."  
Palace—"Three Sinners."  
Rialto—"Hot Heels."

Jack Pepper, out due to illness as m. c. at the Earle, went back Saturday.

Charles Gaige is now at the Palace organ.

Hotel Powhatan's roof is open. Slaughter's orchestra again.

Andrew Kelley, d. e. of the "Times," started a series on the local managers, with S. J. Stebbins of the Fox as the first "subject." Kelley gave over two columns to the story.

Rox Rommell, musical director of the Rialto, and Mrs. Rommell are again parents. Another girl. To celebrate Rommell is doing the vacation thing now, with Henri Sokolove substituting.

With Congress out of the picture, town is going through usual difficulties of adjusting itself to the natural but in population—buying power. Tourists continue. They help.

Meyer Davis' first orchestra for a European assignment left here Friday. Harry Albert will direct, while Walter Kolik, drummer-entertainer, will be featured.

### KANSAS CITY

By WILL R. HUGHES

Loew's Midland—"The Legion of the Condemned" unit.  
Mainstreet—Vaude-films.  
Newman—Films.  
Liberty—"The Road to Ruin."  
Pantages—Vaudeville-films.  
Globe—Films.

Ted Weems and orchestra closed their fourth engagement at the Hotel Muchbach and have gone to At-

lanta to play for farewell parties at Georgia Tech. Jimmie Joy and Brunswick recording orchestra are their successors here.

Hazel Whitmore, leading woman National Players during their two seasons here, will have the lead in "Dracula" during the western tour. O. D. Woodward, who has "Dracula" for the west, has engaged the entire New York company with the exception of Dorothy Peterson.

Lou Epstein, manager "Night in Spain," at the Shubert last week, was the victim of a mysterious robbery. He awakened one morning in his room in the Hotel Baltimore to find \$600 and jewelry amounting to \$4,000 gone. The door and windows were locked and no trace of the robber's entrance.

Herbert L. Drake, director Kansas City theatre last year, has been retained for next season. "The organization will use the Ivanhoe theatre, a much larger house than the intimate little theatre formerly used.

The Lolo Bridge Players closed a 25 week engagement at the Globe June 9 and have gone to St. Joseph, Mo. The Bridges are succeeded by the Royal Highlanders Band, something new for this house.

Arthur Hockwald's Georgia Minstrels opened at the Pantages this week for its third tour over the Pan. routed west.

The popularity singing contest at Pantages closed last week with \$500 awarded to Jack Hawley, known locally as the Singing Copper. Hawley is a member of the Mounted Squad.

### BRONX, N. Y. C.

To better attract to its open air roof garden, Congress theatre will have dancing between photoplays. Music for the roof garden films is supplied by an organ, but the music for dancing will be by a jazz orchestra.

Miramor pool, having engaged Mille Gade Corson, first mother to swim the English channel, as swimming instructor, Metropolitan pool has countered with the engagement of Lottie Moore Schoemmel. Both will remain for the entire summer.

Max Cohen has succeeded Lou Smith as manager of the Mount Morris, pictures.

Willis, vaudefilm, closes this week for summer.

### BUFFALO

By SIDNEY BURTON

Buffalo—"Street of Sin," "Cameos."  
Hipp—"Pools for Luck," vaude.  
Great Lakes—"Hangman's House," vaude.  
Lafayette—"Glorious Betsy," vaude.  
Erlanger—"Grounds for Divorce" (stock).  
Court Street—"Honeymoon House" (stock).

Joseph Phillips, of 110 Cottage street, Buffalo, receives \$1,000 under the will of Alan Dale, New York dramatic critic. Phillips is a baritone, having played for years in light operettas and more recently in concert recitals.

"The Leak," drama of Washington politics by Dennison Clift, is announced for try-out by the Wagner stock.

The Jubilee theatre has been taken over from J. L. Davis by the Schine circuit. Schine controls the Riverside, in the same section.

### SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—Frank Wilcox Company (stock).

B. F. Keith's—Vaude-films.  
Loew's State—"Laugh, Clown, Laugh"—"Kat Kabaret" (Publix unit).

Strand—"Ramona"—Vitaphone-Movietone.  
Eckel—"Feel My Pulse"—"Pusher in the Face," the latter first film effort of Syracuse University.

Empire—Opens Friday with invitation world premiere of "The Good-Bye Kiss."  
Syracuse—"Drums of Love."  
Harvard—"Isle of Forgotten Women."

Palace—"The Last Command."  
Regent—"The Enemy"—"His Rise to Fame."

After 28 weeks in Binghamton the Marguerite Fields stock has launched a summer season under the management of June McAttee.

The Kallet interests deny the Madison, Oneida, has permanently dropped vaudeville. The acts will be eliminated for the summer only.

Lawrence Carkey, Schine director, remains in personal charge of the Eckel here indefinitely. J. Meyer Schine is also keeping in touch with the local situation. The Eckel at 35c has been the only first run theatre operating under 50c. With the Empire adopting the 35c scale, and

the Strand reported considering a price slash, the Eckel is in for real opposition.

Meanwhile Carkey has installed John Thoma as Schine general representative in Watertown and Sim Allen in the same capacity in Utica. Under him he will have Howard Miller at the Avon, Watertown, Mike Dilauro at the Majestic and Moe Leventhal at the De Luxe.

Prof. Walter P. McIntosh, head of the English department, Syracuse North High School, was selected president of the Cinema Critics' Club, local fan society, at the annual meeting. The club will try its hand at movie producing during the summer. A story idea contest is now on.

George E. Scherrer, for some years part owner of the Savoy theatre here, died June 3 following an illness dating back to January. He was active in the direction of the Savoy during the period of his ownership.

Aug. 15 is the date set for the opening of the new Stanley Mark Strand theatre, now under erection in Utica.

Because the New York Central sidetracked a car containing the big top, seats, and apparatus in the Dewitt yards here, the Ringling-Barnum Circus was forced to cancel its matinee performance at Utica. The big show has been facing a run of hard luck in its travels through the upstate towns. Rainy weather forced a cancellation of the matinee in Rochester, while in Buffalo no performance was given, due to impassable roads.

William Fay is filling an engagement as guest organist at the Olympic, Watertown.

Vincent Budke, indicted for the alleged holdup of Major Harvey M. Hobbs, assistant Keith's manager, in a \$4,500 payroll robbery, was acquitted by a trial jury here last week. The verdict was the signal for some caustic words from County Judge William Barnum, who called it one of the "rankest" decisions ever to come to his attention.

Directing Budke to leave the courtroom, Judge Barnum told him to "tell your friends that Syracuse is a wide open town for thieves and robbers."

Mischa Elzen, Polish concert violinist, refused permission to enter the United States at Ogdenburg, will probably not be able to obtain a visa until July, according to immigration authorities here. Because

the violinist's wife, Almee Olson, contralto, is an American, he will be given some preference when the new Polish quota becomes available. Meanwhile, Elzen has obtained a permit from the Canadian authorities which allows him to stay in Canada. The violinist and his wife have taken a cottage in Prescott, Ont.

Serving a term of five to ten years in Auburn Prison on a charge of forgery, John Edward Curry, 55, of Boston, actor, will be returned to Syracuse and sentenced to a life term as a fourth offender. It is expected.

Curry pleaded guilty to a forgery charge and was sentenced last February by County Judge William Barnum. After entering prison, General Edgar S. Jennings, warden, received a record of his previous offenses from the Massachusetts authorities, and learned he had had three convictions.

Curry did not reveal his record at the time he entered the plea. Under the Baumes law, he must be sentenced for life.

The new Empire will open with an invitation screening of "The Good-Bye Kiss" Friday.

### OAKLAND

By WOOD SOANES

The State, where Paul Ash ruled as jazz king, is to be known as the Embassy in two weeks and will house Vitaphone and Movietone.

The theatre, owned by the Golden State and T. & D. Junior with the West Coast having a financial interest, will be in charge of Mark G. Keller, in the Oakland for a year as general manager of the Golden State. He closed theatre June 8 for two weeks for a clean-up.

The Charles Ruggles musical comedy season at the Fulton has not clicked at the box office. Ruggles opened with "Queen High" now in its second week. It will be followed by "No, No, Nanette," and "Hit the Deck." The principals include Ledova and Luttman, Jane Foosee, Ernest Young, Gardner Hart and next week Marie Wells.

"The Desert Song," with the San Francisco company got under way for a four-day engagement at the Auditorium here June 6. Lee Parvin was ahead with J. Walter Frates handling the local publicity.

Ralph York, for many years in charge of bookings at the Municipal Auditorium in his capacity as executive secretary of the department of public works, is again on the job.

## SAN FRANCISCO

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## Wigwam Burlesque Stock

Nat Holt got his Wigwam stock burlesque away to an excellent start. Company is practically entirely new. For a comedy lead Holt invaded the picture ranks for Jack Miller as a Dutch comic. He knows how to get laughs.

Opening bill is titled "Here We Come." It's in three scenes in a single set, interior of an inn. Chorus (10), with costumes that attract. An hour and half show, with feature picture and screen shorts at 50c gate.

Among the leads whose work stands out, aside from Miller are Minerva Urean characters; Renee Gardner, juvenile, and Lorraine Fielden, prima donna-soubrette. Other principals are fair but not acceptable to the Wigwam mob. Miss Lorraine runs strong to the burlesque, especially in her specialty number. Added attraction, Four Playmates, clean-cut boys who harmonize well. Holt utilizes a glass runway, extending over the orchestra rail, and there are several effective numbers by the girls over the illuminated glass top.

One of the novelties with the current bill is an old-time chorus girl pick-out number, with Minerva Ureka giving most of the chorines an opportunity.

Al Beatty's orchestra in the pit. Screen feature, "Sallor Izzy Murphy." In addition to his regular program Holt has special nights that include an advertisement (country store), opportunity night (amateur); bathing review, kiddie show and other features. Off hand it looks like the best line-up Holt has had in the last year. Business so far been encouraging. In a few weeks he will have plenty of opposition with the opening of Ackerman & Harris' El Capitán, two blocks away.

## Rio Nido

Rio Nido, one of the striking summer resort colonies in Northern California, and at the same time one of the noisiest (based on a Saturday night observation), is well under way for the season. Attendance during the first two weeks means anything, should continue to be the big drawing card it has been for the past two years. Rio Nido, is on the Rus-

shan river, in Sonoma county, 70 miles north of San Francisco. From a scenic point of view none of the resorts along the Pacific coast touch it. It gets a big play from San Francisco, Oakland and other East Bay cities, due to the fine roads.

Dancing is the big thing, with music provided by Hal Gilvin's 11-piece band, collegiate type, that runs strong on pep and jazz. Dancing is in the moonlight, to the accompaniment of hundreds of gaily colored Hawaiian lanterns, and while providing a night scene that rivals description. There's a 75c gate, with dancing until 1 a. m. Saturday nights and earlier on week nights. On this night probably 200 couples on the dance floor.

Rio Nido hotel is the class place, with bungalows and tents making up considerable of a city. There is a 205-seat picture house, showing late releases, at 30c for adults and 10c for kids, with a daily change.

Principal outdoor amusement devices for the come-ons, such as bowling alleys, Bingo (keno) and concessions of that type. Bathing and canoeing in river principal day time diversion, with tennis courts, golf links, saddle horse riding or mountain hiking also on the list.

Principal outlet is operated by the Rio Nido Company, which controls most of the big concessions. Little formality, with a big play coming from the sheikhs and flappers. Other nearby resorts include Guerneville, Guerneville and Monte Rio, all within a few miles.

Richard A. (Dick) Marshall, general manager for Henry Duffy, recently acquired property adjoining Duffy's President theatre. One lot used as auto parking station was included in the purchase.

Nat Phillips is here from Chicago to book attractions in which he is interested.

Hermie King, m. c. and stage band leader at the Senator, Sacramento (West Coast), transferred to the Fifth Avenue Seattle. Replaced by E. Max Bradford, recently transferred from the T & D, Oakland, to the Boulevard, Los Angeles.

Geo. W. Gibson, head of Fashion Features (fashion film) is here to arrange for inauguration of service at the Warfield, in conjunction with other West Coast houses.

Revenue officers raided the Gigoletti co. of, under the Green Street theatre, a rendezvous for show people and the newspaper fraternity. Several local drama critics were in the cafe when the

prohibits raided, but only the proprietor was pinched.

Charles McElintock, who handled the advance for "The Constant Wife" (Ethel Barrymore), closing here at the Curran, is leaving for Washington, where he will join Frank P. Morse, former drama editor of the "Post," and now in the broker and bond business. The two will sail the first week in July for a tour of Europe.

Players' Guild is winding up its most disastrous season with the current production of "Craig's Wife." Final performance set for June 16.

Jack Brechny plans to reopen the remodeled Capitol, which he has just taken over on a long lease, with "The Captive." This in face of a stand taken by William Randolph Hearst against the sex play, who announced that under no circumstances would he stand for the play being done in California. Capitol went dark following close of "Appearances," June 9.

Early in September, Brechny produces "The Whishing Well," an English musical, with Harnett Bennett as lead. Miss Bennett is due June 21 on the Sahara, after a year in Australia.

Ben Giroux will be general manager for Brechny at the Capitol.

Owen Tiffany has reopened at the Jungle, beneath the Roof, Garden, in the North Beach section. Jungle is a night club operated by Gus Oliva.

Garland Anderson (colored), author of "Appearances," after 11 weeks at the Capitol (first four weeks at Community Playhouse), plans to roadshow the production, opening for two weeks in Oakland, with other coast time to follow.

Theatre Arts, Inc., has started a contest to acquire several plays for full production. A silver cup will be given for the best play submitted during the summer.

Frank Whitebeck, publicity director, West Coast Theatres, Northern California division, leaves June 23 on his first trip East in seven years. He will fly to Chicago and thence go on to Rochester, N. Y., to visit his mother. Frank expects to be away about four weeks. During his absence, Louis R. Golden, manager, Loew's Warfield, will substitute at the microphone of KYA for the

West Coast Theatres broadcasts Monday and Tuesday nights.

Vitaphone subjects are now being played up in West Coast Theatres (northern California division) newspaper advertising, with the same publicity given the individual turns as would be in the case of strictly vaude acts. This also applies to special movietone subjects.

O'Neil Sisters' "Kiddies" are making their semi-annual local appearance currently at the Warfield. This attraction rates as the outstanding juvenile stage offering on the Pacific Coast.

## BROOKLYN, N. Y.

By JO ABRAMSON

Werba's Brooklyn—"Gold and Dust."

Werba's Jamaica—"Cradle Snatchers" (stock).

Strand—"Tenderloin" and stage show.

E. F. Albee—"Walking Back" and vaude.

Loew's Met—"Garden of Eden" and vaude.

Fulton—"The Mud Turtle" (stock).

Momart—Double feature.

New Brighton—Vaude.

St. George Playhouse—"Peter Ibbetson."

Orpheum—"Broadway Daddies" and vaude.

Werba's Brooklyn has a new show trying out this week, "Gold and Dust," presented by James G. Peede, modern comedy, with Thuis Lawton and Roger Gray in the leading roles. The Brooklyn expects to close for season.

The yegman broke into the Terminal theatre and got \$733.

Don Dickerman bought one of the oldest historical homes on Long Island on Manhasset Bay. The home was built in 1673.

A girl show in addition to the movies is being tried out at the Tivoli. Vaude and movies before, but not so good, hence the change. J. Raymond Le Strange, former press agent for ex-Mayor Hylan, is managing director now.

A movie house to cost about \$400,000 will be built on a site 84 by 202 feet on the Sheepshead Bay road by the Homack Construction Co.

## MILWAUKEE

By HERB ISRAEL

Davidson—"Stella Dallas" (Worth Players).

Alhambra—"Night of Mystery" (stage show).

Garden—"Ramona" (3d week) (Movietone-Vita).

Merrill—"Manman's Houw" (stage show).

Miller—"The Escape"—Vaude.

Palace—Vaude-Films.

Riverside—W. V. A. Films.

Strand—"Road to Ruin".

Wisconsin—"Sharp Shooters", stage band.

Gayety—Stock burlesque.

The wife of Carl Eppert, director Milwaukee Civic orchestra and music critic of the News, was found hidden in a closet of her home here, suffering from aphasia, after police had searched the city for her.

Dave Schooler, for the past year master of ceremonies at Midwesco's Wisconsin, leaves June 23, to tour Europe.

Iva McDonald, former Journal movie critic, was critically injured when thrown from a horse here. A few months ago the same horse tripped, breaking the girl's leg.

Jeanne Engels, whose Equity troubles started with her failure to appear at the Davidson here, is booked here week June 24 at the Palace.

## OKLAHOMA CITY

Criterion—"The Drag Net".

Capitol—"The Actress"—Vita-phone.

Empress—"Lady Be Good".

Civic—"The Love Nest" (Elmwood Players).

Liberty—"Hot Heels".

Orpheum—Vaude.

The Elmwood opened at Elmwood Park, and will play stock all summer.

Mrs. Fred Smith, wife of Manager Fred Smith, Main Street theatre, Tulsa, was painfully injured in an auto accident last week. She will recover.

Griffith Bros. are erecting a new \$200,000 theatre at Blackwell, Okla.

The new Victoria in the suburbs opens June 15.

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# LOS ANGELES

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## Orpheum

With three of the eight turns at the Orpheum last week carrying the show, it was no easy matter to interest about a half-filled house. The wane of vaudegoers is becoming acute. If the Orpheum fails to bring 'em in Sunday, it's "one night" in the week, then it won't be long. Headliners aren't proving a thing here, either.

This lineup produced Nazimova, Dave Apollon and company, Harry Anger and Mary Fair as life savers. Nazimova scored in the closing spot of the first half. Seems to bad that her exquisite histrionic ability should be used in a one-nighter. A comic of experience dating back to days when, proves he can deal out cards and spades to the young 'uns of the present. "Mad" Zein, a materialist, played the role of a miser. Harold Roberts' Golden State band has been engaged.

E. Max Bradford, master of ceremonies, at the T. and D. Oakland, is spending four weeks with time divided between the Boulevard, Los Angeles, and Senator, Sacramento, while Eddie Peabody is holding the Oakland post for a month. Bradford closed last week in Los Angeles, flying to Sacramento where he opens June 9, or about 15 hours later, for a single here. The distance is close to 600 miles.

Don Ryan, former L. A. newspaper reporter and author of a book called "Angel's Flight," is returning to the coast from New York with plans for establishing a Greenwich Village some place in Hollywood. A similar colony in Hollywood was sponsored several years ago by a real estate concern but never materialized.

Maurice Staub, coast representative, Jack Mills Publishing Co., is now permanently located in Los Angeles.

John P. Goring's opening bill at the Belmont June 16 will have "New Toys" as the stage attraction and first screen release of "The Devil's Skipper" (T-T-Stahl). In "New Toys" are Opal Costello, Winnie Wayne and Fred Cummings.

The Play Shop reopened June 11 with "Pay Day" for a one-week stay. Cast includes Arthur Clayton, Blanche B. Kammer, Janet Gordon, Ralph Herman, Charles Sussman.

Ernest Torrence, after a two months' European vacation, will be back in Los Angeles July 1.

Los Angeles Philharmonic Orchestra gives a special concert at Hollywood Bowl, July 24, conducted by Pedro Sanjuan, director of the Havana Symphony Orchestra.

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Writers Club presents a group of one-act plays at the clubhouse June 13-14. "Immortal Youth," travesty on modern theatrical life, by Rupert Hughes; "A Pound of Flesh," by

tured with screen slide accompaniment. Feature, "Love Hungry" (Fox).

Betty Abbott, formerly with Ranchon and Marco, is hostess-entertainer at the Italian Village cafe in Hollywood.

Shakespeare's "Much Ado About Nothing" was presented in modern costume by students of the University of Southern California at the school auditorium.

Shrine Auditorium ballroom will be turned into a roller skating pavilion June 14 by Edward A. Molitor. Pacific Coast champ trick and Harold Roberts' Golden State band has been engaged.

E. Max Bradford, master of ceremonies, at the T. and D. Oakland, is spending four weeks with time divided between the Boulevard, Los Angeles, and Senator, Sacramento, while Eddie Peabody is holding the Oakland post for a month. Bradford closed last week in Los Angeles, flying to Sacramento where he opens June 9, or about 15 hours later, for a single here. The distance is close to 600 miles.

Don Ryan, former L. A. newspaper reporter and author of a book called "Angel's Flight," is returning to the coast from New York with plans for establishing a Greenwich Village some place in Hollywood. A similar colony in Hollywood was sponsored several years ago by a real estate concern but never materialized.

Maurice Staub, coast representative, Jack Mills Publishing Co., is now permanently located in Los Angeles.

John P. Goring's opening bill at the Belmont June 16 will have "New Toys" as the stage attraction and first screen release of "The Devil's Skipper" (T-T-Stahl). In "New Toys" are Opal Costello, Winnie Wayne and Fred Cummings.

The Play Shop reopened June 11 with "Pay Day" for a one-week stay. Cast includes Arthur Clayton, Blanche B. Kammer, Janet Gordon, Ralph Herman, Charles Sussman.

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Tom Geraghty; "Troupers," another theatrical piece of Patsy Grey-Ingalls, and "If Men Played Cards as Women Do," farce by George Kaufman. Among players participating are Carmelita Geraghty, Tom Wood, Doris Lloyd, Lucien Littlefield, Lloyd Corrigan, Speck O'Donnell, Orville Caldwell, James Bradbury, Jr., and James Guilfoyle.

Katherine Alberts, fashion writer for M-G publicity offices, is en route to New York for the first time to get fashion info.

Jane McDonough, fashion writer, has been rehired by Pathe after three months at Warner Brothers.

George Hill, M-G director; Percy Hiburn, cameraman, and Harold Wilson, unit business manager, have returned from Algeria where they obtained stock shots for forthcoming production.

"Tenderloin" follows "The Lion and Mouse" at Warner Brothers theatre June 18. Larry Ceballos is rehearsing a stage presentation entitled "The Crystal Cave."

Raymond Bond (sketch) at local Pantages was forced to leave the bill after the third day and depart for the east, where his mother is very ill.

Shot was filled by Harry Hayden and Co., also a sketch.

With the financial affairs of "Toll Me Again" now being adjusted by Equity, it is disclosed that more than \$2,300 remained unpaid to members of the flop show at the Figueroa Playhouse.

This amount is covered by a \$5,000 surety bond Arthur F. Smith, producer, put up.

Not quite \$2,000 netted from box office receipts for the last week of the show. Pay roll on the production amounted to over \$4,300.

E. H. Barbour, formerly owner of the Florentia theatre (neighborhood), has bought the Lantern theatre, La Brea, from W. W. Whitman.

William Haas is building a new theatre in Altadena, Cal., which is expected to be completed around next Dec. 1. Haas plans to run it as a community playhouse with pictures three times a week.

M. Brookway, owner of the Temple and Strand (pictures), in San Bernardino, has acquired a third house in that town, taking over the Columbus from Dunn & Smith.

Mr. and Mrs. Tom O'Brien have returned to Hollywood after several months in the Orient.

Ray West and his orchestra have gone into the El Patio ballroom for the summer. West recently returned from a trip to the South Seas.

Lou Houseman, who has been handling the press work on "The Trial of Mary Dugan" at the Mason, resigned and turned his duties over to Fred Hamlin.

"Mary Dugan" is set for at least eight more weeks at the Mason. The eight more weeks at the Mason. The Columbia, San Francisco, at end of local run.

Christie studios have completed erection of two buildings and a Spanish wall on its 30-acre site at Studio City. Buildings will be used for offices.

With the closing of the Million Dollar theatre here Harry Wareham, assistant manager, becomes house manager at the Portland, in Portland, Ore.

Dr. Ernest V. Newman has been appointed head of Universal City's emergency hospital.

Japanese Imperial Theatre Players will move into the Hollywood Music Box June 18. The troupe is being sponsored by the Japanese-American Drama Society.

Cartoonists Club of Los Angeles, organized body of sixty members, elected Webb Smith as temporary chairman and Francis William Vreeland temporary secretary. The Cartoonists make their headquarters at the California Art Club.

## SEATTLE

Fifth Avenue—"The Drag Net." "The Ingenues."  
Seattle—"Ladies Night in a Turquoise Blue."  
Blue Mouse—"Across the Atlantic."  
Columbia—"Hot Heels."  
Winter Garden—"Ramona."  
President—"The Best People."  
United Artists—"The Mad Hour."  
Palace Hip—"Musical stock."

"The Ingenues," a 20-piece girl band, closed at the W. C. Fifth Avenue to open for the Williamson circuit in Australia, commencing June 27.

The local Pantages has cut prices, now a 50c top, with general admission 35c.

Alfred G. Keighley, local vaude booker, is booking several acts into the Capitol, Victoria, B. C. weekly. This is one of the Canadian-Famous Players string.

Movietone is all set for the W. C. Fifth Avenue. It started last Friday and, according to reports, it will be a weekly feature at this West Coast house. The house has been wired for Movietone for some time, but owing to union trouble was delayed in opening.

Frank Edwards, the new mayor, was at one time owner of the Winter Garden, now operated by Universal.

Bernard Hynes, house manager, Seattle (Publix), has resigned and plans leaving for Los Angeles. He returns as house manager at the W. C. Fifth Avenue.

R. E. Middaugh's radio scenario, "The Gypsy Trail," submitted in a contest held recently by the American Broadcasting Co., won a \$50 prize. Middaugh was formerly an usher in Kansas City theatres.

Mrs. Helen Audiffred, mother of Helen Audiffred, leading woman at Henry Duffy's President, died recently at Oakland, Cal.

The new \$15,000 Municipal Auditorium, scheduled to open within the next few weeks, will not be open for any free or charitable events, according to a decision handed down by the City Council. A scale of rental prices is now being worked out.

Ivan Novikov, Russian ballet master, goes to Chicago soon to take up production and presentation work.

At the recent state convention of the Washington branch of the National Congress of Parents and Teachers, held at Longview, Wash., a resolution was passed favoring federal regulation of motion pictures in preference to the state or city board of censorship.

Famous Players Canadian Corporation, Ltd., operating a circuit of houses in Canada, holds its annual convention in Banff, Alberta, July 6-7.

A raid was made on the Butler Hotel grill, where police made arrests of 17 guests, who were either drinking or had liquor in their possession. The grill is operated by John E. Savage, local hotel owner.

Ray Felkner, former general manager of Universal houses here, has left U. to become manager of the three George Guthrie houses at Salem, Ore. The Guthrie string were formerly operated by West Coast Theatres, Inc., but were turned back to Guthrie.

## MINNEAPOLIS

Shubert—"Her Cardboard Lover" (Bainbridge stock).  
Hennepin-Orpheum—Vaude—"Bare Knuckles."  
Pantages—Vaude—"No Other Woman."  
Seventh Street—Vaude—"A Wild West Romance."  
Minnesota—"The Drag Net." "Pagoda Land" (Publix unit).  
State—"The Actress." Vitaphone and "Down South" (stare).  
Lyric—"The 50-50 Girl."  
Grand—"Across to Singapore."

Three conventions this month are expected to attract 50,000 visitors. They are the American Medical association, the National Educational Clubs and the National Educational association. Theatre managers are hopeful.

For the first time in its history the Minneapolis Star has cut its Saturday drama section from two pages to one for the summer. Sunday papers have followed the usual custom of reducing from three pages to two.

Manager A. G. Bainbridge of the Shubert has extended the engagement of Edith Taliaferro, guest star, and she remains next week in Barrie's "A Kiss for Cinderella."

Milwaukee's first theatre stink up since the famous Majestic theatre box office robbery of several years back, was staged last week when two "baby" gunmen walked into the manager's office of Midwestern's Oriental (neighborhood) and walked out with \$326, the day's receipts.

## TOLEDO

Palace—Wright Players (stock) "In Love with Love."  
Empire—"Rang Tang" (color-revue).  
Rivoli—Gilda Gray in person in "The Devil Dancer." Vaude.  
Keith's—Vaude. "Cuckoo" head liner. "Alias the Deacon," film.  
Loew's Valentine—"Steamboat Bill, Jr."

Princess—"The Street of Sin." Vita-Temple—"Across the Atlantic" vitaphone. Movietone. "Pantheon"—"French Dressing."

Last week marked the close of burlesque at the Empire, but the theatre may house an occasional road show. "Rang Tang," colored revue there this week, en route for Chicago.

Midnight shows made popular by the burlesque houses during the winter have been adopted by some of the movie houses on Saturday nights.

Wright Players, who opened here in stock early in the spring for an experimental engagement, will probably remain through the summer.

## ALBANY, N. Y.

By HENRY RETONDA  
Strand—"The Yellow Lily" and "The Wheel of Chance."  
Leland—"Dressed to Kill."  
Clinton Square—"The Joy Girl" and "The Scarlet Dove."  
Grand—Vaudefilm.  
Hall—Vaudefilm.

"The Talk of the Town" (Mutual), is being held over for the fourth week at the Majestic, an independent house, billed as farewell week for the company, which has broken all records for the longest run in the city.

The Hall, vaude and second run picture house (Proctor), Monday night started to distribute a 44-piece dinner set to each woman attending a show. One piece is given away each Monday and Friday night.

William Dudley, colored musician, was arrested on a charge of assault, second degree, last week on complaint of his white wife, who alleges her husband beat her and then burned both her arms with a heated poker.

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## DETROIT

Variety's Detroit Office  
Tuller Hotel

Cass (Shubert-Stair) — "Desert Song" (5th week).  
Garrick (Shubert-Stair) — "The Scarlet Woman" (5th week).  
Bonstelle Playhouse — "All the King's Horses" (stock).  
Adams (Kunsky) — "Partners in Crime" (2nd week).  
Capitol (Kunsky) — "A Certain Young Man", "Sunshine Days", unit.  
Madison (Kunsky) — "Tenderloin" (4th week).  
Michigan (Kunsky - Publix) — "Magnificent Flirt".  
State (Kunsky) — "Hawk's Nest", band presentation.  
United Artists (U. A.) — "Drums of Love" (2nd week).  
Oriental — "House of Scandal", vaudeville.  
Stock burlesque downtown at Cadillac, Palace, National, Loop and Avenue theatres.

Request that campaign teams be granted permission to sell memberships in the Detroit Civic Theatre Foundation (Bonstelle Playhouse) on the steps of the city hall, also that the fund committee be permitted to advertise on city-owned street cars, has been referred to Mayor Lodge by the City Council.

The City Council will, in the near future, hear a resolution for bidding the exhibition of "any nude figure or any figure suggesting nudity" on a public highway or on the outside of a building, would affect theatrical billposting.

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Lieut. Lester Potter, chief police censor, is author of the resolution. It is now in the hands of the corporation counsel.

Charles P. Cohen, manager of the darkened Fox Washington, has been transferred to New York, pending the opening of the new Fox 5,000-seater, of which it is expected he will become manager.

Grace George is guest star in "All the King's Horses," at the Bonstelle, this week and next.

Roscoe Ails is at the State this week on a last-minute booking. The house was forced to continue with stage stuff for another week when it was found the Vitaphone equipment being installed would not be ready in time. The State becomes a talking picture theatre exclusively June 16 with "Glorious Betsy".

Dan Vaccarelli, assistant prohibition administrator of this district and known as the champ raider of 'em all, will not be a candidate for the office of a new term. Vaccarelli disapproves of the new law which will name his successor by election, and claims that if the government will not reappoint him on his record, he's through.

C. C. Skinner, 31, promoter of baby shows and contests at fair and carnivals, sentenced to eight years at Leavenworth when he admitted taking a 15-year-old girl from Detroit to Cleveland three years ago. Skinner was arrested two years ago but escaped through the tranche while being questioned in the U. S. Marshal's office.

Straight film house costing \$150,000 will be erected on the south side of Michigan, between Casper and Central avenues, by P. R. Perella.

Arthur and Doris Gutov, Michigan theatre organists, have returned from Europe and reopened at the big house this week. Armand Franz subbed in the Gutovs' absence.

Charles Dornberger's orchestra opens at Edgewood Park ballroom June 13, supplanting the Egyptian Serenaders.

Peter Pancheas, usher, is winner of the United Artists theatre's prize for the most proficient and courteous employee. He will be sent to the Citizens' Military Training Camp for four weeks with full pay.

A really deal involving about \$1,000,000 will bring the property adjoining the New Detroit under control of Sam Osmos, who will remodel the theatre and sell its lease after to B. C. Whitney's tenancy expires.

Pauline Frederick in "The Scarlet Woman" at the Garlick will remain here indefinitely and may produce "Madame X" with herself in the title role and Rolfe Peters as the son.

## VANCOUVER

Pantages — "The Escape" — vaude.  
Orpheum — "The Blue Danube" — vaude.  
Capitol — "The Divine Woman" — Capitoliens — vaude.  
Strand — "Les Miserables" — Fanchon and Marco's "Russian Revels Innovation".  
Empress — "The Making of Maggie Muldoon" (Allen Players).  
Vancouver — "If I Was Rich" (Duffy Players).

Daylight saving suffered a sweeping defeat when put to the public in the form of a plebiscite last week. The count was four to one against it. The show business lined up strong propaganda, with the support of organized labor.

There seems to be no change in the stock war. Business is holding up well for Duffy and there is talk of Marjorie Rameau and possibly Leo Carullo coming up here for a season each. Business fell off slightly at the Empress last week but has picked up.

Calvin Winter, director of the Capitoliens at the Capitol, is celebrating his seventy anniversary at the head of his own orchestra this week.

Creating a record for this city, Oliver (Ollie) Wallace, organist and composer, is entering his sixth straight week at the Capitol. Wallace was brought here from the Fifth Avenue at Seattle for one

week and had intended leaving for New York at the end of the engagement.

Vancouver is becoming a regular hop-o-point for short-falls bound to Australia. A company of 23 has booked passage on the motorship Aorangi sailing late this month to play the Williamson circuit.

## NEWARK

By C. R. AUSTIN

Proctor's — "Vaude-Square Crooks".  
Lew's State — "Vaude-Chinatown Charlie".  
Newark — "Sporting Age".  
Brantford — "Harold Teen" — M. C. policy.  
Mosque — "Yellow Lily" — Vitaphone.  
Fox Terminal — "Nameless Men".  
The Branded Sombro — "Movie".  
Capitol — "Crimson City".  
Punctured Romance.  
Goodwin — "Red Hair".  
Empire — "Cradle Snatchers" (stock).  
Orpheum — "Night Hawks of 1928" — films.

Although no demands have yet been made, the stage hands are going to ask for a double-crew and a six day week. This will add to the payroll of a vaudeville house such as the Brantford \$200 or so more. As the musicians' contract expires this year, a request for an increase is expected.

The efficiency man of the Stanley Corporation is said to have cut the salaries of several S-F organists. They were getting as much as \$35 over the scale and they were cut down to the scale.

The Wright Players, who opened unexpectedly at the Empire with "Rain", haven't done much business due to lack of advance publicity. The company is headed by Ruth Shepley and Humphrey Bogar. John McKee is directing, while A. M. Miller, part owner, is managing.

A 50c premium ticket agency called the Newark Theatre Ticket Agency has opened in the Military Park Building. Tickets are sold for the New York theatres as well as for sporting affairs.

## BALTIMORE

By BRAWBROOK

Auditorium — "The Co-respondent" (Knopf-Farnsworth), American premiere.  
Ed's — "Young Woodley" (S. E. Cochran Co.).  
New Garden — Viola Dana (personal appearance).

The Play Arts Guild of this city goes to New York June 23 and opens at a Broadway house June 25.

George Sidney, who appeared here at the New Garden, entered St. Agnes Hospital June 3, suffering of erysipelas. Physicians attending Sidney attribute the ailment to grease paint. Mr. Sidney's condition is not serious.

Paul Hodgson, young Baltimore composer, has been invited by the Artists' League of America to represent this city at the first international congress of the League to be held in Brussels this summer.

## ATLANTIC CITY

By VINCE MCKNIGHT

Apollon — "The Charmer".  
Stanley — "Jazz Singer".  
Virginia — "Hangman's House".  
Earle — "Smith Revue" (stock).  
Edna — "Dressed to Kill".  
Strand — "Slightly Used".  
Capitol — "Street of Shanghai".  
City Square — "Topsy and Eva".

For the first time, Stanley brought back a repeat after it had played in all five houses of the "opposish". Picture was "The Jazz Singer", accompanied with Vitaphone accompaniment. Healthy box-office figures showed the wisdom of this move.

Edna Swaving, assistant treasurer of the Apollon, is convalescing from a recent illness.

Steel Pier has started its full summer program, commencing with Giuseppe Creatore and his band, Jack Crawford's orchestra, Frank Elliott's minstrels, Jimmy Jones' band, Royal Lincolns, operatic concerts and pictures.

## DALLAS

Palace (Publix) — "The Dragnet", stage, Ken Whitmer and band with "In Dutch".

Majestic (Interstate) — "The News Parade", stage, Little Jack Lee.  
Melba (Publix) — "Shepherd of Kingdom Come" — Vita.  
Old Mill (Saenger) — "The Night of Mystery".  
Capitol (Stinnett) — "Good Morning Judge".

Pantages (Stinnett) pictures.  
Arcadia (Dent) — Pictures.  
Fair Park Auditorium (12th) — "Two Black Crows" and W. C. Fields.

Homor Phillips, pianist in the Prince stage band, broke a couple of fingers on his right hand, so this

week he is proving himself an attraction as a vocalist, with Dwight Brown at the keyboard.

Don Charno, better known as Charninsky, is in Dallas for the settling of the estate of his late brother, St. Charninsky, owner of the Capitol here, who died last month. Charno is a Publix stage band leader.

George Bennet, Dallas college lad, has been added to the staff of J. O. Cherry, managing director of Public's Melba here, as publicity director.

Albert Swor, Jr., son of the late minstrel, appeared in burnt cork as a local school minstrel. His father formerly lived in Dallas and the boy was educated at a local prep school.

Vic Lowrey, former insurance man here, at one time connected with the Queen before that house became a movie house, is now assistant manager of Public's Melba, with J. O. "Skipper" Cherry at the managerial helm.

Lowrey's party, billed as Nell Lowrey, has been appearing in vaude for several years.

## INDIANAPOLIS

By EDWIN V. O'NEEL

English's — "Underworld" — (Berkell stock).  
Keith's — "Interference" — (Walker stock).  
Indiana — "Hangman's House".  
Palace — "Across to Singapore".  
Circle — "Happiest Ahead".  
Apollo — "Glorious Betsy".  
Ohio — "The Big Killing".

Parisian Red Heals, local girls' band, headed the bill at the Lyric this week. Bobbie Grace mistress of ceremonies.

Harry P. Vonderschmitt of Washington, Ind., who operates houses in Bloomington, Bedford and Greensburg, has bought at Crawfordsville to build another theatre of 1,100 capacity.

Russell Black, Knightstown, former Universal man, has bought the Alhambra (Knightstown) from Frank Clark.

Sam Galarty, ex-First National salesman, has taken over the local Tiffany exchange, succeeding L. M. Maricott.

## PORTLAND, ORE.

Eddie Hitchcock, press agent at the Portland (Publix), who got himself in a jam with that council, has been requested by Mayor Barker and a committee to publicize the annual Rose Festival to be held shortly. The p. a. got in dutech with the city fathers when he had life-size cutouts of Eddie Peabody posted all around town. City executives were going to have Hitchcock arrested for the stunt but have now requested Richard Spier, Portland division manager for West Coast, to release Hitchcock for the festival.

## ROCHESTER

By E. H. GOODING

Lycium — "What Every Woman Knows" (stock).  
Temple — "Jimmie's Women" (Charles Wagner stock).  
Rochester — "Steamboat Bill, Jr." — Ind vaude.  
Eastman — "The Actress".  
Regent — "A Night of Mystery".  
Piccadilly — "The 50-50 Girl".

Despite the approaching opening of the new Keith theatre in Clinton avenue north, Clinton avenue south will remain the local Rialto. Negotiations were completed last week for sale of the Rochester Business Institute, just a block from the Lycium, Temple, Victoria and Rochester, to J. J. Welch at \$550,000. A new theatre will be built there.

Corinthian theatre, Mutual burlesque house for years and famous in the old days as Corinthian Hall, will have disappeared by the end of the week. It will become a 250-car ramp garage.

Genesee board of trustees last week turned down a petition signed by 450 residents demanding Sunday movies.

George Eastman returns this week. He sailed from England on the Leviathan last Tuesday, ending his trip to Africa, Italy and London. George Todd, head of the Regorson Corp., Eastman theatre subsidiary,

which recently completed a merger with the Schine enterprises, following a conference with Eastman, it is expected to announce a policy on neighborhood houses.

Concessionaires around Silver Lake are seeking another sea serpent or Cardiff giant to set that once-famous resort out of the doldrums. In fact, they have let it be known they would pay good money for some good fake or balhoo that would bring back the crowds.

Dolly Tingley, secretary to M. S. Benham for the past six years, leaves that office this week to serve in a similar capacity to Billy Grady of the William Morris office. Dorothy Rosensweig succeeds Miss Tingley as Benham's aide.

Leo Stephens has severed connections with the Fred Nevins Agency, to go with Peyser and Raphael.

Tom Collins, despite the "wet" name, is an English tenor who has recently arrived for American radio co.tracts. Collins is known on the British Broadcasting Corp. stations abroad.

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## Duplicates of Stars

(Continued from page 1)

June Collyer's crystals for \$75; Camilla Horn's German afternoon coffee set, \$68.50; mate to John Gilbert's cockatoo, \$100, and a mate to George Fawcett's parrot at \$56. Emil Jannings' macaw's double is rated at \$150.  
Cheapest item on the list is Leatrice Joy's Dutch boy cookies at 35 cents each, which can be bought at any Van DeCamp bakery for 35 cents per dozen. Going to the other extreme, you'll find in the same list Alma Reubens' d'amond platinum wrist watch for \$2,500.  
As a flattering testimonial to Johnny Hines, they offer to duplicate his favorite cigars at \$54 per 100. The brand used by Ernest Torrence is placed at \$30 per box. To prove that the articles are more or less based on a star's popularity, one finds Jack Dempsey's boxing gloves quoted at \$64 per set, while those of Victor McLaglen are quoted at \$21.50.  
Getting back to something useful to wear, Walter Pidgeon's shirts are offered at \$90 for six; Ramon Novarro's fedora hat is \$15; Norman Kerry's beach robe made of Turkish toweling, which can be had for \$25, and the top price for Norma Shearer's afternoon ensemble dress of gray velvet and blue fox is listed at \$925.  
Ruth Taylor's \$90 Slippers  
A comparison in shoes might cause Mary Pickford to turn green when she reads that a duplicate of her one-strap sandals can be purchased for \$22, and Ruth Taylor's silver kid slippers are held out for \$90.  
Something for the men? Duplicates of Fred Thompson's cigarette lighter are offered for \$85; Lewis Stone's golf bag, with six clubs, can be had for \$51.50; William S. Hart's cartridge belt and two pistol hold-

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ers can be bought for \$47.50; Jack Mulhall's two-drink flask at \$17.50; Monte Blue's evening stick, \$25; Jack Pickford's folding phonograph, \$55, and a mate to Kenneth Harlan's Cairn terrier, with Scotch plaid collar, leash strap and basket, retails at \$415.  
Banky-LaRocque Wedding Cake  
A duplication of Dolores Costello's vanity set is \$15; Clara Bow's radio set, \$800; Laura La Plante's peacock porch chair, \$25; Shirley Mason's face powder, \$1.50; Madeline Hurlock's black glass bathroom accessories, \$26.25, and Vimy Ban'y and Rod LaRocque's three-tier wedding cake can be repeated for \$50. Francis X. Bushman's nut bread is quoted at 38 cents.  
Victor Varconi's fresh caviar can be obtained, shipped in glass, at \$19 per pound, and a director's canvas chair is \$5.

## DEL RIO'S DISC SONG

(Continued from page 1)

name appears on the disc label as "by courtesy of."  
Barrimore's couplet comprises two readings from Shakespeare, the Soliloquy from "Hamlet," Act II, Scene II, "Now I Am Alone." The reverse is Gloucester's Soliloquy from Part III, Act III, Scene II, of "Henry VI," the portion reading, "Ay, Edward Will Use Women Honorably." This is a 12-inch disc retailing at \$2.  
Barrimore's proficiency in his Shakespearean readings is amply

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evidenced and not as unusual in its portent as Miss Del Rio's vocal manifestations. The Barrymore dramatic technique is too well known and the perfect Victor laboratory process of Orthophonic-electrical recording catching all of the beauty of the Barrymore conceptions of these two famous Shakespearean soliloquies.

Miss Del Rio, too, is equally pleasing. Her sense of lyric values, with the suggestion of an accent in the popular ballad (the reverse is in her native tongue), make "Ramona" and "Ya Va Cayendo" a favorable disk product.  
Miss Del Rio's disc accomplishments contradicts any "ghost voice" report, as was heard and printed at the time of the United Artists-Dodge Brothers gigantic broadcast.

## SILENT RACKET

(Continued from page 1)

vaudeville for a few weeks between pictures.  
The only ones who seem indifferent about getting their vocal qualifications before the producers are the film players who have had speaking stage experience.  
Vaudevillians also have perked up and are giving better performances than formerly, because they don't

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know who's out front these days. With the talking acousts looking for material for the sight and sound films, it behooves the vaudeville act to put its best hoof forward at each show, just in case.  
Vocal teachers and elocutionists are reaping a harvest in Hollywood, according to report, and will soon be as numerous as chiropractors. Every director and actor who has ever played a bit on the stage is at present loudly reminding about "When I played with So-and-So."  
Meanwhile 800 more houses are being wired.  
Charlie Grohs, of the Arthur Silber agency, has a son who is coxswain of the Columbia crew. So far he is coxswain of an unbeaten crew, every race this season having been a victory for Columbia.  
Greenwich Village Theatre, New York, closes this Sunday (June 17) for the summer. It will reopen in late August under the management of Irvin Shapiro.

*Nick Lucas*



June 12, 1928.

Dear Friends:-

I am taking this medium to thank my fellow performers, theatre managers, musicians, stage hands and all concerned in making my tour of the Keith-Albee-Orpheum Circuits which I just completed so successful and pleasant.

I am glad to announce that I have re-signed for the above circuits and Interstate for next season, and also at this time wish to say that I have renewed my contract to record exclusively for the Brunswick Phonograph Company.

Many thanks to the entire recording staff and officials, and last but not least my manager, Mr. Leo Fitzgerald for making the above possible.

I remain, with my best wishes to all

Sincerely,

*Nick Lucas*



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44 PAGES

## HOLLYWOOD MEAL TICKETS

### PICTURE SALARIES MAKE BIG CHANGE

**Parents and Families of Stars Pushed Into Sudden Affluence — Leeches, Hangers-on and Worse Supported by Women in Film Colony—Idle Husbands Commonly Named and Can't Stand Talk**

### MERCILESS MOTHERS

Los Angeles, June 19. A yen for soft living has brought about a wide variety of meal tickets by scheming people selecting Hollywood as their main stem of operations.

The practice of living off the fruits of another's earnings without producing something tangible in return exists more in Hollywood than in any other place in the world. Not because the people yield so readily to this form of charity, but as they are overwhelmed with sudden success and let loose the purse strings without discretion.

It is common to find a whole grown up family living from the proceeds of a daughter's labor, who they will boast was sent from heaven to Hollywood to command a salary many times in excess of that received by a bank president. By virtue of this other less fortunate members of the family assume that her good fortune must be equally shared.

An instance showing the dangers of this practice can be cited where a young girl visited Hollywood and received a contract from one of the producers. Assured that her future was secured for at least five years with a substantial, if not excessive salary, she sent home for her parents, brothers and sister.

After the family arrived, they found themselves surrounded by an atmosphere of luxury never before experienced. It was sometime before they could adjust themselves to the new scheme of living with motor cars and servants.

The father, a hard-working laborer all his life, was not permitted to even think of working again. The boys were expected to shape out a career of usefulness in the new environment, but like the father, they too possessed knowledge of only one trade. In the great melting pot of Hollywood's unemployed they found it impossible to land suitable jobs that would harmonize with the atmosphere of their new way of living, supported entirely by the earnings of the more fortunate sister.

The boys' accepting the alternative of idleness began mixing with other idlers. That brought about

### Truthful Soldier

Drying up the other side of the Hudson last week a producer passed through West Point. Noticing the cadet corps going through various ceremonies, he called a regular soldier stationed there to his car. "What is this, Commencement?" said the producer. "Navv," replied the corporal, "it's been on for half an hour."

many disgraces and much embarrassment to the family, and the girl in particular, who, by this time had worked up a large following of picture fans. The mill went on with intermittent trips to the police station to bail out one of the boys invariably picked up from time to time for engaging in brawls as the result of gins.

### Typical Story

This is typical of many movie stars' families suddenly emerging from obscure poverty to wealth. It applies to other lines of endeavor but it becomes more obvious in movie circles because they are more in the limelight and more open to criticism.

Much has been said and publicly aired in the local courts relative to unethical practices used by movie mothers who have appropriated their children's earnings prior to reaching their majority. Since blood is thicker than water these differences are often settled out of court and the parent retains the meal ticket after all.

One of the most mercenary and selfish tricks to be pulled by a movie mother who sacrificed the honor of her daughter's name as well as herself, was recently exploited on a large scale. When the internationally publicized legal battle was over, daughter and mother survived it with a settlement of a million dollars, assuring both of a gilt edged meal ticket the balance of their days and for their children to follow.

### Meal Ticket Always

The lure of fame and wealth is causing many ambitious mothers to make unusual sacrifices in bartering their offsprings to gain this objective. Parents of moderate circumstances acquiring the slightest hope that their child, ranging from babyhood to maturity, has a chance in pictures, will abandon everything to see that they get the proper opportunity. Tracing the basis of this ambition will always be found that underlying motive of acquiring a meal ticket that comes with the success of their child making the grade.

Fortune hunters resort to matrimony as a means of securing permanency of soft living without mental or physical exertion. This type sets its trap for a girl who is about to reach the big league or is already in the big money, and woos her with all the fervency of passionate adoration of a Romeo.

Marriages of this kind do not last long. Talk among members of the colony is that the husband is obviously using the wife as a meal ticket, but this applies only in cases where it is known the husband uses no effort of establishing himself.

(Continued on page 2)

### AL SMITH'S THREATS ON UNAUTHORIZED USE

Governor Al Smith has written a letter to the newsreel companies complaining about the use of his pictures in various ways, showing him in an unfavorable light.

Use of the Governor's pictures, clipped from the newsreels, is unauthorized and, it is suggested in the letter, criminal action will be taken against the producers of these films as well as the distributors and exhibitors. This means that Y. M. C. A. officials and churches may incur retribution if showing pictures with Smith's picture used without permission.

The most recent film in which Governor Smith's picture was used, entitled "Deliverance," was shown in New York last week. It conveyed the impression that Smith was a "wet," showed the evils of intemperance and seemed to charge Smith with the blame. The pictures of Smith were taken from a newsreel.

As far as can be ascertained the newsreels have no knowledge of selling the Smith clippings, though an attempt will be made to trace the leak.

Smith has requested that, in future, when applications for his pictures are made to the newsreels the latter should submit the offers to him before granting use of their film.

### All Coast Studios Closed to Peekers

Los Angeles, June 19.

With Universal City the last picture studio on the coast to close its gates to tourist parties and sightseers, touring companies selling the idea of taking visitors through the studios are getting around the promise by unloading their parties at the studio cafes near the entrance to the studios.

Picture stars and actors who can afford it are getting wise to this racket and invariably will motor to some quiet restaurant or have their meals sent into their dressing rooms.

### Prop Boy Now Director

Los Angeles, June 19.

Joe Levigard, former property boy, truck driver and assistant director who received an opportunity to direct two-reel subjects for Universal last year, has been elevated to direct features for the same company with "The Midnight Mystery" as his first assignment.

### Talkers for Souses

Talking pictures for some of the drinkers at the saturation point are recommended. The Movietone wagon could be called for and a talking picture taken of the stew.

It's anticipated that a pledge will immediately follow the showing of the picture to the subject when he's sober.

### A Thespian's Reason

The widow of a famous actor who died some time ago, herself a former actress, recently surprised her family by insisting that her name be carved on the tombstone alongside of her husband's.

When her son expressed distress at the odd demand, she said, "When I die I'll lie beside your father, and before I go I want to be sure, my name is in the same size."

### 12-Yr. String Genius Withdrawn from Public

Twelve-year-old Yehudi Menuhin,

the precocious genius of the violin, who startled New York's musical critics this past winter with his exceptional virtuosity, has been removed from the concert platform by his relatives and tutors until he grows older, an exceptional departure in juvenile showmanship.

Not desiring to capitalize the lad's extreme youth, and also intent to let him grow up like any other boy, Master Yehudi, after attaining world renown as a precocious virtuoso, will not be seen publicly for a number of years.

The Victor Co. has made a few recordings by the lad, these being the only permanent records of his contemporary importance.

### 1ST SUNDAY IN 66 YEARS

Marjorie Rameau Appears in Salt Lake Theatre on Sabbath

Salt Lake City, June 19. For the first time since the Salt Lake theatre opened 66 years ago a paid Sunday theatrical performance was given.

"Just Life," with Marjorie Rameau, broke the ban rigidly adhered to by the Mormon Church.

The house was recently sold to the Mountain States Telephone & Telegraph Co. by the church. The new owners have no religious scruples.

### Tickets With Meat

Seattle, June 19. Universal theatres in this city have effected a tie-up with the Public Meat Market.

Price tickets are being given away with every 50c. purchase.

### PRIVATE 2-REELER

Los Angeles, June 19. A very unusual two-reel film, titled "What Is It All About?," is being shown—at exclusive parties around Hollywood with the owners of the film demanding a large rental for screening.

It is a collection of satire brought about to play on the funny incidents of present day life, delineated by more than 25 prominent screen players.

### N. Y. PALACE TO CLOSE 1ST TIME JULY-AUGUST

**Only Theatre in Country  
With 7 Scales—Cleaned  
and Touched Up Dark**

Keith's Palace, New York, will be closed next month and August for the cleansing and touching up process. That is the present intention of Keith's new bosses.

It will mark the first time the twice daily vaudeville theatre will have been dark since opening about 15 years ago.

At the Palace to the right of the box office, where the line never forms, is a boxed list of various prices during the week for the theatre. There are seven scales on the list with the Palace the only theatre in the country having that number, unless it's another Albee house.

The scales set to the right instead of the left of the lobby box office suggests that it's mainly for the squawkers, with the old circus gag ready.

"There it is right before your eyes; didn't you see it?"

In the light of recent events many on Broadway believe E. F. Albee knows more about the circus lot than he does about vaudeville.

### "World" Will Report Plays; Review Them Later

"The World" next season will inaugurate the system of running all its dramatic reviews two days after the opening of the production. This applies not only to St. John Ervine, who comes over as a guest critic for several months, but also to the reviews of the other writers on the "World's" dramatic staff. Allison Smith and Jeffery Holmesdale will assist Ervine.

A reporter from the city staff will be assigned to each production and will write a straight news story on the performance, giving a description of the play, the way it was received, audience, etc. On the day following the well considered remarks of the official reviewers will appear. This always has been St. John Ervine's system, it is understood, and he intends to follow it over here.

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## This in Paris

By David Sturgis

Paris, June 7.

Serge Voronoff, prestidigitator of the monkey island, is away from Paris in the deceptively of England. He is lecturing on rejuvenation to the Alhambra moth-balls—with an illustrating film. But, list—Serge is chasing down Saint Bernard Shaw. The Holy Man of Letters is 73. The simian savant would make him Sweet Sixteen.

Recently the curator of the London Zoo, Sir Henry Norman, Voronoff and the Saint dined together. Six eyes were upon my darling of the whiskers and vegetables. They do want him so much in the interest of science.

How about Horace Bottomley, Percy Dutton or Noel Coward? England expects every man to do his duty. Particularly towards an Irishman. Why should they sniff at either for the encore of this good, earnest, Christian writer?

Lillian Should Know

Russian artists in Paris admire Lillian Gish. They think the Anglo-Saxon cinema is a joke. But Lillian? Listen to a Russian Duse I saw in Petrograd years ago: "She depicts a woman's misery like an Oriental peasant. Don't tell me she's American. She has soul. I hear she is always in trouble. No wonder—she's a pure genius." I explained Newport and "The American Mercury."

"Poor child!" screamed the Russian, "doesn't she know all men are nothing but fools?"

The Universal Theatre

For 2 years I have seen these signs. I have completed arrangements for the founding of the Universal Theatre, on the Champs Elysees, January 1. Six months, English; 6 months, French; 12 productions yearly, for sale of world rights to screen and stage. One hundred to one it will be at the Femina where "The Captive" was launched.

A theatre of the dramatic poets for the human people. Under Latin liberty of expression; through the sanity and grace of France. No sensational, no like the dying, commercial theatre; no intellectual rubbish like the Theatre Gai of New York; no art for art's sake hokum of any kind. An institution of universal ideas and imagination—to balance the great, scientific, cinema art.

No? From April to October, over 500,000 English-speaking people in Paris. This is my pet—this central, another organization here. For the screen, for art theatres, for the people, all over the earth.

Why not? The old theatre is going to ashes. And my middle name is Phoenix. But from the Arabian, not the Arizona, desert.

Lily Damita

She has gone to Hollywood. France is in tears. Sir Grolwyn has the beautiful Gu Barry in her veins. Vienna gave way to Paris—Vilma to Lily. Saw the Colman counterpart at the Paramount in "The Golden Butterfly." She is another mademoiselle. And there is no little lady like mademoiselle.

Do you know what Hollywood should do? Use the vacuum cleaner. Ship the beauties of Vienna and Paris into California. They can all act; art and culture are instinctive; old Greece is smiling in their dreams. And Los Angeles is no Athens—in spite of Harry Chandler, Jim Tully and Aimee MacPherson.

The King of Kings

I dreamed of this film for weeks. Conjectured often: "What have the Americans done with this theme?" It was the American cinema test. One man, de Milie? He is synthetic Hollywood. It was fine of him to enter the temple. But why didn't he bring the owls of wisdom with those doves of love? "Fools rush in where angels fear to tread." I would not dare this theme after seven years of groping through ancient shrines. The Bible is an allegory. Spiritual things must be interpreted spiritually. Has this been done in "The King of Kings"? Or the "Ten Commandments"? The boomerang is terrible for the spillers of this blood.

The scene? Beautiful. Many copied from mystic masterpieces of old Europe. The drama by Jeanie MacPherson. Another corruption like her version of "Joan of Arc." It takes a great mind to reflect a

## New London Resort

London, June 8.

The rebuilt and re-named Karsino at Tagg's Island, Hampton Court, which has been taken over by Herbert Cyril, a former actor, will open June 14. It will be known as the Thames Riviera and \$200,000 has been spent without counting the price paid for a 99 year lease.

Besides hotel, restaurant, cocktail bar, white sand beach, two new features of an elaborate kind have been built, an ice skating palace, in which Charlotte and Neumann will appear twice daily, after which the public will be permitted to skate, and an enclosed tennis court where there will be a series of matches in which Betty Nuthall, Alvarez and others will contest.

Each of these places will seat 1,000 and the admission to them will be half a dollar.

## Menzeli For "Lindberg"

Paris, June 18.

Lola Menzeli has been booked for a leading role in Sacha Guitry's new play "Lindberg" to be produced at the Chatelet here on November 15. The contract calls for Lola to be head-lined on the bills, in the part of an American girl.

## Hotel Must Pay Hylton

London, June 10.

The Court of Appeal has sustained the verdict of a lower tribunal awarding \$250 libel damages to Jack Hylton against the Hotel Piccadilly.

## Hilarious Over Van Hove

London, June 19.

Frank Van Hove, "the mad magician" was hilariously received at Holborn Empire last night (Monday), opening after an absence from England of seven years.

## AMERICANS ABROAD

Paris, June 10.

In Paris: Mr. and Mrs. Jesse Lasky, Jack Connolly, Fanny Hurst and her husband, J. S. Danielson; Miss Skinner, Mario, the alley, Leonora Coran, Maria Kuranke (Metropolitan Opera); Marguerite Dal Varez (Chicago Opera), Fania Marinoff, Dolores Dante, Dagmar Gadowski, Cliff Thompson, Robert Hague, George Romaine, Samuel Leidy, Charles de Lima, Bert Feilbman, Ed. Childs Carpenter, Adrien Rosley.

Lillian Gish has arrived in Berlin.

## FRENCH COMPANY IN S. A.

Paris, June 11.

Adolfo Rothkoff, impresario, is taking a Parisian troupe for the Copacabana, Rio de Janeiro, and the Opera at Buenos Ayres, for French comedy during the South American theatrical season.

The company, sailing comprised Maud Loty, Betty Daussmond, Paule Andral, Magne Darcourt, Regine Henry, Nilda Duplessis, Gaby Lord, Paul Bernard, Charles Germain, Andre Dubosc, Callamand, Robt. Vattier, Chas. Lavalie.

great mind... When will Hollywood understand this?

Characterizations? One, leading role that is not as everlasting shame. That of the older Schildkraut as the perfidious high priest. If the evening could have been saved, this great actor, with the luminous kabala in his blood, was the only hope. His son? What an atrocity as the betrayer? Does not de Milie know, even now, that Judas was the personification of Satan, alchemist of the skies, guardian of the boundary of Paradise—not an adolescent, Shubert chorus man?

His casting of Mary Magdalene. A sweet, little, American woman with a hundred years in her heart. She looked like a seaport sobriety in the first, originaire appearance. What a degradation of the human soul! For, of course, that is what Mary Magdalene represents.

Christ? He was a Jew with kindness in his mouth. How do I know? Light moulds the lips with beauty. The actor who plays the Messiah. Any magic of Judaea—even in his ancient, servile eyes? And the mouth—where truth dreams? Worthy of the best word of Broadway—the best word of Hollywood—but not for the Legos of the King of Kings.

## Russia

Moscow, June 4.

The close of the Moscow and Leningrad theatrical season finds a few American plays favored by the stage and the public directors as well as by the public directors as well.

Eugene O'Neill as ever holds the first place. During the season several stage groups of Moscow tackled some of his old plays. Now the First State Art Studio is presenting his "Gold," staged by Tversky with the help of settings by Levin.

Seren version of "Desire Under the Elms," done by the Georgian (The Transcaucasian) movie studio, has been released in the Soviet capital and promptly panned by the critics who pick at the un-American types selected by the director for the east and at the abnormally exotic and unrealistic settings of "A Woman From the Fair" (movie title of the "Desire").

## Wiscrackers

The same Georgian company has produced "Glory to the Motherland" on the story by Konrad Bercovici, American writer. If the story is butchered it's the Russians' subtle revenge on the Soviet's attack on Russia in his "Volga Boatman," once upon a time concocted for De Milie, say Soviet wise men.

The studio of the Maly-Theatre (small theatre) is closing its season with the American play "Spread Eagle" chosen for its anti-capitalist and anti-imperialist message.

"Rose-Marie," called in the Soviet press and advertisements "Amerikanskaya operetta," drew great crowds and fine notices in Moscow. It was staged by A. Fein, Leningrad director, brought to Moscow to assure the success of "Rose-Marie."

The summer season of the Hermitage Theatre of Comedy in Leningrad has opened, and the American-French play of "Mendel Marantz" by D. Friedman is promised for early start.

## No Royalty

None of the American authors get any royalties or bonuses from Moscow, there being no agreements about copyrights between the Soviet government and that of the United States.

## Dutch Censoring

The censors of Holland banned several new Soviet films, among them "Three Thieves" and "Love Triangle." The Soviet delegates returning to Moscow from the international movie exhibition in Hague reveal that the Dutch authorities refused to give the passport of one of the most distinguished of the Soviet movie delegates, Madame O. D. Kameneva, Trotsky's sister, and Leo Klenov, Soviet delegate. She could get no further than Germany and missed the exhibition.

P. N. Orlentoff, the well-known Russian actor in whose company Alla Nazimova first came to the United States, has suffered a serious nervous breakdown and is committed to a sanatorium in Moscow.

## London

London, June 8.

Dennis Eadie has left the cast of "The House of the Arrow" at the Vaudeville theatre. His role has been taken by Edmund Gwenn.

Pirandello's "Six Characters" closes at the Globe June 8 after a very short run. Despite the publicity of the censor having lifted his ban against it, and is followed by a new comedy, "Holding Out the Apple," by B. Wynne-Power, to be produced by Leon M. Lion. In cast: Hermione Baddeley, Martita Hunt, Yvonne Rorie, Patrick Waddington, Gail Gill, John Gleadow.

"Whispering Gallery" lasted only nine days at the Garrick, to which "The Barker" transfers from the Playhouse June 11. Season is a record for short runs.

The Arts Theatre Club has been granted an "occasional licence" by the London County Council, and Yvonne Gilbert, who has been appearing there, will give four public matinees at the Club theatre.

There were three knight-hoods granted in his birthday honors list to those allied to the theatrical world. Nigel Playfair, who transferred the suburban Lyric theatre at Hammersmith into a centre of artistic revival; John Morley Gatti, the next, is a member of the old theatrical family of Gatti and is joint owner of the Adelphi and the Lyric; and the third was for two years Mayor of Westminster.

(Continued on page 3)

## Chatter in Paris

Paris, June 8.

Albert Wolff succeeds Paul Paray as conductor of Lamoureux orchestra. Paray goes to the Monte Carlo Opera.

"Madame Recamier" with Gaston Ravel and Tony Lelain given gala presentation at Opera by Franco Film Corp. Based on book by Edouard Herriot, author's name is main attraction.

Ruth Elder will take a month's worth of acting lessons while on this side, according to her p. a.

Pola Negri and her husband, Prince Serge Milvian, passed through here this week en route to Pola's chalet in Southern France, where they will spend a holiday.

Charles Dillingham has Georges Carpentier for a new musical comedy to be produced in New York at the Globe, in January, 1929.

Georges Ricou, co-director of the Opera Comique, is leaving shortly for San Francisco to arrange for the visit of French Opera in November.

Dollie and Billie sail for Buenos Ayres June 28, but return to Paris for the winter.

Harry Thaw slipped back into Paris two days after he departed for Vienna. He is attending the gay places but keeping carefully in the background. Tells friends he is having the time of his life.

The Fratellini Brothers, clowns, laughed at the wrong moment the other day, for a Paris judge took them seriously and said they would have to pay the Cercle Medrano 110,000 francs for not completing their contract there. The boys came back to Paris too soon, according to the allegations of the Italian Cercle owners.

Word has arrived in Paris that the former home of Chaliapin, the Russian baritone, in Moscow has become a sanatorium for children. The Soviet regime confiscated the estate last year when the singer refused to return to Russia and then deprived him of his Russian nationality.

After an unusual run at the Paramount theatre, the French war film, which is likened to "The Big Parade" and called "La Grand Epreuve," has been moved into the smaller houses. Many of the picture people here believe that in technical detail and in art it is the greatest and best picture that has ever been turned out in France.

A number of the lads and lassies here who have purchased "old masters" are all worried to death on account of the factory producing celebrated pictures discovered by the police in Frankfurt-on-the-Main, Germany. The police found the place just in time, for the owners were just about to dump a large number of pictures bearing forged signatures on the market.

Word has been passed that Doris Niles, American dancer, is the hit of Madrid in her interpretations of Spanish dances. She has won the esteem of King Alfonso, so much so she has been invited to appear before him in special audience.

## SAILINGS

June 26 (New York to London): Sam Cunningham (George Washington).

June 23 (New York to London): Jack McKeon (Majestic).

June 23 (New York to London): Charles B. Cochran (Paris).

June 16 (London to New York) Albert de Courville, Bruce Johnson, Roy Barrett, Mr. and Mrs. Edward Harkness, Murray Silverstone (Berengaria).

June 15 (London to South Africa) Mr. and Mrs. Will Pyffe and daughter (Kenilworth).

Reported through Paul Tausig & Son, 555 7th Avenue:

July 16 (New York to London) Wally and Ann Francis (Berengaria).

June 22 (New York to Berlin) Sun Fong Lin Co. (Hamburg).

June 23 (New York to Los Angeles via Panama Canal) Mr. and

## STARS' MEAL TICKETS

(Continued from page 1)

self as a bread winner, assuming the position of body guard, chauffeur or escort for the more fortunate wife who is able to draw down a fabulous salary for acting in pictures. In those cases one short name is hung onto all of them.

A case of where gossip caused one couple to split is accredited to a young feminine star who hooked up with a local dashing sheik type outside of pictures. The boy was on his way to glory in sports when he met the movie star. After they were married, he lost all interest in sports and wanted to become a movie actor. This stopped his earning power as no producer could see him.

The husband was reluctant to adopt another means of making money and the colony began to talk. The bride of less than six months heard about it and in defense, instituted divorce proceedings. It was granted when evidence of a discolored pair of optics belonging to the bride was produced in court, which also excluded the complainant from paying any alimony.

## Guardians

It is not necessary to be a poor relation to become the recipient of a Hollywood meal ticket. Many strangers assuming the role of guardianship over a money maker in pictures are making a fat and easy living from this procedure. One case in particular, can be cited where a soldier of fortune traveling in a foreign country prevailed upon a beautiful girl whom he happened to meet entertaining at a cafe. He painted a beautiful picture of fame awaiting her in the States. She returned to Hollywood with him. The girl, after appearing in the line of one of the local musical comedies, was signed to a contract by a picture producer. She clicked over night in pictures and her salary went sky-high and with this sudden fame the foreigner could not figure why she should split a small portion of her earnings to the man responsible for her present position. The case was aired in court with the result that the discoverer was granted a ticket sufficient to keep him in cigars and the necessities of life for a number of days. This proved the proposition that certain kinds of meal tickets are legally justified and upheld by the courts.

## Living on Animals

It is quite common to find numerous people living in grand style from the earnings of dumb animals in the picture business. This is not to be criticized when the use of trained animals are potential for the making of pictures, but it is amusing to observe the importance shown by their owners in naming themselves as successful business men of the community, maintaining big homes and a stable of high priced cars.

While the majority of successful members of the film colony have seen lean days, they are not backward in lending a helping hand to those who have been associated with during the days of their struggle. If an old friend of "the days when" can effect a meeting with their more fortunate compatriot, he will leave with enough money to tide him over the rough spots. Few of this sort will resort to this method of getting a ticket and only in destitute circumstances will they appeal for assistance of this kind.

One will find in the general rank and file of picture people that spirit of charity and willingness to help the less fortunate members of the colony more than in any other profession. There is one little lady in Hollywood who spends much money on her picture making and has assisted destitute players who have seen better days. The extent of her contributions is never known as the money is distributed to prevent the recipient knowing its source.

Mrs. Jack Norworth, Jack Norworth, Jr., Edward Norworth, Mr. and Mrs. Bert Hanlon, Eddie Allen (Gautemala).

June 20 (New York to London) Mr. and Mrs. J. Bodewalt Lampe (Aquitania).

June 10 (New York to London) Mr. and Mrs. White (Whitcomb).

June 15 (New York to London) Leo Domke, Sybil Vane (Tuscania).

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# London as It Looks

By Hannen Swaffer

London, June 8.  
I am in the wars again, and in a way which, I think, would explain to many theatrical people on your side why our English drama is in such a bad way.

This has been the worst spring for failures ever known in London. The number of four-night, five-night and ten-night runs has broken records.

## A Few Silly Little Words

Now, last week, in referring to an utterly impossible play called "Whispering Gallery," about which I wrote, I should think, only about sixteen lines at the bottom of a column, I protested against the production of this sort of play "at a time when many of the London theatres are half empty."

Next morning, I picked up my "Daily Express" to find that Sir Gerald du Maurier, who is sometimes said to be the head of the English stage, had telegraphed to my editor, protesting against my remark because it was "harmful publicity," and that my editor, without consulting me, had written a leading article replying to Sir Gerald, saying what had he done for the stage anyway.

## Dazzle Bean Butts In

The next day Basil Dean of "Sirocco" fame, butted in and accused me of "sensational journalism." Thereupon, I quoted the Gloomy Dean against himself, printing his remarks, made 18 months ago, when he went all the way to Manchester specially to tell the Manchester Playgoers Club that the theatre was on its death bed. Not long afterwards, he went on the films and assisted Adrian Brunel to produce "The Constant Nymph." Now he is back again as stage producer—and defending the stage.

## The Critic's Wife

I went to a play this week called "The Man They Buried," written by the Danish author of "Tiger Cats" and staged by Leon M. Lion. In the cast was Maria Gregori, once a nun and now the wife of William Pollock, who does the theatre notes for the "Daily Mail." The "Daily Mail" notice, although not written by Pollock, singled out Mercia Gregori for praise.

I was told by a manager the other night at supper that two members of the "Daily Mirror" staff had money in "Will o' the Whispers," which lost \$50,000. I merely state that stories like this go round. You would be surprised how much the Press and the Stage are getting mixed up.

## The Critic As Author

Herbert Farjeon, who does the dramatic criticisms for the "Sunday Pictorial," is the author of the new Archie de Bear revue. The "Daily Mail" sneered at the Farjeon revue. What will the "Sunday Pictorial" do? It belongs to the same firm.

I was accused by H. Chance-Newton in the "Referee," last Sunday, of being sensational in regard to my one-and-a-half lines of "harmful publicity," Newton saying that at a luncheon, a few days before, Gerald du Maurier asked what newspapers would think if actors said that some newspapers were failures?

I only wish du Maurier would. If he likes, I will give him the names, and the figures, and supply him with all the facts, and come on his platform, if he likes, and support everything he says.

## The "Referee" Supports Stoll

As for Chance Newton, he was writing his attack on me in the "Referee," which is owned by Sir Oswald Stoll, whose "Baby Cyclone" production—he and the Walter firm share it—has been badly for some weeks. Newton's writing on a page in which two other theatrical stories started with boasts of Sir Oswald Stoll's music-hall ventures.

I call it "sensational journalism" when Chance Newton, criticizing a George Robey revue, backed by Oswald Stoll at Covent Garden, a few years back, became so eulogistic that he actually praised a scene which had been cut out at rehearsal and was not acted at all.

## Another Actor Knighted

Now, in the middle of all this fuss, they have knighted Nigel Playfair. You cannot save the theatre by making people take knighthoods. If they had given George Grossmith two, it would not have done any good.

Playfair, a man whom I like, has certainly done more, in the last few years, to raise the standard of something than almost any London manager. He took a duet of a theatre, some miles outside the centre. I believe at a rent of \$175 a week, and then put on a series of revivals which have certainly given the Lyric Theatre, Hammersmith, a sort of Greenwich Village name.

Knighthoods do harm to the theatre. Actors, if they are any good, are working people who take their jobs seriously. Knighthoods make them want to go into so-called "society." The Royal Enclosure at Ascot is bad for Art.

Indeed, the London stage is in such a bad way, just now, that they ought to take a couple of its knighthoods away and see what good that would do.

## Jack Buchanan's Hit

The Jack Buchanan show was the only production of the week that will interest you, that because I believe Jack Shubert used to wear a Jack Buchanan tie, and Sam Shipman once wore Jack Buchanan trousers. Buchanan, who was a chorus boy twelve years ago, is now head of his own company and a director of Louis Dreyfus' United Producing Corporation, the new growth with lots of legs and no head. He has taught Elsie Randolph to be a clever comedienne.

## "Show Boat" Did \$29,000 Hooked Up at \$20,000

London, June 19.  
"Show Boat," costing \$20,000 weekly to operate, grossed \$29,000 last week, for the biggest intake of the town.

Cutting salaries now the rule. Mabel Mercer, John Payne and Rosemond are out.

## Trixie's Billing

London, June 19.  
Trixie Friganza is definitely set to appear at the Victoria Palace week of Sept. 23. She will be headlined above Hetty King.

## EPHRAIM, PRODUCER

London, June 19.  
Lee Ephraim becomes producer, and most likely managing director, for United Producing Company. It is rumored Jack Buchanan will be out of company.

## Ganna Walska Wants To Again Try Voice

Paris, June 19.  
Wearing of her perfume business, Ganna Walska is about to try her voice again. She owns the Champs Elysee theatre and may install her own private opera troupe with herself prima donna-in-chief. Ganna may go to America to talk over the finances with her husband, Harold McCormick.

## Gershwin's Taxi Song

Paris, June 19.  
George Gershwin, of "Rhapsody in Blue" fame, is returning to New York this week after a month in Paris. He is composing a symphony, which he declares will be entitled "Americans in France," using taxi horns as a basis of the melody.

## Equity Delegation Sees Labor Minister

London, June 19.  
A deputation consisting of Sir Gerald du Maurier, John Emery, president of Equity, and Gilbert Miller, American manager, called on the Labor Ministry with the objective of working out a reciprocal plan to eliminate restrictions against American actors playing here and British actors appearing in American productions.

The matter may reach the House of Commons. It is claimed 5,000 English players now in the United States may soon be forced to return to England, and it is feared that will cause more unemployment among stage people here. Retaliatory measures in America are blamed on restrictions here on the rating of American players. The Emerson stated that while he did not favor Equity's action in restricting British actors, Equity was led to hit back at British restrictions. He is of the opinion that the new Equity rules will hamper production in America, a sentiment in which Miller joins.

The English regulation against American players is the rule that an alien cannot take a job that a British citizen can fill.

The estimate of 3,000 British actors playing may not be an exaggeration but is indicative of vaudeville and cabaret artists. Equity's recently adopted regulations concern only players in the legitimate field. It is estimated that not over 700 English actors are engaged here and a maximum of about 250 are in Broadway legit attractions.

The present agitation in London attracted Equity attention. Equity officials stated there could be no change in the new rules without the general membership voting to rescind the rules.

At last month's annual meeting Equity adopted changes in its constitution whereby any rule could be made retroactive. This concerns the standing of English actors who have played 100 weeks in America and on whom there are no restriction, the same going for resident aliens.

All others are permitted to accept engagements here but must return to Britain for six months after the expiration of the engagement. Such players could appear in vaudeville or remain here without playing during the enforced six months.

Emerson's comment in London was not quite clear to Equity officials. He is aware that only by general vote could the new rules be changed. When in New York Emerson is said to have been in accord with plans to restrict the activities of British actors here but upon going abroad in the spring changed his mind.

In a cable sent read to the members at the annual meeting, Emerson stated his change in opinion. He stated that 621 American actors, including civilians and cabaret artists, appeared in England during the past year, the preponderance of British actors playing here being apparent.

## Can't Locate Right House

London, June 19.  
Aarons & Freedley are finding it difficult to obtain a suitable location for the Astaire show, due to open in London in September.

Strong success of "Trial of Mary Dugan" eliminates Queens, and the Palladium is adopting a big time vaudeville policy.

## Trix Sisters' Own Show

London, June 19.  
Trix Sisters played the Pavilion, Glasgow, independent vaude house, with their own show on sharing terms.

Trix got \$2,000 for their bit. Gross bettered \$8,000.

## Resign from Trade Board

London, June 19.  
Arthur Gale, theatre critic and William Blake today resigned from the theatrical advisory committee of the Board of Trade.

Only independents are now on the committee.

## Butt's Rasch Girls

Albertina Rasch, Girls dancing unit from New York, will be in London. Miss Rasch, now abroad on her honeymoon, will complete arrangements for the engagement before returning to New York.

Booking is through M. S. Bonham.

## Sayag of Paris Breaking Promises By Letting Americans Out of Show

### Tough on Bartenders

Bartenders in the Times Square joints are voicing complaints against the summer-time.

It's too close in the speaks, they claim. Some with swinging doors should take the doors off altogether, is their plaint.

Another sober squawk is that 'taint right to make bartenders work on Sundays during June, July and August. Barman want to take the missus and the kids out in the car on the Sabbath.

It's not right, they righteously declare, to sell liquor every Sunday.

## Soviet Promise Native Pros Good Conditions at Home

Nina Tarassova, Russian singer, recently appearing in Movietone, has left for Soviet Russia. L. Snegoff, Russian actor of New York and Hollywood, is leaving for Moscow this week.

Mikhail Piastro, Russian violinist of New York and San Francisco, received from the Soviet authorities an invitation to visit Russia and intends to make the trip.

With the reports of fair treatment accorded to actors and musicians in Russia, many Russian men and women of the profession now in the United States and Western Europe accept or intend to accept the Soviet invitations and contracts for Russian tours. Some (as Tarassova and Piastro) expect to return to the western world. Others (like Snegoff) are inclined to remain in Russia permanently, if finding the conditions there as good as the Soviet theatrical men report them.

## "Murray Hill," London Hit

London, June 19.  
Among the new plays "Tell Me the Truth," top in New York last season as "Murray Hill," appears to be a London success with Leslie Howard, the author, in leading role. At Ambassador.

"The Apple" at the Globe is a weak comedy, financed by its authors.

## Jerome Kern's Squawk

London, June 19.

Laddie Cliff's proposed production of "Oh, Lady, Lady," done some years ago in New York, has struck a snag in Cliff's desire to substitute a new musical score.

Jerome Kern, writer of the original music, squawks at being left out of the royalties.

## Weds Madeline Seymour

Los Angeles, June 19.

Phillip Strange, film actor, was engaged to marry Madeline Seymour, English musical comedy actress, for nine years. Last March he visited the old country where the marriage took place.

News of the wedding got out upon Mrs. Strange's arrival in Hollywood last week.

## Amer. Dancers in Paris

Paris, June 19.  
Cortez with a new partner called Peggy is coming from New York to open at the Ambassadeurs in July. Albertina Rasch will have the contract for the ballet at the Ambassadeurs, when the present group of 16 American girls finishes July 6.

## London's Theatre Site

London, June 19.  
A site has been acquired near the Palace for a theatre of 1,700 capacity. Its total cost is estimated at \$2,000,000.

J. Claverling, owner of Golden Green Hippodrome, and A. E. Stone, architect of the Piccadilly, are promoting the project.

Paris, June 19.

Out of about a dozen Americans Edmund Sayag brought over for his Ambassadeurs restaurant revue (floor show), all but three have received notice despite an understanding that if their services were satisfactory, an all-summer engagement here was assured.

Technically, Sayag issued eight-week contracts with additional four and eight-week contractual options, none of which he is exercising with the exception of Buster West and his father, John, Joan Carter Wardell and Clifton Webb.

Sayag is sending back the American chorus of 18, offering a \$20 cut from \$60 to \$40 if they elected to stay.

Waring's Pennsylvanians, a wow, have not had their option extended, although the band booking is still in abeyance. Waring may essay a brief Continental concert tour or may stick if conceding to Sayag's new terms at a cut. Sayag cabled Irving Aaronson's Commanders in America to come over for the summer, but the early reopening of the Irene Bordoni "Paris" revue on Broadway in August eliminated that.

Morton Downey, Vanness and Myrio, Desha and Barte are still in the show, working out their original eight-week contracts.

Bud and Jack Pearson, 3 Eddys, Muriel Harrison, Katherine Ray, Evelyn Hovey and Bobby Connolly's 18 American girls went over with the original show. These acts have not been re-signed.

There have been previous complaints that Sayag is too much of a stickler for contractual detail and that nothing not expressly provided for in writing is binding with him or in the French courts, if such redress is resorted to.

In his last summer's show, as far as the Americans were concerned, there was some dissatisfaction that Sayag had made certain verbal promises which, when demanded, could not be enforced for the reason they were not expressed in writing.

The substance of the matter appears to be that Sayag, who came to New York to book his performers through the William Morris office, made many promises in order to make the large display he did at the premiere of the show in Paris. When that show went over and big, he probably figured to cut down the overhead at the expense of the very Americans receiving his promises.

## "Marjolaine" Weak

London, June 19.

"Marjolaine" replaced "Vagabond King" at the Gaiety June 12. Well received after try-out in provinces show's weakness is in dearth of comedy.

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## Coast Show Bunch Lose Millions in Paper Profits in Bank Stocks Drops

Los Angeles, June 19.

The Hollywood mob suffered terrible paper losses with the recent stock depression. Particularly heavy were the paper losses on the Bancitaly stock.

Most of the boys owned the stock outright or had acquired it by paying half down and giving notes to other banks for the balance.

Richfield Oil dropped 15 points in two days, and First National Bank of Los Angeles slipped 30 points over night.

Louis B. Mayer was supposed to be \$2,500,000 ahead before the drop in market values. Mayer states he owns all of his stock outright.

It was sad tidings to the M-G-M studio in particular.

On the Paramount lot the losses were less pronounced. First National's chief had luck guy was Sam Rork, who had a lot of Bank of America stock. Several hundred grand on paper were wiped out.

Holdings in the banks' stocks, outright or on margins, were plentiful in general, down to the rank and file. There is no estimating the entire paper or money losses.

San Francisco, June 19.

Though heavily interested in the Bank of Italy stock issues, the local theatrical crowd was not hard hit, personally, when the bottom dropped out of the market last week and again yesterday (Monday), sending the stocks to new low levels.

Hundreds of local lay speculators carrying the stock on margin, or on money borrowed at from 8 to 12 percent, were completely wiped out. Those who had their stock outright—and most of the early investors in the issues were protected that way—suffered only "paper losses," retaining their holdings.

There was one direct casualty attributed to the sharp decline in Bancitaly and Bank of Italy. Charles ("Jockey") Torey, 38, a stock broker, and former jockey, dropped dead when his entire fortune was swept away during the crash. Torey, under a fictitious name, had a seat on the San Francisco stock exchange. He had been buying heavily in the bank stocks when the market collapsed. An hour later he toppled over on his way to lunch.

Much of the local depression in theatre attendance the past few months has been attributed to the heavy speculation in Bank of Italy shares, with a large majority of the town's residents plunging to the limit. Visions of immense fortunes had been painted, with the result it was a novelty to find anyone not mixed up in the market in some way. Loan brokers, ready to fortune but thousands of merchants were hit through reduced buying of even necessities.

Picture house business has dropped off 30 to 40 per cent in this territory, with only a few houses doing any business to brag about. An acute shortage of ready cash prevails and the stock gamblers simply haven't had the money to spend on amusements.

### Weather Forecast

Washington, June 19.

United States Weather Bureau furnishes the following outlook for the week beginning tomorrow (20) upon request from Variety.

Showers Wednesday and probably Thursday (21). Not much change in temperature.

Friday and Saturday (23) mostly fair and slightly warmer, followed by showers again about Sunday.

### Cruze Prefers \$100,000

#### Jobs to Indie Films

Los Angeles, June 19. It is reported James Cruze will not go through with his independent film venture as long as he can draw down a hundred grand for directing a picture that will take him around five weeks.

It is reported Cruze receives \$100,000 from Howard Hughes for directing "The Mating Call" now in production starring Yvonne Meighan for Paramount release.

### Ahead and Behind Sheet

Los Angeles, June 19.

For months Paramount has posted on the side of Stage 6 facing the main street a chart containing a list of the pictures in work. Following across a board 5 feet deep by 12 feet wide are columns for registering the name of director, name of star, date started, closing date (estimated), days ahead of schedule and days behind schedule.

If a director is two or three days behind his schedule the thousand and one employees of the studio are aware of it—and the director is correspondingly "sore." And also he digs in to remove the stigmatizing entry in the "behind" column.

On the other hand if the director is on the "ahead" list the studio inhabitants don't have to look at the board to discover the fact. The evidence is to be found in his cocky gait and in the smile that won't come off.

The chart is "set" as a studio institution.

## COLOR TALKERS OF FULL LENGTH WITHIN 2 YRS.

### Some Producers Considering Them—All Feature Talkers for 1930

Full length feature films in natural colors, accompanied by sound effects or dialog, are under contemplation by the major producing companies and are expected to be put into production within two years.

Despite the impression from certain sources that talking pictures should not be produced on a large scale, some of the other producers intend producing every picture with sound or dialog for 1930.

Those already doing extensive production of sound and dialog films, it is reported, would have produced entire programs along those lines for the current year, but did not figure enough houses equipped to make distribution of talking pictures profitable. With the probability that more than 2,500 theatres will be wired by 1930, all-talking production will be feasible as well as profitable.

In answer to a query with regard to talent for talking pictures, an executive of one of the national producers stated that in addition to getting recruits from the legitimate field, a new crop of film stars, now growing up, would be given extensive training in vocal expressions.

For play material and musical compositions European countries are to be thoroughly canvassed, according to plans discussed by leaders in production.

### M-G-M Lion on World Tour

Washington, June 19.

M-G-M's lion, "Leo," will start a world tour from the National Press Club here on June 27 that will cover practically every country in the world and be some five years in duration. The tour will start with a luncheon given by "Leo" in the auditorium of the club.

Norman W. Pyle for five years with M-G-M, will pilot the lion during the tour.

A caravan including the special cage for "Leo" and a press car for Pyle will make their first appearance here. The tour will cover the U. S. first—and then overseas to Europe.

## PAR. HAS PROF. BAKER'S HAND PICKED GROUP

Los Angeles, June 19.

Paramount has taken up the proposition submitted several months ago by Professor George Pierce Baker, head of Yale's dramatic department, and will give pupils whom he chooses an opportunity to learn the picture industry.

The first of the Baker proteges, Leo B. Pride, is now on the Paramount lot with a three months' contract at \$150 a week to show what he can do in elevating the art of the silent drama. Two other men selected by Baker are due at the studio next week to work under similar conditions and terms.

Pride and the other men are to be given a turn in the writing and technical departments.

All applicants that Baker picks have provided him with material which holds stage or screen possibilities. As an example he goes through a special examination to qualify for studio work.

## "Don't Stamp the Roses" First Film Of New Haven Co.

Bridgeport, Conn., June 19.

The Olympia Macri Excelsior Pictures Corporation of New Haven, is trying to sell stock in Bridgeport to finance a seven-reel film drama of "the famous complete story of the life, adventures and tragedy and the two court proceedings of Olympia Macri, the fair and heroic American girl who, treacherously seduced, had the courage to defend her own honor."

Yep, that's the way the prospectus reads.

Olympia Macri achieved fame when she shot a New Haven shik in the lobby of the Palace Theatre in New Haven, when he refused to support their illegitimate child. She was freed after two sensational trials.

Olympia is the president of the company. Her father is treasurer and her brother, secretary. The company is capitalized for \$50,000 with a paid in capital of \$2,000. Shares are offered at \$10 each.

So far the Macris seem to be having a hard time in disposing of the shares. As an extra inducement they are promising jury roles and jobs on the mechanical staff to the stockholders who have purchased \$100 or more worth of stock.

Tentative title of the film is "Don't Stamp the Roses." The prospectus states the corporation also intends to produce other films upon the completion of the Macri opus. At present, Tom Somsted, of West Haven, is the director and cameraman, but the company officials declare that they will bring a director from Hollywood when active production starts.

### Joe Pincus with Fox

Joe Pincus has resigned from United Artists to ally with Fox. It is said he was chosen by Winnie Sheehan to take charge of personnel and pass on acts and casting for Movietone.

Pincus will make his headquarters in New York and work in conjunction with Courtland Smith at the Fox 10th avenue studios.

Pincus was Joe Schenck's personal representative with United Artists.

### SIEGMAN SERIOUSLY ILL

Los Angeles, June 19.

George Siegman, under contract to Universal, is in a critical condition at the California Lutheran hospital, suffering from pernicious anaemia.

At the time Siegman entered the sanitarium he weighed 235; his weight at present is 130.

### THEO. ROBERTS LOANED

Los Angeles, June 19.

Theodore Roberts, under a life contract to Paramount but unable to do screen work for four years because of illness, has been loaned to M-G-M for John Gilbert's "Mask of the Devil."

## KEITH-STANLEY AND FIRST NAT'L OCCUPY FILM PEOPLE FOR GOSSIP

### Rossheim No-Salary

In accepting the presidency of First National, for the unexpired term of the C. B. Hawley contract, Mr. Rossheim made it a condition of his acceptance that no salary go with the appointment.

The F. N. board finally agreed to it.

### SENNETT SAYS SOUND FINE FOR SHORTS

#### Comedy Producer Tells Why—Using 4 Senses Watching Pictures

Mack Sennett in New York studying the new talking pictures, gave a swell discourse on his ideas of the new talkers.

For two-reel comedies Mr. Sennett considers the talking device as the greatest boon. When one is behind a camera watching a slapstick comedy being filmed, the crashes, bangs, shots, shrieks, yelps and other raucous sounds accompanying the shooting of any comedy, even a poor one, makes it irresistibly funny, says the producer.

Later, when this picture is shown, minus the sounds, it quite frequently proves a dud. Even those who laughed uproariously when behind the camera have to admit it's not too funny in silent black and white.

Mr. Sennett also believes that as far as developed talking devices are better adapted to two-reel comedies than to the full length feature pictures. But the two-reel fellow will pioneer with the sound and sight as they first developed double exposures and other trick photography, Mr. Sennett believes, as they have no great sums at stake and are constantly searching for new film effects.

#### Forgiveness

If the two-reel errs in the application of sound, the public will forgive it as long as they do laugh.

For these reasons, Mr. Sennett believes that two-reelers are coming into their own in a bigger and better way than ever before and will be the greatest developers of the talkers.

Vaude acts and individual performance being made as talkers at present Mr. Sennett characterizes as mere novel beginnings, equivalent to the first appearance of a fire engine on the screen in the old days of picture producing.

These sound and sight pictures are fine," concludes Mr. Sennett. "We have five senses and now we are able to use four when attending a picture show. The talkers have added sound to sight; touch and smell always depend upon who sits next to you and what perfume she's using."

### Jolson's Talking "Mammy"

Los Angeles, June 19.

Al Jolson will make two more pictures for Warner Bros. after he completes "The Singing Fool."

Last week he signed a contract under which he will make the first "Mammy" in 1929, and "The Minstrel Boy" in 1930.

Both are to be Vitaphone talkers (songs) with the producers agreeing to spend around \$500,000 on each production.

### Sound-Sight Cameras

Los Angeles, June 19.

The Mitchell Camera Co. has received large orders from Westinghouse Electric, R. C. A., Fox-Case and Paramount for cameras equipped for recording sound and sight film.

Each order from the various sound companies carries its own specification for the sound apparatus to be used in the regulation Mitchell camera at a cost ranging from \$100 to \$150.

Pending negotiations to join the Stanley Company theatre chain with Keith's, as reported last week, are progressing. Just now the bankers seem to be doing the most work in conferring and straightening out the rough spots that must be bridged.

No time limit appears to have been set and there is no data as to when a conclusion will be reached. As previously reported, with a satisfactory finish the consummation may arrive at any time now.

In anticipation of the theatre addition through the Stanley deal, it is said that the Kennedy-Murdoch direction of Keith's is temporarily holding off some of its proposed reorganization moves until in a position to place the executives. This does not contemplate, from the account as here stated, any immediate shifts in the Stanley official family. The original plan of maintaining the two chains as separate working units is to be pursued, from the understanding, if the Keith-Stanley matter goes through.

There is not so much certainty expressed as has been stated, an immediate juncture of Pathe with First National. A prevailing opinion seems to be that Joseph P. Kennedy, who has taken over the direct generalship of First National and who also holds the same position with Pathe, will not proceed with the F. N.-Pathe merger until familiarizing himself with the F. N. situation or possible linking up the two if the Keith-Stanley interlocking measure comes off.

#### No Others In

A voting trust erected within F. N. with 10 years to run and under which Irving Rossheim, the Stanley's president, accepted the pro tem presidency of F. N. without salary (at Rossheim's instance) will not interfere, it is said, with any movement considered of advantage to F. N.

While there have been reports in the dailies of other producers or distributors concerned in the four-angle merger, reports of the Keith's, Stanley, F. N. and Rossheim indicate there is none other than that quarter under consideration. Joe Kennedy's own film producer, FEO, will not be included by Kennedy in any contemplated merger at the present time.

Rossheim is reported to have industriously worked out many of the snarls in the Stanley's manifold ramifications. He is still at work on them, from accounts, with his associates seemingly more cheerful over his efforts than he is himself. The Stanley people, as a rule, contradict any reports of a Stanley merger, saying they are more interested at present in seeing the First National problem worked out.

In First National the voting trust appears to be double-headed. The more important original F. N. franchise holders are on one side and the Stanley Company on the other. Both stand as a unit and will act in concert on a beneficial move.

### \$35,000 A SCENARIO

Glazer Quits Par July 13 and Will Free Lance at That Figure

Los Angeles, June 19.

Benjamin Glazer, highest priced scenarist on the Paramount lot, leaves that organization July 13 upon the expiration of his contract.

Glazer has been with this company a year and a half and during the past six months was getting \$3,000 a week. In the future he will free lance, doing about six stories a year. It is said he is asking \$35,000 a scenario.

The first script which Glazer will do at that figure will be an adaptation of "The Command to Love" for M-G-M, in which that company contemplates starring John Gilbert.

### Jack Pickford Quite Ill

Los Angeles, June 19.

Jack Pickford, brother of Mary Pickford and former husband of Marilyn Miller, is reported ill at a sanitarium in Palm Canyon, near Palm Springs, Calif. According to understanding, his sister, abroad with her husband, Douglas Fairbanks, set short her trip to return.

At the same sanitarium is Ward Crane, stage and screen actor.



# Over \$135,000,000 in Film Stocks Of British Co.'s Now on Market; Production Co.'s Stock Up 50%

By Frank Tilley

Since the Film Bill passed there have been 14 public companies floated here for picture production. With one exception, they have not obtained from the public anything like the money for which they have asked.

But in most cases the stock, though taken up on issue, has subsequently gotten onto the market.

Including the Stoll Picture Productions Company, in existence long before the bill was thought of, the total capital issued up to this writing for film production amounts to \$32,338,500. This does not include Debentures to the value of \$4,000,000 issued by the Gaumont-British Corporation, nor any of the theatre promotions (dealt with later and separately).

This total does not represent the present value of the issued stock. In many cases stocks—especially the deferred varieties—are at a big premium, and the total Stock Exchange valuation of the capital worth of the British film production companies is \$47,173,975—around 50 per cent premium on the original issue price of these companies' stock.

The table compiled below specially for Variety shows the total of each companies' issued stock at par and its present value on the London Stock Market. These figures are compiled to the closing of dealings on Friday, June 8.

Company.	Par.	Market.
British & Dominion.	\$1,500,000	\$2,027,500
British & Foreign.	1,750,000	2,350,000
British Filmcraft.	750,000	675,000
British Instructional.	750,000	1,575,000
British International.	1,000,000	9,125,000
British Lion.	1,000,000	937,500
British Screen.	250,000	600,000
Gainsborough Pictures.	1,310,000	1,702,500
Gaumont-British.	9,750,000	23,527,500
Ludwig Blattner Co.	1,350,000	1,000,000
New Era National.	632,000	825,000
Pro Patria.	1,000,000	775,000
Stoll Picture Prods.	2,000,000	325,000
Welsh Pearson-Elder.	1,000,000	925,000
Whitehall Pictures.	1,000,000	725,000

The test will come when it is time for some of these companies to make a show-down on their first six months' or year's working. If dividends are paid on the fixed-interest preferred classes of stock, most of which are cumulative, market prices are likely to stay up. This is all the more certain if there are margins for the payment of dividends on common and deferred stocks.

If one or two companies should pass their preferred dividends, or pay these and show nothing for the other categories, the whole counter will reflect the over-valuation, and sag.

This does not appear likely to happen on the first six months nor, indeed, on the first year.

It will be the third six months—by which time British film production will either have gotten into its stride or be right out of step—which will tell how far the market valuation at this early stage of a new industry is justified by that industry's capacity for running on commercial lines.

## Theatres

Compared with the production end, the theatre companies whose stocks are on the public market do not make so good a showing. It is not possible to suggest any logical reason for this, as in all cases the security of real estate exists, and should give this end of the picture business a sounder investment position than has production.

In part, it may be due to the market feeling there has been some over-valuation in the buying of theatres and circuits by the combines, though it is only in the case of General Theatres Corporation that this is reflected by a market valuation well below the issue price.

With the exception of Denman Picture Houses, General Theatres, and United Picture Theatres—all the companies in the list here given are of long standing and their stocks remain usually at an even keel. The total of all companies here included shows the par value of the issued stocks to be \$79,743,300, with a market value, based on present price quotations, of \$37,487,480, that is, a

premium of \$7,744,180, or around nine per cent.

Individual figures are:—

Company.	Par.	Issue value.
Associated Provincial Picture Houses.	\$3,000,845	\$4,470,830
Associated Theatres.	17,000,000	17,000,000
Denman Pict. Houses.	2,500,000	2,400,000
General Theatres.	20,700,000	18,650,000
Moss Empires.	6,088,925	5,004,483
P. C. T. Construction.	5,500,000	6,447,181
Stoll Pict. Theatre.	2,500,000	2,300,000
United Pict. Theatre.	2,135,000	2,415,990

With the exception of Associated Picture Theatre Proprietary and General Theatres Corporation, the market rating is above par in the cases of Denman Picture Houses, General Theatres Corp., Moss Empires (included because of their association with Gaumont-British), and Stoll Picture Theatre, include outstanding debentures.

## Personalities

Maurice Silverstone, usually called Murray, leaves for New York June 16, after conferences with United Artists executives. Jos. M. Schenck may return with Silverstone to London around the end of the month. Then we may or may not hear more about United's quota plans.

Sir Philip Cunliffe-Lister, president of the Board of Trade, told the House of Commons last week there had been no report made by the advisory committee on the existing position of book booking. He also said if any "satisfactory evidence" of infringement of the Film Bill was to hand he would take action. But he didn't explain what he reckons is "satisfactory evidence."

Olaf Hytten, picture actor from Hollywood, is back home, and is trying to hook dates for a vaude sketch with which he has been touring in America with Francis X. Bushman.

Joseph Striker, who played St. John in the DeMille "King of Kings," is here, playing for British International in "Paradise," with Denison Clift directing.

Fred Leroy Granville, not so long ago parted via divorce from Peggy Hyland, was here in connection with picture "Queen." Jacques Haik is said to be about to build in Paris, to rival the new Paramount theatre there.

Gaumont Company is adopting talkers for news reels; they have one of their own, Gaumont Graphie—and will use the sound stuff on "The Wrecker," a feature now going into production. System is a native one called British Acoustic Films.

## Graft Among Agents?

Several papers have now gotten onto the story of alleged graft among film artists' booking agents. Arthur Bannister, of the "Weekly Dispatch," says victims of this graft are sometimes highly-paid artists, but for the most part the sufferers are small people and extras. "Many of them," he adds, "have regularly appointed agents; others just go around looking for work. In either case, when work obtained, the artist is instructed to go along to Mr. So-and-so and get your contract." Mr. So-and-so is an agent and he deducts 10 per cent for doing nothing.

"But Mr. Blank is my agent and he got me the job," says the artist. "Can't help that," replies Mr. So-and-so, "sign or lose the work." So they sign and have to pay two-thirds of the fee. It is suggested that Mr. So-and-so splits with some unscrupulous person on the production side.

It certainly is. Pity names can't be printed.

The result of having stirred the matter up is a possibility the Federation of British Industries, largely responsible for the Quota Bill going into law, may get down to the question of having a central casting bureau.

The F. B. I. could not do this officially, but as it has a film section of which all the British producing companies are members, it could agree they would all do their casting, at any rate for small parts and extras, through such a source.

Which wouldn't be so good for a couple of agents who do a regular business of taking half their commission to directors and studio managers.

## More Quota Arrangements

European (Universal's British branch) is specialising in films made out of the country for their exportation. So far they have taken one from India, a couple from Ire-

land, and now they are getting two from Australia.

In conjunction with Maurice Levison, Arthur Clavering, managing director of Warner Brothers' British business, is making for Warner's quota. Distribution is only guaranteed here, and not in America. First picture will be a Berta Ruck story, "Sir or Madam," with Percy Marmont as star. Shooting to begin in July, with no definite American release. Four pictures are scheduled to be made by F. B. O. of Britain in conjunction with Columbia Pictures. Joe Brandt has fixed definite dates for American distribution through Columbia, whose product British F. B. O. releases in the United Kingdom. It is believed British F. B. O. is controlled by Gaumont Company, though it does not come into the Gaumont-British combine.

## Production Stuff

Gainsborough—Has just finished "A South Sea Bubble," "Stateproof" story by Roland Pertwee, directed by T. Hayes Hunter, Ivor Novello starring. "Yvonne," original story by Dale Lawrence, Adrian Brunel directing; "The Gallant Hussar," George; very directed by Norman Lee. Ivor Novello and Evelyn Holt (conjunctural) starring. Made in conjunction with Felner & Solmo, of Boston. York and Albany, in London. Page Ben Blumenthal if you don't.

Gaumont—Producing "Palais de Danse," Maurice Elvey directing, Isabel Dean and A. E. Balon in the cast. Starting "Face," story by William Lees and John Hunter, Will Kellino directing, John Stuart as star.

British International—Cutting "Adam's Apple," director Tim Whelan, star Monty Banks. Finishing "Champagne," A. J. Hitchcock, Betty Balfour in production. "Paradise," Denison Clift; Betty Balfour and Joseph Striker. "My Wife's Husband," Harry Lachmann, Yvonne Bank, Estelle Ester, George Gee, Jameson Thomas.

Of the other companies, British Filmcraft has "The Burgomaster of Silenat," and "The Blue Bird" in production. P. C. T. finishing the old Fleet Street meller, "Sweeney Todd; Fleet Lion is working on "The Forger" and has "The Flying Squad" and "Alias" going into production. The two latter are Edgar Wallace stories, "Alias" being adapted from the play "The Man Who Changed His Name."

British & Dominions has just finished "The Woman in White," Herbert Wilcox directing, Blanche Sweet and A. E. Balon in the work on "The Triumph of the Scarlet Pimpernel," production is about to begin on "The Bondman," Hall Caine story, Herbert Wilcox directing. Norma Kerr, star, exteriors in Sicily and the Isle of Man.

In all, including those finished and not yet trade-shown and those in production, there are 10 British features in sight in addition to the 23 pre-viewed to date this year.

## Another Booking Scheme

The independents do not lessen their concern about the future position of their theatres in the matter of film supply. A. W. Barnes, chairman of the Hampshire Branch of the Exhibitors' Association, has put up a new co-operative booking plan, and his branch has given him signed approval of this scheme for reference to the other branches. His method is practically the same as that put forward by Sir Oswald Stoll; the lines between the independents and small circuits for the booking of pictures, without other connection between the interests of any number of the independents.

This is not an official exhibitors' association, as was the now defunct National Booking Combine, promoted by Sir Oswald Stoll. Barnes, he sold out his theatre to the Denman Picture Houses company. For this reason attempts were made to put Barnes's scheme before the bounds of C. E. A. discussion, but they failed on account of a ruling the branch had a right to put forward anything "for the benefit of the trade."

In the discussion Colonel H. A. Browne (at one time a distributor), said Denman and P. C. T. had most of the best theatres in the country, and the distributors had only to go in on the side of the big theatre groups to beat the independents to sufficient force. He also figures his scheme would be assured if 1,000 independents got together.

Which shows he is a super-optimist on both counts. P. C. T. is just as likely to go with any centre else as are 1,000 independents get together for booking purposes.

And that is not all. They won't follow this or any other Barnes to the letter, but they are nervous. They're far too afraid the combined independents might get to be controlled by one of the other combines.

Maybe they're right at that.

## Stuart, Foreign Juv.,

## Mary Pickford's Lead

London, June 19. John Stuart, juvenile now with Gaumont, has been chosen as Mary Pickford's leading man.

## India Rejects Quota

Washington, June 19.

India's cinema commission has, in issuing its report, says George Canty, rejected the quota system for that country and advocates a subsidy for private enterprises.

Three European members think otherwise and have issued a minority report. All are in accordance, though, in the belief that any imperial or British preference is unnecessary.

Considerable interest has been aroused in the work of this Indian committee, due to the world-wide spread it made in seeking information. British Embassy here forwarded a lengthy report on American activities in the picture industry.

## French Author Goes to Law on Screen Credit

Paris, June 12.

G. Le Faure protests very strongly at the suppression of his name in connection with the presentation of "The Soul of France" (La Grande Epreuve).

This French war picture was produced for Jacques Haik from a scenario by Le Faure, adapted from his own book. But on the occasion of the release at the Paramount, Paris, his name was omitted from the bills and programmes, only being incorporated after he had employed a solicitor to serve legal notice on the distributors, exhibitors and manager of the Paramount Palace claiming the inclusion of the author's name in all billing matter. He now discovers "La Grande Epreuve" is being distributed outside of France, under the title of "The Soul of France" minus all indication as to the author of the scenario.

## Pictures in Paris

Paris, June 19.

This week's picture bills are: Paramount Palace—"Gay Defender."

Gaumont Palace—"Merry Widow" (revival).

Omnia Cinema—"King of Kings."

Salle Marivaux—"Ramona."

Madeleine—"Ben Hur."

Cameo—"Soul of France."

Imperial—"Equipage."

Aubert Palace—"Moulin Rouge."

## FILM NEWS OVER WORLD

Washington, June 12.

Summary of reports received by the motion picture section of the Department of Commerce:

From George Canty, trade commissioner, Paris:

India's Native Films

A new Indian producing company, "Anand" Government, has been formed at Bombay by Stage Manager N. G. Deware. It will make two features this season: "Vasantasena" and "Mother India," with the co-operation of Indian men and women who have distinguished themselves on the stage and screen. The company, it is said, intends to engage a foreign technical staff, preferably German, or to find a German producing firm to co-operate on the production of these films.

The new institution has been approved by native personalities, especially by nationalists, and also by the president of the Indian Cinematographic Committee.

Rumanian Programs

According to press reports, the Rumanian Government has instituted a law similar to the new Italian regulations concerning educational films. Every Rumanian cinema's program must contain an educational or instructional film of a minimum length of 300 meters. Another regulation provides that cinemas in the neighborhood of popular schools must exhibit at least once a week, a morning performance with a program containing 100 per cent instructional films.

Want Cut in Entertainment Tax

According to a German press report the exhibitors and film producers of Warsaw have addressed a communication to the Municipal Council, requesting that the entertainment tax be reduced to 50 per cent of the entrance prices during the summer season. The Finance Committee reduced the tax by 15 per cent during the period.

Betty Grace Tucker says that henceforth she will be known as Gwen Taylor.

## SPANISH QUOTA IS REQUESTED

Washington, June 19.

Spain is getting set to go quota, George Canty called the Department of Commerce yesterday that the Spanish producers had requested the government to protect their industry by the quota method.

Two proposals have been submitted: Five Spanish films out of every 100 exhibited, with periodical revision to make this fit native production; one Spanish film to be purchased by foreign company on guaranteed circulation for each 25 exhibited within Spain.

Definition of a Spanish film leaves 25 per cent for allocation to foreign capital, etc., along lines similar to the French, advises Canty.

## Belgium Free Showings; Peru Cuts Import Duty

Washington, June 19.

Films for trade showings can now go into Belgium duty free, reports George Canty to the tariff division of the Department of Commerce.

A new organization, Societe Generale de Cinematographie, has made this possible, furnishing facilities for their showing. Importers are advised not to send in new prints, as old ones will suffice for these trade gatherings.

Another change is in Peru. Former import duty of five soles per gross kilo established on positive cinematograph films under item 1799 of the new Peruvian tariff law has been decreased to one sol per gross kilo by a decree of May 16, 1928, says a report from Commercial Attache Townsend.

## Sutton Vane's Claim

London, June 19.

Sutton Vane, author, was granted an injunction yesterday against Paramount for infringement of his play in the film "Feet of Clay."

Court ordered delivery or destruction of infringing films and accounting for damages.

Stay of execution was granted pending appeal.

## Gulliver's Stock Issue

London, June 19.

Ernest Godel is handling the stock promotion for Gulliver's Multicolor Film Company.

The public will be asked to buy:

De Mille's Cruising Summer

Los Angeles, June 19.

Cecil B. DeMille abandoned his fishing cruise long enough to return to the studio for some editorial changes in his latest special, "The Godless Girl." When these are made and the final version of K'd DeMille will return to his yacht and remain most of the summer, cruising the Pacific.

He contemplates production on a new picture about Sept. 1.

## Pathe Serials in August

Los Angeles, June 19.

Pathe will not start production on their serials before Aug. 15. At that time Chester Bennett will have completed direction of "Marked Money" and will be available for the serial work at the Metropolitan studios.

## Mannix Bossing M-G's Sound

Los Angeles, June 19.

M-G has assigned Eddie Mannix to supervise preparations for installing sound device apparatus. George Kanne and Douglas Sherer are his aids.

## Gelsey, Story Ed.

Los Angeles, June 19.

E. S. Gelsey, formerly secretary to Walter Wanger and for three months an assistant to Paul Bern at M-G-M, has been made story editor of that studio.

## L. A. to N. Y.

George Mitamuraie.

Emil Jensen.

Clarence Backer.

Sam Salvin.

Rufus LeBlaine.

## Menjou Back to Work

Los Angeles, June 19.

Adolphe Menjou and his bride arrive here June 23. Menjou immediately goes into production on his next picture for Paramount.



# PUBLIC AND 26 IN SUIT

## Will Hays Teaches Young 'Variety' Reporter How to Interview and Write

And Reporter Relates Journalistic Lesson—Equity and Talkers in Course Hays Outlines

Will Hays took an awful flop off his dignity to engage in verbal venom (for him). Caught himself. Became almost confidential. Then launched into a dissertation as to how he should be interviewed.

Meanwhile Charlie Pettijohn, brown from Hollywood and anxious about the eight people closeted in Hays' easy chairs while the General had conducted his lecture on journalism to his one student in the cold hallway, pulled this one:

"I always told you you would like that lad."

The reporter left the General confident he is the only one in the trade personally trained by Hays and personally okayed by Hays as an interviewer to interview Hays.

For the benefit of others less fortunate or for aspirants for the Hays' degree, Variety, herewith, gives the curriculum.

First, in order to be registered as a pupil, a question should be put to Hays which will not only impress him with the all-round ignorance of interrogator, but which will also have some decided bearing on the organization the general presides over. In this way Mr. Hays is doubly impressed, primarily that it might be dangerous for his organization to let such a representative of the common fold escape in ignorance.

In this case the reporter started off with a few silly questions, one on how talkers would influence the Hays organization; whether they would be subject to censorship by Hays should they reach the point where all of the action would be recorded.

The question that put Hays down on the couch and made him produce chalk and eraser rambled on the subject of talent; legal folk, iron clad members of Equity, being conscripter because of their talker ability.

With this Hays rang for his secretary. She stood over him and the reporter with pad and pencil.

### Methods Bad

"I just wanted some paper," said Hays, borrowing her pad. "Now," and he glared at the scribe with the glare that withers all others except Variety and City editors, "I don't like your methods. They are mean. You are asking questions that I have no reason to answer. In fact I am not called upon to answer them. When I deal with newspapermen I deal with the issue straight. I never dodge the issue.

"You see," he waxed hoarse, "it is necessary for me to take down everything that I say because of your methods."

The film czar, turned simple school maestro, listened patiently but excitedly to the reporter plead his case; one of ignorance that he had come to the industry's appointed leader to explain with a few words.

But the subject of Equity was not to be touched upon. It was not a part of the curriculum. He would not say yes or no because there was no occasion for either, the general claimed. He did say, after enthusiastic interruptions by his "fast learning" pupil, "I think Equity is a good thing."

As the student and private tutor got to appreciate each other more, both figuring the time was spent, the Variety provincial got his first tip on approach.

"I'll tell you a story," said Hays, "I'll give you something on the talking field. I'll make a statement. It is the first one I have ever made and 'Variety' will have it first."

### OVER COUNTER 'PERIENCE

While Mary Pickford got her shop girl training for her picture along those lines in the Los Angeles 5-10-cent store, Winnie Sheehan insisted upon Janet Gaynor getting a more varied experience for a Fox film of the same calibre, soon to get underway in Hollywood.

As the result, Miss Gaynor got behind the counter at Gimbel's for a couple of days late last week to find how the material she has been purchasing since her stay in the city is sold.

Miss Gaynor will shortly return to the Coast.

pearing on the screen at the same time, Hays was a little chagrined. "Oh yes. That wouldn't be news. But," and throwing his straw repeater to the far end of the sofa, "I've got it. Yes, here it is. You can say that you interviewed me on June 17, just two years after I made my prediction on the Vitaphone."

Asked as to what he meant by prediction, Hays told the dumb reporter:

"Why, that talkers will increase attendance at the box office measured exactly by the quality of the entertainment of the films produced so synchronized."

"Now, let's see, that is one story for you. I really am a newspaperman, you know. Many times I regret that I did not go right to work on a paper."

Here the reporter became dumber.

### No Brand Mentioned

"Say! I'll give you another story. You ask me this question: 'What effect will this new device (Hays) avoid using the word talker and kept away from the different brands) have in connection with the relation of the public to pictures?'"

The reporter didn't ask it so Hays, repeating the question, replied:

"Certainly, it will still further increase the public appreciation of the motion picture. It will very probably interest a new group of patrons as well as the present movie fans."

Reminded by the student that Fox had made the same observation at his recent sales convention Hays exhibited a little frown that broke into a crisp:

"Now what were the other questions you asked me? Yes? No, I have already told you about Equity. You meant that you wanted to know the effect people coming from the legitimate stage would have in the film industry. Well, the effect on talent will bring more talent. No, I should have said still more good talent to the screen. Yes, as more pictures are made more talent will be required. Yes. That answers that question."

### The Proper Start

"Now in writing this story," Hays continued, "I would start off with my answer to your other question. Will you kindly take it down?" Here the reporter dusted the pad and scribbled.

"Now will you read it?" And the reporter read: "The attitude of this association is not affected by new developments. To the contrary, all new developments are encouraged."

And Hays, rubbing his hands, laughed at the thought of eight people being delayed during the school hour.

"Now you have a good story. A number of them. Come around next week and I will give you another. Yes a very important one. It must be handled editorially of course, so that you had better discuss it with your editor before you attempt to write it."

## MARKS BROS., CHI, ALLEGE RESTRAINT

Seeking Injunction Against Alleged Combination of Indie Exhibs, Producers, Distributors, Exchanges, Booking Agencies and Execs—Cite Pictures and Acts—Charge Conspiracy by Publix, Subsidiaries and Affiliations

### HEARING THIS WEEK

Chicago, June 19.

Vortex of the battle between independents and the Public chain suddenly shifted to Chicago last week with the filing in U. S. District Court of a bill of complaint by Marks Bros., independent theatre operators, against Public and its affiliations and subsidiaries, numerous distributors and exchanges, theatrical booking agencies and executives. The bill charges restraint of trade.

Although 27 defendants are named in this attempt to secure an injunction restraining the continuance of an alleged screen and stage booking "freeze-out," the bill actually places all primary charges against Paramount-Publix-Balaban & Katz.

Attorneys for some of the defendants appeared today before Federal Judge Wilkerson and requested a continuance of the hearing for a month.

John Tenney, counsel for the Marks, opposed with a statement that inasmuch as June is film buying month for all exhibitors, such a delay would be fatal to his clients. Justice Wilkerson denied the request, ordering the case set for trial Friday (June 22) before Justice Carpenter.

Marks Bros. control two large neighborhood de luxe houses—Granada (Marks Bros. Theatres, Inc.), and the Marbro (Paradise Theatre, Inc.).

Those named in the complaint are Paramount-Famous-Lasky, Publix Theatres, Balaban & Katz, United Artists, and United Artists Corporation of Illinois, Lubliner & Trinz, B. & K. Midwest, Metro-Goldwyn-Mayer, First National, Pathe, Universal, Great States, Orpheum Circuit and its Booking Corp., Western Vaudeville Managers Association, William Morris Agency of Chicago, Adolph Zukor, Jesse Lasky, Sam Katz, Barney Balaban, Max Balaban, Dave Balaban, John Balaban, A. J. Balaban, Herbert Stern, Floyd M. Brooklin, and Leo Spitz.

First hearing is scheduled for this week before Federal Judge George Carpenter.

### Groups Conspired

The bill of complaint is filed under the Clayton and Sherman Acts regarding restraint and monopoly of trade. Defendants are classed in four groups: picture producers and distributors, theatre owners and operators, theatrical bookers and executives, and picture corporation.

It is charged that all groups have conspired to dominate and monopolize the motion picture industry; that they now have achieved that aim, and that the complainants' business has thus been injured. It is alleged that producers of group one have contracted for the showing of their product by the named exhibitors with the stipulation that the complainant would not be permitted to exhibit the product, and that the same sort of agreement and stipulation is in effect between the theatre chains and vaudeville booking corporations.

A contract is alleged to exist between United Artists and Public whereby the latter has agreed to purchase all U. A. films produced.

(Continued on page 20)

## W. E.'s Publicity Head Assures Hearers On Talkers and Television in Homes

### Paging by Whistle

Los Angeles, June 19. Fox studios are spreading out to such an extent that it is installing a call system operated by a series of blasts from a centrally located whistle. This will page the various executives who are not near a phone.

## 1,200 Foot Film Costing \$97 Gross Now Released

A picture that cost \$97 in its entire production is at the Cameo, New York, this week in conjunction with the new feature, "The Station Master," both films booked by the Film Art Guild, Symon Gould booking them in conjunction with C. B. McDonald, house supervisor.

The \$97 picture is entitled "The Life of a Hollywood Extra." It was made in Hollywood by S. Forkapitch, Serbian artist, and Robert Florey, assistant director.

The Forkapitch picture is 1,200 feet long and consists of 45 acts, with the average cost of each act \$1.67. No one scene exceeds three feet in length and there are three persons in the cast.

The entire scenes are enacted in the kitchen and bedroom of the Forkapitch home, where the sets were made of cardboard and cigar boxes. The only lighting used was the power reflected by one 400-watt lamp.

When the picture was taken it was shot by an amateur camera, which also reduced the price of photography to almost nothing in actual cost.

The picture is being marketed by FBO, with the Cameo getting the initial New York presentation.

"The Station Master," bearing the film brand of the Sovkino (Soviet Government), made in Russia and directed by Ivan Moskvine, had its American premiere at the Cameo Saturday. It is in seven and one-half reels.

## M-G-M Tie-Up With U. P. On Newspaper Picture

Los Angeles, June 19.

For the first time a tie-up with the United Press, Scripps-Howard newspapers and N. E. A. has been effected whereby the latter will issue advance stories over their service in connection with the serialization of a story written around "Telling the World," a picture starring William Haines and produced by M. G. M.

The picture was made from an original story written by Dale Van Every, staff correspondent for U. P. It contains a graphic description of the complete handling of news from its source to print.

While the picture reveals the inside workings of a large news service the entertainment qualities were not overlooked. It is scheduled to be released as a special with a world premiere showing in San Francisco, June 29. Anita Page, who played her first big part in a picture, like Van Every, author of a first screen story, have been signed to term contract by M. G. M. as the result of this picture.

### DE MILLE DECORATED

Los Angeles, June 19.

The Greek patriarch of Jerusalem has conferred on Cecil DeMille the title and insignia of officer of the Order of the Holy Sepulcher. It was bestowed in recognition of "King of Kings."

A Roman crown of gold is enclosed in a circle of laurel and topped by a coronet holding a small Greek cross, the latter carrying portraits of the Christ, head, the Madonna, the Child and Joseph.

In answer to queries relating to the advance of talking pictures, P. L. Thomson, director of publicity for the Western Electric Company, Thursday stated at the meeting of the Associated Motion Picture Advertisers that the policy being pursued by some producers in ballyhooing talking pictures was dangerous.

Thomson said that the public should be given to understand the difference between sound and dialog, and that no impression should be broadcast to the effect that there would be a lot of speaking sequences in all forthcoming pictures.

Thomson claimed that a considerable period would elapse before it would be possible to gauge public reaction to full length talking pictures, and that until such time production and publicity should be carried on conservatively.

### Television

Talking of television, home television and talking picture equipment for the home, Mr. Thomson stated that from his knowledge of the mechanical equipment, television at present is only a tremendously expensive experiment. The television equipment made by Western Electric weighs several tons and cost several hundred thousand dollars. The idea that this gigantic equipment could be transformed into a toy for home use within two or three years seemed comical to the speaker.

"To talk that sound pictures will hurt the theatre in any manner," said Thomson, "is absurd. We don't want you to look upon us as monsters about to destroy what you have built up. Sound equipment will help theatres, not hurt them. And the idea that talking pictures for home use is an evil shortly to appear to take business away from the theatre seems to be pure press nonsense."

According to Thomson's beliefs from close contact with the engineering departments of W. E. it will be a long time before equipment for theatre use is perfected and far longer before any attempt will even be made to manufacture a sample machine which could be installed in homes.

Thomson said that the discovery and manufacture of sound equipment was purely a laboratory accident. While experimenting with sound effects in the telephone department, engineers stumbled across the idea.

Picture producers were called in to give their views on the adaptability of the sound and dialog effects for films, with the result that Western Electric finally entered into the industry as an important theatre factor.

Thomson implied that Western Electric was in the field merely through an accident, and that talking equipment, being merely a side issue, W. E. had no monopolistic intentions or designs which would interfere with operations within the business.

## Fred Thomson Free

With the present western picture Fred Thomson is making, his association ceases with Jos. P. Kennedy.

The last four Thomson pictures financed by Kennedy have been distributed through Paramount. As far as known Thomson has made no releasing connection for the future, if he intends continuing westerns on his own.

Kennedy, for FBO, has Tom Mix for westerns. Thomson for several seasons was the FBO best cheap seller.

## "King of Kings" Scored

Abe Meyer, formerly with Hugo Reisenfeld for 12 years, has been placed at the head of Photophone's music department. This is the General Electric-R. C. A. sound device. "King of Kings," and not "The Godless Girl," as previously reported, will be Photophone's first released scoring effort.

# L. A. Houses Slide With Bank and Oil Stocks; Met Betters \$23,000

Public Needed Cash for Market—"Happiness," \$22,000—"Fazil" Starts to \$13,000—"Eden," \$8,100

Los Angeles, June 19. (Drawing Population 1,450,000).  
Weather: Fair and Clear  
Last week started off as though the picture houses would get some real money. Then came the opening of the stock market with the crash on Bank of Italy and Richmond Oil stocks. The theatres just took it on the chin for the rest of the week, as all ready cash seemed to be needed.

With a flood of Hearst publicity and advertising on "Diamond Handcuffs" the Metropolitan came close to \$12,000 on the opening two days, more than it has done the past six months. When the week ended house led the town with better than \$13,000. Loew's State was not far behind, playing "Happiness Ahead," a Colleen Moore picture. Had it not been for the general lull in public interest on theatres after the first three days, picture would at least have drawn another \$5,000.

For the third week of "Lion and the Mouse" there was little action in trade. Chinese with "Trail of '98" in its sixth week had its convention and excursion parties while Carthy Circle started "Fazil" to about \$3,000. Chinese with "Fazil" did \$6,000 less on its opening week than "Street Angel".

Buster Keaton's "Steamboat Bill" at United Artists started off great but dropped. However, did \$1,000 more than "Gaucho" on opening week. "Garden of Eden," on first Hollywood run with a good Fanchon and Marco stage show, pulled the Egyptian a bit ahead and the Boulevard came back to life with the return of Gene Morgan as m. c. Trade jumped about \$3,000 with the attraction "13 Washington Square".

Criterion had its back against the wall with "Lady Raffles." House couldn't get over the \$2,000 mark, and it had Movieville Square.

**Estimates for Last Week**  
Grauman's Chinese (U. A.) "Trail of '98" (M-G.) (1,958; 50-\$1,500). Sixth and semi-final week very high house to a bit on the nose with around \$14,000.

Carthy Circle (C. O. Miller) "Fazil" and Movietone (Fox) (1,500; 50-\$1,500). Gave good opening week for this one; most of the fav comment for Delt's two-reel talker on bill; \$13,000.

Boulevard (W. C.) "Washington Square" (U.) (1,164; 25-50). Gene Morgan real balance wheel; jumped \$3,000; \$7,500.

Criterion (W. C.) "Lady Raffles" (C. O.) (1,500; 50-\$1,500). Movietone news; just got to border of \$2,000; quite a loss on week's operation.

Egyptian (W. C. U. A.) "Garden of Eden" (U. A.) (1,800; 25-75). Corinne Griffith did very well in bettering \$8,100.

Loew's State (W. C. Loew) "Happiness Ahead" (F. N.) (2,240; 25-50). Colleen Moore always great attraction here; Benny Rubin's final week; \$22,000.

Metropolitan (W. C. Pub.) "Diamond Handcuffs" (M-G.) (3,595; 25-75). Hearst paper plugs drew lots of extra trade; more than \$23,000.

United Artists (U. A.) "Steamboat Bill, Jr." (M-G.) (2,500; 25-50). Started off great but slowed down; around \$17,000.

Warner Bros. "Lion and Mouse" at Vita (V.) (2,150; 25-75). Third week excellent at little better than \$18,000; house week not around that figure.

## 'Ramona' Sensational in Philly, 3d Wk., \$12,500

Philadelphia, June 19. Real sensation last week in the downtown picture houses was the business of "Ramona" at the Aldine. Last week's gross was \$12,500 and that looked great at the top in a house of 1,500. The Sturley Company is definite, figuring on keeping the Aldine open all summer. Warner Bros. picture, being mentioned as bookings. This will be the first time the Aldine has made the summer grade under the Sturley banner.

The Stanley had "The Drag Net" last week, with another one of the Stanley unit-revues on stage. "The Drag Net" did not show the strength that its melodramatic predecessor "Underworld" demonstrated at the Stanton last fall, but business was considered okay at about \$25,000. That's average for this time.

Karlton got around \$8,500 with Emil Jennings' latest, "The Street of Sin." Jennings big draw here but this picture did not click as his others have done. Dwindled late in

## Talking "Lion," \$17,500, Exceptional at Embassy

San Francisco, June 19. (Drawing Pop. 756,000).  
Weather: Fair and Cool

An even break on Market street last week with two of the four deluxe houses garnering the cash and the other two barely drifting along. Weather conditions ideal for theatre, but most everybody took it on the chin early in the week when Bank of Italy stock issues started on the toogoon. Most everybody in this burg is for or was loaded to the guns with one or more of the Glanini issues. When the crash came many were caught unprepared. Result was felt in the box offices.

As usual, Warfield had a clean sweep. Much of the credit for the draw goes to Hugh Barrett Dobbs ("Dobbie") of Radio KFO, who headed the Fanchon and Marco stage show. Other bet was the Embassy, when another talking picture, "Lion and the Mouse" held forth. Business was considered more than good.

Granada continued to drag along, with the week-end up in its third and final week of "Sunrise" to business that could have been a great deal better.

**Estimates for Last Week**  
Warfield—"Harold Teen" (F. N.) and Fanchon and Marco stage show (2,672; 35-50-90). Week started as though box office record would be set, but early week-day slump due to bank stock depression, cost several grand; close to \$29,000, immense.

Embassy—"Lion and the Mouse" (U. A.) (Warner Bros.) (1,367; 50-65-90). First week of the new talker caused many holdouts. Came within a few dollars of \$17,500; exceptional.

Granada—"The Big Noise" (Par) (2,785; 35-50-65-90). Pleading enough screen comedy and excellent variety still on sale; week-end box still on. Lucky to reach \$12,000.

St. Francis—"Sunrise" and Movietone (Fox) (1,375; 35-65-90). Third and final week of Fox musical drew about \$9,000. "Four Sons" current.

## McKeon Again Sailing

Jack McKeon of the Stanley Company's executive staff is starting another trip abroad this Saturday on the "Majestic".

McKeon is also interested in the Sentry Safety Control, a theatre supply concern holding several of the Stanley people. McKeon pushed the Sentry product strongly in Europe on his previous visit.

## Don Clark's Return

After a year's absence from the fold Don Clark has returned to the publicity department of M-G.-M.

Figure excellent for house at this season and picture held over.

The Fox-Locust had its troubles with "The Big Noise". It will be taken off after two more weeks, but the fact that it will have achieved a month's run is no true indication of its strength.

Fox, with a lot of good pictures on its hands, intend to keep the house open all summer. Last week's figure under \$7,000 at \$1,650.

Fox had "The News Parade" as film and Gitz Rice and his Northwest Mounties. Combination coaxed about \$23,500, all right considering the hot days.

**Estimates for Last Week**  
Stanley (4,000; 35-50-75) "The Drag Net" (Par). Fairly good week. Another Stanley stage unit; \$25,000.

Stanton (1,700; 35-50-75) "Old Ironsides" (Par, 2d week). Did not do expected after fine first run last season; \$8,000.

Aldine (1,500; 50-75) "Ramona" (U. A.) (2d week). Sensational business, improving all third week \$12,500.

Fox (3,000; 99) "The News Parade" (Fox) (2d week). Picture and stage act about \$23,500; okay.

Karlton (1,100; 50-75) "The Street of Sin" (Par). (1st week). Picture was not there. Business slipped that its melodramatic predecessor "Underworld" demonstrated at the Stanton last fall, but business was considered okay at about \$25,000. That's average for this time.

Karlton got around \$8,500 with Emil Jennings' latest, "The Street of Sin." Jennings big draw here but this picture did not click as his others have done. Dwindled late in

Acadia (800; 50) "Easy Come, Easy Go" (Par) (1st week). Richard Dix picture hit. Held over; \$5,500.

## MINNESOTA, \$30,700 WITH "THE DRAG NET"

Convention Helps All Houses—"Actress," \$10,000—Bebe Daniels, \$2,000 at Lyric

Minneapolis, June 19. (Drawing Pop. 450,000).  
Weather: Clear and Cool

Minnesota was the big noise last week. New show house was evidently the mecca for 10,000 American Medical Association convention visitors. With "The Drag Net" and "The Actress" at the Lyric. This is the house's second biggest week to date. Picture scored heavily.

Convention and tourists helped trade all around. There was not a single instance in which the gross failed to run higher than that of the preceding week. At the Lyric, "The Actress" aided by an elaborate stage show and good all around program, did not get Hennepin-Orpheum's picture, "The fact that "The Actress" was a pleasing stage fare went to \$30,700. This is the house's second biggest week to date. Picture scored heavily.

Hennepin-Orpheum's picture, "Brass Knuckles" was mediocre and lacked pulling power. Bebe Daniels, this time at the 35 cent Lyric in "50-50 Girl," boosted this house and the picture pleased.

When another talking picture, "Woman" also was considerable of a card for Pantages which had its best week in some time. "Across to Singapore," back to the loop for a second run, did nicely for the Grand.

**Estimates for Last Week**  
Minnesota (F. & R. Publix) (4,100; 50-75) "The Drag Net" (Par) and Public Unit, "Pagoda Land." Pictures and stage attraction made fine impression; Alex Hyde, new m. c. got away; around \$30,700; second biggest week house has had.

State (F. & R. Publix) (2,500; 60-75) "The Actress" (M-G.). Telephone and stage show. Picture and stage merited high praise; around \$10,000.

Hennepin-Orpheum (Orpheum) (2,890; 50-75) "Brass Knuckles" (W. B.) and vaudeville. Picture not so hot, but vaude fine; Benny Doria; a standout; about \$9,800; better than for some time but not good enough to jump over previous weeks.

Pantages (Pantages) (1,600; 25-50) "No Other Woman" (Fox). Picture brought in many customers and vaude also pleased; around \$5,000; a jump over previous weeks.

Lyric (F. & R. Publix) (1,350; 35-50) "50-50 Girl" (Par). Bebe Daniels a magnet here; picture well liked for about \$2,000.

Seventh (Seventh) (Orpheum) (1,400; 40) "Wild West Romance" and vaude. Good show for money, but couldn't drag; around \$3,500.

Grand (Grand) (1,100; 25-50) "Across to Singapore" (M-G.). Second loop run, about \$700; satisfactory.

## Denny's Story for 'Buck'

Los Angeles, June 19. Reginald Denny, star screen comedian of action, turns author, as even stars—metimes do. His story will not be made by its author but by another star, of a company other than Denny's—by a doer of stirring westerns, Buck Jones.

The tale is of an American cowboy in London, partly. Also like a regular western it involves horse-back riding.

Denny wrote the story three years ago but decided that in it as a horseman he would be miscast. A. that time he told Jones if ever he came to be "on his own" he could buy the story.

Jones now is on his own. The Denny story will be his second, following "The Big Hop," just started.

## Landis Pays Off

Los Angeles, June 19. After sentenced to spend five nights in jail because of being delinquent in alimony, Cullen Landis, screen actor, got out of it by raising enough dough among friends to make a down payment.

Landis was hailed before the bar of justice by his former wife, Mignon Le Brun.

## PARAMOUNT CONTRACTS

Los Angeles, June 19. Jack Holt, who went back to Paramount to make one picture, is going to stay on the payroll for two more.

Victor Schertzinger, director, also has been retained to make two more pictures. Hans Drier, art director, has been given a contract to remain with the company for another year.

# G. O. P. Didn't Help or Hurt K. C. Trade; Midland, \$20,000; Mainstreet, \$18,000

## Stock Opposish Felt in Balto; Negri Surprise

Baltimore, June 19. (Drawing Pop. 750,000).  
Weather: Cool and Fair

The picture theatre attendance situation is undoubtedly affected this spring by the speaking stage opposition. For perhaps the first time on record both the Auditorium and Ford's are housing dramatic stock, and drawing well, especially the Auditorium. As the houses are scaled and advertised at "movie prices," they are consequently cutting in on the picture trade.

Business at the first-runners was up last week, in spite of stiff opposition of various types. Added to the rest school commencement exercises and of all the more reason to marvel at the good showing of the picture house b. os.

Big surprise was the Century, with "Three Sinners" the first Negri to elv here in a long while. Consistently good, number of factors figuring in the draw. The Stanley also came through with a good week with "Little Shepherd of Kingdom Come" the picture. "Sadie Thompson" held up well at Valencia, but not big. "Legion of Condemned," at uptown Parkway, good considering stiff outdoor opposition. New Garden good, another satisfactory week.

**Estimates for Last Week**  
Century (Loew) "Three Sinners" (3,200; 25-50). Just as Negri was considered washed up in this town she stepped on it in this one and drew cash customers in paying numbers. Several factors figured in the draw. Loew's general manager here, conceived the idea of pulling a Ted Claire Birthday Week. Tie-up with local Scripps Howard paper, and affair went over big. Ted, who is the Century m. c. of c. was announced as just 25, and a local bakery contributed a mammoth cake for number of children. Stage unit, "Seeing Things," went over big. Very satisfactory at \$19,000.

Stanley (Stanley-Crandall) "Little Shepherd of Kingdom Come" (3,600; 25-60). Business up with third Barthelme film for this house. Stage act, "Radio Nights," with novelty of loud speaker, registered well. Around \$18,500.

New Garden (Schanberger's) "Play Girl" and Keith's vaude (3,300; 25-50). Stage headliner in shadowed score, drew attention as trade getter. House getting a series of screen celebrities in person. Last week Viola Dana. Apparently stimulating for this time when expected to slip. About \$13,000.

Valencia (Loew - U. A.) "Sadie Thompson" (1,500; 25-60). Held up well, but never drew big. Stage unit, for the present, not as well figured. About \$6,500; okay.

Parkway (Loew - U. A.) "Legion of Condemned" (1,600; 25-50). Business satisfactory. No doubt aided by extra press publicity, furnished gratis through Wray and Cooper being on location down this story. Film Kiss O'Quade event affected draw, which held up nicely, however. About \$4,300.

**"DRAG.NET," \$30,550**  
Rain No Help in St. L.—"Lion and Mouse" \$19,350

St. Louis, June 19. (Drawing Pop. 140,000).  
Weather: Rain and Warm

With a second week of steady rain smearing the books of the two big outdoor theatres with red ink, for the present, stage was all wet both ways. Things looked better the latter part of the week and helped pull up the average.

**Estimates for Last Week**  
Loew's State (3,300; 25-35-65) "Laugh, Clown, Laugh" (M-G.). Some critics said Chanoy's greatest story, "Reflections of 1928" on stage; \$22,800.

Ambassador (Skouras) (3,000; 35-65) "The Drag Net" (Par). Did not show much laurels for Bancroft; \$30,550.

Grand Central (Skouras) (1,700; 50-75) "Lion and the Mouse" (V. B.) (2d week). Picture heads short subject bill in poorly photographed group of some of his most popular numbers; \$19,350.

Happiness Ahead (F. N.) (F. N.) Frank Fay seems to be gaining in popularity each week as m. c. Missouri dancing girls still the best in town; \$21,000.

## ADVISED TO SEE TALKERS

Los Angeles, June 19. Christie studios are advising all studio workers to attend the local showings of Movietone and Vitaphone pictures, by posting a weekly bulletin on the studio lot of current offerings.

Kansas City, June 19. (Drawing Pop. 600,000).  
Weather: Cool and Fair

Republican national convention is over for four years and the theatre managers are not sorry, although they did not suffer as feared. The big street parade Monday night, with bands, elephants, camels, and marching clubs just about wrecked the playhouses that evening, but they got the breaks the balance of the time as the convention did not hold over the one night session, Thursday evening. Recesses every afternoon.

Many notables at the convention: Joseph M. Schenck, Louis B. Mayer, Will Rogers, C. O. Melvyn and Sam Blythe, with political and newspaper "names" galore; all of whom attracted as much attention as the convention itself. As the bare where the convention was held is close to the hotel and theatre district, the "big show" did not take the visitors away and keep them all the time.

All of the houses offered strong bills with no kinks heard on the entertainment.

**Estimates for Last Week**  
Loew's Midland—"Legion of Condemned" (4,000; 25-35-50). War drama coupled with Loew-Publix stage unit "Sunshades" made good entertainment. Stage show, up to standard of the trailing units, but good convention fodder for the strangers. Business uniform with Saturday and Sunday openings helped to \$20,000.

Mainstreet (Keith's) "Walking Back" (3,200; 25-50). Sue Carroll has pretty poor life in this one but she is cute kid and that helps. Stage show featured convention G. O. P. song specialty by Harlan Christie, m. c. Wov. Nicely at \$18,000.

Pantages—"Don't Marry" (2,200; 25-50). Stage show of Pan. acts. \$2,200.

Newman (Loew) "His Tiger Lady," first hit; magnificent first second end (1,950; 25-35). Both titles of good box office appeal and house; once pride of the town, had fairly profitable week. \$4,000.

U. A. "Lion and Mouse" (1,000; 25-35). With sensational billing, lobby displays and children baffled, did curiosity business. Failed as reform picture due to frame in spots. Game of strip poker in home of one of youngsters while parents away, startling. \$6,200.

U. A. "Universal's big suburban, had 'Buck Privates'; Globe, 'The Lion and Mouse'.

**Fox's \$19,000 in Wash. \$5,000 Out of Overhead**

Washington, June 19. (White Pop. 450,000).  
Weather: Opened Wet, Turned Hot

Town got its first week without Congress.

Saturday and Sunday were both off. Radio report on convention attracted a lot of people after the first day, but that day was bad enough. Then the famed hot spells which hereabouts mean just that.

Only one picture, with a connection was the Earle, with Barthelme in "Little Shepherd of Kingdom Come". House went up about a gram, while others were either hovering around previous week's grosses, which were low enough, or taking loss.

Town won't be right until conventions are out of way and things get back to regular summer normal.

**Estimates for Last Week**  
Columbia (Loew) "Red Hair" (F. N.) (2,522; 35-50). Clara Bow's not so good; picture program material only. Under \$6,000 at this percentage house on the second seven days.

Earle (Stanley-Crandall) "Shepherd of Kingdom Come" (F. N.) and Stanley stage show unit, with Jack Pepper (2,244). House out of dumps, but picture program material only improved; \$12,000 total, \$5,000 above recent normal.

Fox (Fox) "Honor Bound" (Fox) and S. J. Robbins tugs show (3,344; 35-50-75). Along with others considerably off from usual big Saturday and Sunday; looks to have slipped \$1,000 under previous week, but actuated by picture net, as \$5,000 salary item covering the chorus and ballet no longer carried; maybe \$19,000.

U. A. (Stanley-Crandall) "Rose of Golden West" (F. N.) (2,100; 25-35). Did not mean much; \$9,000 liberal.

Palace (Loew) "Three Sinners" (Par). Loew-Publix stage unit and Vitaphone Eddy m. c. 365; 35-50). Two male stars equaled feature with Pola Negri, and without her name in the lights, picture, which brought in reports, held business hovering around previous week; \$15,000.

Rialto (U.) "Hot Hots" (U.) (1,778; 25-35). Nicely publicized, strong Glendon Truitt, but scale and stumped business couldn't be shaken, hence usual \$3,000. Frank Stoffy, running house for about year, is out.

## **"Drag Net" and Oriental Chi's Only Weak Spots in Corking Week**

**Censors Hurt Bancroft Film—Chicago Does \$52,000  
—'Capt. Ramper,' \$26,000—'Lion-Mouse,' \$14,500**

Chicago, June 19.

Loop first runs were almost unanimous in drawing high grosses last week. The money was due strictly to quality bills, as weather was quite torrid and the past few weeks have been nothing to talk about.

The Chicago led the field by over \$20,000, getting a big \$52,000 with Belle Baker in a Publick unit. Miss Baker was given heavy exploitation and the house saw some of its oldtime lines of standard-

Equal to the Chicago, when seating capacities are considered, was

the Orpheum with "Lion and the Mouse," Warner talker. Running a two-hour show, this 760 seater went up in the clouds to \$14,425 one first week. That's almost \$20 per seat, about as good as this little State street location has ever done.

The Chicago Case of Captain Ramrod" was produced for Vivian Vance with \$26,000. Opinions on its entertainment value are widely varied, but film caused plenty of talk. Chicago's art hangout, the Playhouse, also brought business with an unusual title, "The City Without Jews." This import pushed the gross \$70,000 over the previous

United Artists continued high in the second week of "Ramona," drawing \$27,500. Indicates two more weeks\* for the Del Rio film. Typographical error in last week's story had the opening at \$30,000 instead of \$35,000. Monroe had another Del Rio picture, Fox's "No Other Woman," and got a satisfactory \$3,900.

"Drag Net" was not strong at \$11,000 in its second week at the Roosevelt, dropping from a \$17,000 start. A cut version is playing here, as local censor board, held it out of the house three weeks. Oriental was the only other weak sister in the loop, continuing its downward slide to \$21,000. This

**Estimates for Last Week**  
Chicago (Publix)—"A Certain"

**Young Man**" (M-G) (4,500; 50-75). Picture liked, but had no chance to demonstrate draw with Belle Baker the magnet in Publix unit; a wow at \$52,000.

McVicker's (Publix) — "Strange Case of Capt. Ramper" (F. N.) (2,400; 50-75). Made 'em talk, and opened pretty good with \$26,000; rushed in to take advantage of in-

Monroe (Fox)—"No Other Woman" (Fox) (976; 50-75). Cohn is showing his pictures simultaneously with three large neighborhood houses but is holding the trade

**Oriental (Publix)**—"The Magnificent Filrt" (Par.) (3,300; 35-75)

Showered with bouquets from the reviewers, but couldn't withstand downward trend; \$31,000, new low mark with "California Cabaret" unit.

**Orpheum** (Warner)—"Lion and the Mouse" and Vita (W. B.) (760; 50). Talker started very high at \$14,500; all good notices; Vitaphone shorts regular part of program.

**Playhouse** (Mindlin)—"The City Without Jews" (Imp.) and "Hunting Big Game in Africa" (U) (600; 50-75). Sure seater had good week with double bill; \$3,200.

**Roosevelt** (Publix)—"The Drag Net" (Par) (1,400; 50-75). Cut version of underwater picture not so forte at \$11,000 in second week; opened to \$17,000.

State-Lake (Orpheum) — "Hell Ship Bronson" (Gotham) (2,500; 50-75). Not a drawing feature for this type of house; Jim Barton, on vaude bill, held house at \$17,000.

United Artists (U. A.)—Ramona (U. A.) (1,702; 35-75). First week, \$35,000; second week, \$27,500; very good; rated to stick at least four weeks.

**Fogel Married on Stage**  
Los Angeles, June 19.  
Irving G. Fogel, manager of Con-

solidated Film Laboratories, was married to Bertasue Merrill on the stage of the Boulevard theatre here last night (Monday).  
Superior Court Judge Russell, per

**DIX ON "MORAN"**

Los Angeles, June 19.  
Paramount has revised its production schedule as concerns Richard Dix. The star will next make "Moran of the Marines" instead of

Reason for the shift is that the Indian film is to be done in color. Production on "Moran" starts July 5 with Reginald Stevens directing.

5, with Frank Strayer directing.



## Kunsky's State, Detroit, All Talker; Stage Shows Out—B. O.'s Off

Detroit, June 19. The town's first and tardy taste of summer weather resulted in a general business decline. It was that each of the three straight film offerings was a hold over counted.

Michigan, with "Magnificent Flirt," and Capitol with "A Certain Young Man" and both with their stage units, were proportionately off, along with weaker members on the street.

"Tenderloin" Vita looked far from bad with a fourth week gross of \$13,600. The mid-week pace of the current seven days will determine whether the talker goes six weeks or blows after five. "Jazz Singer" Vita is all set to reshoot at the Madison and counted on for a pair of profitable weeks after a previous run of nine.

State became an exclusive sight-sound theatre Saturday and stands as the first of its kind in this section. New policy, with "Glorious Betsy" Vita-Movietone, was the initial conveyance, given plenty of advance plugging and opening day was the best the Kunsky weeklings has experienced in months. First day's income gives the State a chance to double its gross of last week, with "Hawk's Nest" (F. N.) and the final stage bill headed by Roscoe Ails.

"Partner's in Crime," Adams, and "Drums of Love," United Artists, each completed two weeks with neither getting more than fair money at any time. The former's opening week handed the Adams a slight profit but it guessed wrong in repeating. The latter run is so good isn't what it used to be in Detroit. "Drums" opened under the U. A. house average but this, too, was retained on a long shot.

Oriental, the theaters' dilemma, again reverted to mediocrity after some encouragement in the previous week, screening "House of Scandal" and staging a slipshod vaude bill.

Estimates for Last Week  
Adams (Kunsky)—"Partner's in Crime" (Par) (24 week) (1,700; 50-65). Out after one fair and one poor week. Reenter run after winter. Adams now slighted by attention to sound and slight theatres; possibility will close for summer unless leased out by Kunsky; as alternative, will be wired by Sept. 10,500 last week for Beery-Hutton; "The Drag Net" current.

Capitol (Kunsky)—"A Certain Young Man" (Kunsky) and "Sunshine Days" unit (3,448; 35-50-75). About normal at \$23,800; Navarro not up to usual standard in performance or as draw.

Madison (Kunsky)—"Tenderloin" Vita (W. B.) (4th week) (1,976; 50-65). Still shows strength with \$13,600; will have the eighth State stage week. "Jazz Singer" (return) primed to follow.

Michigan (Kunsky-Publix)—"Magnificent Flirt" (Par) and "Swanee Moon" unit (4,100; 50-75). Big house down as well as cost; \$30,600, but not bad under conditions.

Oriental—"House of Scandal" and vaude (2,900; 25-75). Profitless \$7,500 last week but receivers still claiming outlook bright; going after semi-"name" acts, with Paul Speer band in next week; no means of improving screen, however; though minus necessary coin, Charlie Miles still wants his costly proposition back.

State (Kunsky)—"Hawk's Nest" (F. N.) Vita-Movietone (3,000; 25-75). Becomes talker exclusively this week with "Glorious Betsy" as first attraction; State first in wiring of all Kunsky theatres; sold farewell to presentations last week with Roscoe Ails on stage and \$8,000 as not-so-good result.

### Bulbs for Sound Stage

Los Angeles, June 19. Paramount has installed a new electrical equipment on its sound-proof stage. It is inconceivable. This is stated to be in line with the indicated requirements by reason of the pronounced audibility of the old line carbon lamps.

Inconceivable gradually is wedging its way into all of the stages on the lot, partly because of efficiency in handling, resulting in economy of man power.

### "MERRY WIDOW" TALKING

M-G-M may remake "The Merry Widow" as a talker, according to plans now under discussion.

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### Making Dialog Talker For Foreign Markets

Los Angeles, June 19. The foreign market will hold no terrors for Universal when it sends its partly dialogued "Show Boat" to Europe—not the market where German and French were spoken in any event. Movietone and its usual limitations will be turned to the advantage of the company, and it will avail itself of the linguistic abilities of Joseph Schildkraut, portraying Ravenal.

It is designed to select some particularly effective sequence, one where the weight of the action and dialog falls to Schildkraut, surrounding him with players in the vocalized stretch who also know their French and German. Following the making of the regular English sequence the players in turn will make the indicated section in the two other languages.

The sales department of Universal is figuring on the approximate returns from Germany for an American picture in which for its vocal section all players speak German.

### Films Non-Pro Golf Champ

Los Angeles, June 19. Golf tournaments are becoming so popular among studio workers that it ceases to be an event when a new one is announced.

Paramount studios with over 100 entrants staged their first studio tournament at the Los Serranos Country Club under the direction of Harvey Pugh. It was responded to by five times as many interested spectators from the Paramount lot and other golf fans.

Winners of the various studio tournaments to be staged this summer will compete in a final tournament late this fall, to determine a non-professional champion of the picture industry.

### Movietoning Half of Fox Program; 11 to Talk

Fully one-half of Fox's 1928-'29 program will be movietoned. Of these, about 11 will have dialog.

Fox plans no invasion of the legit field for talent.

### Louella Parsons' Divorce

Los Angeles, June 19. While Louella Parsons was attending the graduation of her daughter from a New England college, it leaked out here that the picture column writer had obtained a divorce Nov. 30 from John M. McCaffrey, of Tallula, La. A decree, on desertion grounds, was granted by Superior Court Judge McComb.

The couple were married 13 years ago but had been separated seven years, according to the complaint. Understanding here is that Miss Parsons may wed an elderly New York banker before returning here.

### Woman "Good Willer"

Los Angeles, June 19. Harry D. Wilson, press agent for Edwin Carewe and Dolores Del Rio, is in Mexico making final arrangements with the Mexican government to have Miss Del Rio act as Mexico's "good-will ambassador" in European diplomatic circles. She will visit while abroad, making her next picture for United Artists.

### Tinling's "Baggage Smasher"

Los Angeles, June 19. Fox's "The Baggage Smasher," with Victor McLaglen, will be James Tinling's first assignment following his two months' browsing among New York shows.

Bushman in Sax Film  
Los Angeles, June 19. Francis X. Bushman has been engaged by Sam Sax as lead in "The Man Higher Up," by Reginald Kaufman.

Scott Dunlap will direct.



### HONORED

When Maestro Arturo Toscanini was the guest of honor at the Decennial Anniversary of the ITALY-AMERICA SOCIETY, a MEYER DAVIS ORCHESTRA, with Joseph Moss conducting, was the musical attraction.

Another case of "like seeks like"—a representative society, the outstanding Metropolitan Opera Conductor of the decade and the popular orchestra of the elite.

## Camera School Advises Prospects To Borrow Tuition

The height of high pressure salesmanship appears in the methods pursued by the New York Institute of Photography in attempting to sell its courses in picture photography to prospective customers.

"How Bill Raised the Money" is the title of one of the numerous leaflets used in their selling campaign. They practically tell the prospect who is short on kale that he can get it from the Morris Plan Bank and thus pay the Institute's tuition.

The leaflet reads: "The man with whom Bill spoke (at the bank) treated it as a matter of everyday business. No fuss. No bother. In a few minutes Bill's application was all filled out and he had only to get a couple of his good friends to endorse it."

The Institute's regular tuition is \$195 cash or \$220 by easy terms. It says it can make anybody a professional cameraman by mail for only \$88. For this they throw in absolutely free a "Cine-Practical Motion Picture Camera, with roll of standard-size film used in all theatres and professional work."

"That their service will not be considered snobbish or limited the Institute asks persons with 'physical disability, an injury, a deformity or an incurable disease that prevents following regular employment' to write in for special proposition for training in professional photography."

### Title Changes

Los Angeles, June 19. Title changes of pictures now in production for the week ending June 19 are: "Furtured Trap," Paramount, changed to "Forgotten Faces."

"Womanhood," Inspiration, changed to "She Goes to War," Henry King directing.

"Salvage," Universal, to "Forbidden Love," Wesley Ruggles directing.

"Leave It to Me," Universal, with William Craft directing, to "The Gate Crasher."

"Fools in the Fog," Warner Brothers, to "Caught in the Fog," Vitaphone feature starring May McAvoy.

### BLUE, "CONQUEST'S" STAR

Los Angeles, June 19. Upon his return from Europe in July, Monte Blue will be starred in "Conquest," to be made by Warner with Vitaphone.

Lois Wilson will have the lead and H. B. Warner will be in the cast. Michael Curtiz will direct.

### OSTROW IS RAPF'S ASST

Los Angeles, June 19. Lew Ostrow, former independent producer, has been made assistant to Harry Rapf on the M-G-M lot.

## Imperial, Montreal, Beats Children's Bill by Taking On St. Vaude Show

### Pathe's Floating Lab

A new apparatus called a "floating laboratory" has been perfected by Pathe to hasten the development and printing of shots taken at big events by news reel cameramen. It consists of four trunks, about the size of the sample cases used by traveling men. Two men, a developer and printer, take the film from the camera boys and rush it to a hotel. The trunks have been set up in a room, where the film is at once put through the process necessary for developing and printing. It is quickly dried and prepared for a projecting machine.

The plan is adopted whenever shots of big events are taken in places any distance from the regular laboratories. The time element is the one responsible for the innovation.

### \$1,250 Wkly.; Report Only

Los Angeles, June 19. Ed King is drawing \$1,250 a week from FBO for coming into his office six hours a day and doing nothing. He will continue to do so until April, 1929.

King was brought out here by Joseph P. Kennedy for FBO a little more than two years ago as head of production to succeed Berney Fineman. Last year, when William LeBaron took over the plant, King was relegated to take charge of the business end of the studio. When Kennedy brought C. E. Sullivan from the east as vice-president, he put Sullivan in charge of the job that King had been holding.

It is said that Kennedy tried to make a settlement on the contract, but King simply stood pat for a full settlement. Besides his salary, King is said to have a large block of FBO stock given him when he joined the organization.

### Movietone for "Show Boat"—Camera on Truck

Los Angeles, June 19. After looking over the available equipment for recording and reproducing of sight and sound Universal has chosen Movietone for making "Show Boat," instead of Vitaphone as previously reported. A complete portable equipment, such as employed in Fox news, is now on the Universal lot, it arrived duly mounted in an automobile and crated.

The apparatus has been installed in the company's garage. Each day it is taken to the Shelby home lot on the back rack, where tests are made with players.

Its first journey will be to Sacramento, where river scenes will be taken.

The approximate date for beginning production of "Show Boat" is July 15.

### Met's Sound Stage

Los Angeles, June 19. One of the inclosed stages at the Metropolitan studios will be converted for sound recording, the expense to be jointly shouldered by Al Christy and Harold Lloyd, who are both making pictures for Paramount. First film to be made on this platform will be Lloyd's next, which goes into production, untitled, by July 6.

When this particular stage is not being used by either of its owners it will be rented to independent producers.

### Carl's Fem. Dilem.

Regardless of press agency, Carl Laemmle is having a tough time picking his Magnolia for the screen version of "The Show Boat." To date in New York he has had 50 femmes before the camera and a like number undergoing tests on the coast.

He will spend a good part of the rest of the week in the projection room before announcing the winner.

Montreal, June 19. (Drawing Cop. 600,000)  
Weather: Fine.

Counter attractions of outdoor events boosted by fine weather and general summer dullness for theatres pulled total grosses for the week of four first-run houses left open in Montreal down to around \$40,000 for the week, about normal for this season of year. Only one house, and that a legit, doing big business; His Majesty's, with Savoy Musical comedy stock. Grosses at this time have been at every week in the past four and are now holding at between \$9,000 and \$10,000 weekly.

"Glorious Betsy" at Capitol went over well for summer time. Fast of featuring one of the Bonapartes helped a lot with the French population of the city, who have to be carefully studied. Gross at \$12,500 is not fair indication of box office value of picture, which would have run to 50 per cent. higher at a later or earlier time of year.

Manager George Rotsky put on an Irish picture in "Hangman's House" and got a fair return. Victor McLaglen has a fair following here and though gross dropped a couple of thousand from the previous week, the picture on the whole was a success from the box office point of view. Rotsky is also working up quite a jazz following for his Melody Kings orchestra. Gross up to summer normal at \$11,500.

Taken suddenly ill during the Sunday night performance, Loew's vaude turn of Parker and Babb, Miss Parker had to quit and her partner improvised a show on his own that went over big. He enlisted help from another turn, Cynthia Clark, and also carrying a Philippine sextet. Babb did a solo number, "The Escape," feature picture, is about 50-50 with the vaude.

Gross fair at \$9,000.  
Reduced to four first-run picture houses, one of which (Loew's) is vaudeville, this city will soon have but two, since rumors are strong that the Palace will close for a couple of months to be changed into a Pantages house with vaude bill later.

Loss of receipts through operation of the Children's Bill already has had one effect since the Imperial, which for the 10 years since it opened, has always run pictures, will reopen second week of July with nine acts, with no pictures. This will give the house the right to admit children of any age at all and even babies-in-arms, if accompanied by parents, and should boost receipts. Prices will remain as before.

### Estimates for Last Week

Capitol (F. P.) (2,700; 40-60).—"Glorious Betsy" (Warner), French element in a province where every second man is named Napoleon pulled heavy for success. Even slackness consequent on very fine week's weather could not prevent picture turning in \$12,500. Stage ensemble.

Palace (F. P.) (2,700; 40-60).—"Hangman's House" (Fox). Irish end pulled in fans out of the fine line. Picture pulled quite well and came out with \$11,500, not bad for summer time.

Loew's (F. P.) (3,200; 45-75).—"The Escape" (Warner) fair and rated about level with vaude bill; \$13,000, good.

Strand (U. A.) (800; 30-40).—"Circus Rookies" (MGM); "Sporting Age" (Col.); "My Lady of Whims" (De Luxe), and "Rinty of Desert" (Warner). All together, \$8,500.

Neighborhoods: Not so good, weather affected.

### Westerns, Texan Made

San Antonio, June 19. Fot-Artis Productions are at work on a series of eight westerns for the state rights' market.

Otis B. Thayer is directing, with Jack Hoey in the featured role. Jack McFarland and Gus Schuler have been retained as cameramen.

### COE BACK IN BOSTON

Los Angeles, June 19. Charles Francis Coe, here under contract with Fox to work on two of his own stories and retained to write two more, is leaving for his home in Boston.

There is an intimation by Coe that he will be back in January.

### Fitzmaurice's New Contract

Los Angeles, June 19. With one more picture to make for First National under his present contract which calls for \$100,000 a picture, George Fitzmaurice is in New York negotiating with F. N. for a new contract at the same figure.

# Weekly Studio Survey

Los Angeles, June 19  
Weekly studio survey this week finds 76 features and 31 short subjects in work at the 23 studios on the coast, making one local feature than reported last week, but retains one per cent. above normal of production as reported in the average for the year 1927.

Universal with 14 units in operation heads the list for studio activity. Pictures in work here are: "The Kid's Clever," directed by William J. Craft; "The Last Warning," by Paul Leni; "Fishermen Love," which is a new title for "Salvage," is being directed by Wesley Ruggles; "Girl on the Barge," in the east on location by Edward Sloman; "Colicigians," by Nat Ross, "Horace from Hollywood," by Edward I. Luddy; "Tarzan the Mighty," by Jack Nelson; "Phantom Fingers," by Joe Levigard; "The Boy's Wildcat," by Ray Taylor; "His Lucky Day," by Walter Fabian and "The Danger Line" by Bruce Mitchell. Companies

DeMille, and "Captain Swagger," by E. H. Griffith.  
Tiffany-Stahl also has four in work with "The Albany Night Boat" by Al Rabinoff; "Naughty Duchess," by Tom Terriss; "George Washington Cohen," by George Archibald and "The Gun Runner," by Edgar Lewis.

Metropolitan, a leasing plant, has four features in work, including "Manhattan Knights," by Burton King for Excellent; "Hell's Angels," by Howard Hughes, for U. A.; "The Mating Call," by James Cruze for Caddo-Paramount and a First Division production.

Tec-Art, another leasing studio, has three features in work, including "Revenge," by Edwin Carewe for U. A.; "The Wright Idea," starring Johnny Hines for First National and "Clipped Wings," a Frank Yaconelli production.

Three studios having two features each are F. B. O., with "Sally's Shoulders," with Lynn Shores di-

## 96 Hrs.—Exclusive

One of the local Hollywood chatter writers, now in New York, is demanding 96 hours on exclusive news instead of the usual 48.

She explains this is necessary for the added time it takes her many assistants to transmit the doings to her.

## Sennett's Schedule On Picture Making Working Out Well

Los Angeles, June 19.  
Sennett is trying the experiment of making pictures on railroad schedule. For two months a two-part comedy goes into work every Monday morning. The plan has worked out for three Mondays.

Preparation precedes physical production by abundant time. A chart has been evolved by which at regular stages the story and continuity must be finished. So must the sets, props and players be ready in turn.

The idea has worked out satisfactorily so far. The main fear is weather, which so far has been outwitted.

John Waldron, studio chief, sets his associates an example by entering the studio at 8 o'clock in the morning—which he admits is early for him but it puts everybody on their toes.

## Par-Publix Preparing For Talking Shorts

Paramount-Publix is readying to produce its own Movietone releases, feature length and short subjects. The details of act buying for the talkers, etc., have not been worked out, but in view of the importance of the musical adjunct to the talkers, that department is being given first thought.

Nathaniel Finton is concentrating on the musical scoring and synchronization with Morris Press as his assistant. Boris Morris has taken over Press' details regarding organists and Ben Black's scope has been considerably increased to embrace special attention to personality stage band leaders and m. c.'s.

## Suicide Finish Tacks \$3,000 on 'Wedding March'

Los Angeles, June 19.  
"The Wedding March" is not yet completed. Von Stroheim goes back to the Paramount lot this week to shoot additional scenes which will cost around \$3,000. The new sequence provides that the heroic commit suicide; instead of marrying the man. It is figured that with the realism Von Stroheim will put into the story, the public will accept the tragic ending.

## LeBaron as Presenter

Los Angeles, June 19.  
William LeBaron will be presenter of FBO product hereafter. Jos. J. Kennedy, president of FBO, is said to have ordered his name off the main titles of pictures and LeBaron's substituted. Mr. LeBaron is the FBO general producer.

With Kennedy heading three picture making corporations, it's thought he decided to keep his name out of prominent publicity type.

## FBO'S S. A. PICTURE

Los Angeles, June 19.  
FBO has purchased the negative of "Argentine Love," featuring Paul Ellis, made by a South American film company.

It is understood the film will be re-edited for the American market.

## REISSUING 'INTOLERANCE'

Los Angeles, June 19.  
With the reissue of "Way Down East," work of re-editing "Intolerance" is now being done. "Intolerance" may play the United Artists here.

# Chatter in New York

Two of those famous Pennsylvania censors have been uncovered. They are professional picture reviewers, in Philadelphia. Henry Richardson of the "Star" and Harry Knapp of the "Enquirer."

Sonny MacFarland, recent alumnus of the Paramount screen writing university, is going out a New York daily.

"Lois Bull" is pinch-hitting for Betty Colfax during that movie writer's vacation from the "Graphic."

Radie Harris, Broadway sobbie, to the Coast on vacation.

"Oily Wood," who pans pictures for the Philly "Evening Ledger," is really Henry Murdock, its dramatic critic.

Nan Brittain's daughter, "Elizabeth Ann Harding," is breaking out this fall with a volume of eight-year-old poetry.

Voice culturists are torturing the picture by-line writers for dope on how to break into the talkers.

Rosetta Duncan is loading up on the Broadway shows, preliminary to sailing for London with sister Vivian.

Miss Sunshine, the Times Square milliner, muffled delivery of Texas Guinn's hat because the nite club queen said "Good night" at 11 in the morning.

"Fazil" plugs are coming under cover, customers tipping off by acting shy at the box office of the bedroom drama.

A. H. Schwartz threw a \$10,000 confirmation fete for his son at the Ritz. He is reported to have consulted a press agent a week later on the possibilities of making the dailies.

Eva Von Berne, the M-G-M importation, leaves for the coast Thursday in custody of Kathryn Albertson's writing staff. Eva is being subtly exploited as the long-sought dead ringer for Greta Garbo.

The Philadelphia "Record" has been sold to Stern, the Camden publisher, with rumbles that the deal was put over for Hearst. The staff is querying local papers and pals, wholesale, on the New York job situation.

Bob Coleman of the "Mirror" is sporting a small shiner, credited to a playfully tossed bottle.

Cleveland, his home town, staged a public reception for Adolphe Menjou, with a flop attendance. Mrs. Menjou is reported to have been more upset than the star over the peasants' indifference.

KC-A has contracted with Edward Senz, picture cosmetician, for the makeup work on artists engaged for the Phonophones.

The "Baron's" sensational stunt of waiting around alone in the dance derby was by "arrangement," his partner having been employed by Promoter Crandall and instructed in the stunt which made the dailies.

Ina Claire is making a test for the talkers.

Betty Colfax, of the "Graphic," is leaving for the Coast on an expedition to gather material for the sheet's syndicated service.

Lynn Farnol has closed his recent engagement at the Polytechnic and is back at the Goldwyn offices.

Izzy Kaplan, the nut newspaper photographer, reduced eight pounds at the Heeny training camp on the challenger's diet.

Adolphe Menjou diverted loungers in his hotel lobby with a lusty harangue about his bill.

Louella O. Parsons is at Wellesley, hoping she won't cry when daughter Thelma is handed her diploma.

The local wags are sending telegrams, making preposterous offers, to bookers on the skid list, and signing them with the names of black-list acts.

A press sheet on the cultural pursuits of Rod La Rocque is being cherished and passed around for laughs.

Scribes assigned to Houston are spending the week collecting hair tonic bottles, the word having gone out the town will be tough on liquor. Jeulah Livingstone is visiting Carolyn Darling.

## Shaw Falls

Mr. G. B. Shaw, who high bats the press—and refuses to get his picture taken, made his Movietone debut for the Globe, without any financial inducement. A fast picture man pointed out that his new book, "The Intelligent Women's Outline of Socialism," wouldn't sell in America where the women are Republicans, without some medium

of putting over the author's sex appeal, rather than his arguments. The lion fell, writing his own stunt as well as performing in it.

## From \$20 to \$2,000

An opera singer, and a tenor, recently pulled a fast one on the picture executives. After two years of trying to land in films, he got a part at \$20 a day in a talker. When the picture was half finished, a supervisor decided they should use him to sing a number.

The tenor agreed and listened to the proposition, which was to pay him \$50, or a bonus of \$30, on the day he sang. The opera star's answer was, "For two years I've been paid \$20 a day because I am an opera singer, not a movie actor. Well, I am still an opera singer and my price is \$2,000 a performance." He got it.

## Back to Beer and Potatoes

Miss West's successful exposure in the fad "Diamond Lil" is credited with the crystallization of the Broadway tendency toward curves again. The fall revues are demanding upholstery on all their chorines. A minimum weight of 140 pounds has been set by one of the femme exploiters. The girls are off gland capsules and horseshoe rides and back on beer and baked potatoes in preparation for the summer casting.

## Gigolo Offers

The recent dance derby was a social success, anyway. Several of the boys in it, before they went goofy, told tales on the old dames, evening, gowned and long-legged. (Continued on page 28)

## Eva Von Berne, New, Naive And 17, Longs for Kisses

Eva Von Berne, the new M-G-M film acquisition, was exhibited to a Variety reporter by a couple of smiling, tea-time contact men who wanted a regular "Ladies' Home Journal" interview.

Eva no speak English and may have suffered through their translations. She looked like a regular gal, but according to the translations, said nothing that could be used against her.

The contact men beamed as they uttered each of her innocuous remarks. Once when she crashed through by saying she looked forward to John Gilbert's kisses, her guardians wanted to delete the remark.

Eva is much prettier than her pictures, but the contact men expect the pictures to improve, since they have had her hair shampooed with a touch of "ammonia in the water."

When Eva learns English everything will be just dandy.

## Co-Stars' 1st Singles

Los Angeles, June 19.  
Dorothy Mackall's first starring picture for First National will be "A Girl in a Glass Case." Adaptation is from a story by George Kibbe Turner.

Jack Mulhall, with whom Miss Mackall has been co-starring, branches out for himself in "Apple Sauce," the Harry Connors stage play, for the same company.

## COSTUMES FOR HIRE

PRODUCTIONS  
EXPLORATIONS  
PRESENTATIONS  
**BROOKS**  
COSTUMES  
149 W. 40th St. N.Y.C.

This table shows a summary of weekly studio activity for the past 18 weeks. Percentage of production is based on 106 units working at 23 studios on the Coast, determined by the average normal working conditions during the year 1927:

Week	Features	Shorts	Total	Durk	Pct.
Feb. 22	47	8	55	6	.52
Feb. 29	39	9	48	12	.45
March 7	46	14	54	9	.51
March 14	49	13	62	7	.61
March 21	47	15	64	8	.60
March 28	49	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	66	21	89	2	.64
May 30	65	24	92	0	.87
June 6	65	32	97	0	.90
June 13	77	31	108	0	1.01
June 20	76	31	107	0	1.01

leasing space at Universal are Gotham productions with "Companionate Marriage," by Erle Kenton and "The River Woman." Mascot productions have a serial in production.

Fox comes next in line with nine features and one movietone subject in work. Features are: "The River Pirate," by William K. Howard; "Dry Martini," by Harry D'Arrast; "Mother Knows Best," by J. G. Blystone; "The Gangster," by R. A. Walsh; "None But the Brave," by Al Ray; "Prep and Pen," by David Butler; "Making the Grade," by Al Green; "Backwash," by Frank Borzage and "The Cyclone Lover," by R. L. Hughes. The movietone in work is "Four A. M.," by William Counselman.

Warner Brothers have five features and four Vitaphone units in work. Features are: "The Singing Fool," by Lloyd Bacon; "My Man," by Archie Mayo; "The Terror," by Ray Del Ruth; "The Little Wildcat," by Ray Knight and "Noah's Ark," by Michael Curtiz.

M. G. M. has nine features in work, including "Tide of Empire," by Alan Dwan; "Brotherly Love," by Charles Reisner; "Her Cardboard Lover," by Robert Z. Leonard; "The Cameraman," by Edward Sedgwick; "War in the Dark," by Fred Nibbel; "Morgan's Last Raid," by Nick Grinde; "The Singing Man," by Harry Beaumont; "West of Zanzibar," by Tod Browning, and "The Devil's Mask," by Victor Senstrom.

8 for First National  
First National has eight features, including "The Divine Lady," by Frank Lloyd; "Oh, Kay," by Morry Le Roy; "Out of the Rump," by J. F. Dillon; "His Wife's Affairs," by Alexander Korda; "The Wrecking Boss," by Eddie Clinc; "Show Girl," by Al Santell; "Water Front," by William A. Seiter and "Phantom City," by Al Rogell.

Paramount also has eight features in work, including "Valencia," by Frank Tuttle; "The First Kiss," by Rowland V. Lee; "The Water Hole," by E. Richard Jones; "Beggars of Life," by William Wellman; "Docks of New York," by Josef von Sternberg; "Take Me Home," by Marshall Neilan; "The Fleets In," by Malcolm St. Clair and "Interference," by Lorhan Mendez.

recting: "The Circus Kid," by George B. Seitz. Columbia has "Out of the Depth" and "Scarlet Woman." United Artists have "T. A. Awaken," by Victor Fleming and "The Rescue," by Herbert Brenon, both being produced by Sam Goldwyn for U. A. release.

Studios with one feature each are the I. E. Chadwick and Charles Chaplin.

## One Only

Studios engaged in making short comedy subjects are Cal-Art with four units in work by Larry Darmour for F. B. O. release. Educational studios have five units in work. Christie with four for Paramount release, Roach has four for M. G. M. release, Sennett likewise has four for Pathe release, Stern Brothers has three in work for Universal, while Dailey and Novelle are working one unit each for independent market.

## "Godless Girl" Opens East And West on Same Date

Los Angeles, June 19.  
"The Godless Girl" was sent to New York three days ago to get its Photophone effects. Among the sounds to be introduced are the baying of blood hounds, the roar of the reformatory fire and the battle between Edward Duryea and Noah Beery to save the trapped heroine. There will be no dialog.

Cecil DeMille is expected to attend the opening in New York at the Gaiety Aug. 8. Picture will also open here at the Biltmore the same date as the eastern premiere.

## Ray Schrock Writing

Los Angeles, June 19.  
At the expiration of his contract as scenario and production supervisor for Tiffany-Stahl, July 1, Raymond L. Schrock will probably return to M-G-M to write originals.

## 4 WKS. TO REBUILD STAGE

Los Angeles, June 19.  
Clearing of the tangled steel from the site of the Fox stage recently burned and the erection of another set by the Fox on the same site was completed in less than four weeks.

Already work has been started on constructing sets for "Dry Martini,"

## \$4,065,000 Wrapped Up In 13 Coast Film Labs; Small Plants' Tough Spot

Los Angeles, June 19.

A survey of the film laboratories on the coast shows a total of \$4,065,000 invested in 13 plants which employ an average of 837 people the year round.

Capacity of these plants is adequate to handle four times the amount of work required for normal production, conservatively estimated to run around 400,000 feet of negative per day. The plants are geared to handle 1,595,000 feet of negative and more than 1,890,000 feet of first print positive, and 4,534,044 feet of release print work, per day.

Since most of the release print work is done in eastern film laboratories, nearer the bulk of consumption, the figures of capacity as a whole show the laboratory business out here to be much over-run and will result in a number of the smaller plants closing up, or continue to operate at a loss.

Cost of developing and printing film is measured by the volume of film that goes through the plant. Unless a laboratory cannot turn out close to the maximum of its capacity, it is unable to compete either in price or workmanship with those plants doing a larger volume of business. It requires the same staff of help and materials to develop and print 1,000 feet of negative as it does 25,000 feet. When a plant is not getting a fair volume of business, some one is losing money.

That only six studios out of the 24 on the coast own and operate their own laboratories is evidence that the producers can farm out their work to independent laboratories cheaper than they can do it themselves.

### Studio Labs

Among the studio group of laboratories it is discovered that Paramount heads the list for the largest and most complete plant. Its valuation is estimated to be around \$1,500,000, and is equipped to handle 300,000 feet of negative and positive of first print work and 2,499,994 feet of release print work per day. More than 95 per cent. of Paramount's release prints are made at this plant after which the negative is shipped to the Long Island laboratory, where future replacements are made.

This lab employs an average of 200 people the year round and is equipped with many novel features of its own design and manufacture. All negative is developed by hand while the positive is handled by machines. It operates a complete experimental and machine shop where all cameras, projection machines and other apparatus required for the handling of film is machined, repaired and turned out for the entire studio. When the occasion arises, where they need certain equipment to facilitate the handling of film experts in the machine shop set about to build it according to their own specifications. Standard machines, such as printers, polishers, etc., are often improved upon until they lose their identity as standard equipment.

All developing solutions are prepared on the ground floor and pumped upstairs to various developing rooms and returns to where more than 99 per cent. of the silver which comes from the raw film is recovered and refined, ready to ship to the United States mint where it is sold as pure silver. In addition to the many air purifying systems, installed at a great cost, the plant manufactures its own ice and depends entirely upon its own resources for operation.

Warner Brothers' studio is the only other studio laboratory turning out the bulk of its own release print work. This plant is modern in every respect and is equipped with the latest type of machines for the handling of positive. The negative is handled by hand. They are geared up to handle both 75,000 feet of negative and first print positive per day, while it is possible to

turn out 500,000 feet of release print work per day if necessary. Whatever release print work not made here on the coast, is turned out in their own plant in Brooklyn, N. Y. They employ an average of 100 people the year round at the coast lab with a valuation of \$500,000 set on building and equipment.

Universal's laboratory is the only studio laboratory employing both negative and positive developing machines. It is equipped to handle only the first print work and to turn out a few release prints for coast consumption. The bulk of release work, however, is made at their plant in New Lee, N. J. Valuation of the laboratory here is set at \$100,000, with a capacity for turning out 50,000 feet of negative and an equal amount of first print positive. Their release print capacity is 25,000 feet per day. Average employees, 25.

Metro-Goldwyn-Mayer studios has a lab void of improved machinery for the developing of both negative and positive. This is maintained for the studio's daily first print work only. Handling of the film is all done by hand, with the exception of printing and polishing. It can handle 50,000 feet of negative and 100,000 feet of positive per day. All M-G-M release print work is done by the Consolidated Film Laboratories, both on the Coast and in the east. An average of 35 people are kept on the payroll and the plant is estimated around \$100,000 valuation.

### Fox's Old One

Fox is operating one of the oldest studio plants on the Coast. Little or no attempt has been made to equip the plant with modern machinery, and they do no other work except the first print studio work, with a capacity for 60,000 feet of negative and positive per day. It employs 18 men to operate, with valuation at \$50,000. Plans for an up-to-date film lab have already been approved for the Fox studio, and work on its building will commence within the next 30 days. All Fox release print work at present is being done at Fox's de Luxe film labs in New York.

Charles Chaplin, who makes but one picture every year or so, conducts his own lab, with six men employed to handle it. Capacity is 20,000 feet of negative and positive per day, and they occasionally make a release print when the necessity arises. In this respect they are in a position to turn out 10,000 feet per day. However, all release print work is done by Consolidated. There are seven laboratories in the independent group which handle all film exposed at the 17 stu-

### Developed on Airship

The first impromptu film developing laboratory aboard an airship was by Paramount News in a Ryan monoplane in its effort to accop competitors in getting news reels shots of the Republican convention from Kansas City to New York.

Rain and fog delayed the plane for several hours, but the Paramount theatre audiences got the first views of the convention. The plane was scheduled to have arrived here early Wednesday morning. It landed at 10 o'clock instead.

dios who do not operate their own plants. Of all this business, it is estimated that Consolidated does close to 70 per cent. A check on the amount of film passing through the two plants belonging to Consolidated during the past year shows that they averaged 100,000 feet of negative, printing the same amount of positive, and 500,000 feet of release print work per day.

Chester Bennett laboratory ranks second in the independent group. This plant is modern in every respect and handles a good portion of the smaller independent producers' work. It is equipped to handle in first print work 200,000 feet of negative and 300,000 feet of positive. The release print work is geared to handle 500,000 feet per day. Plant is valued at approximately \$220,000.

Roy Davidge laboratories is one of the oldest in Hollywood. Capacity here is 60,000 feet of both negative and positive per day. Most of the work is done by hand and 28 men are employed the year round.

Tremont Laboratory is a new one, just recently opened by Hawn and Glickman, former operators of the Tremont lab in New York. These boys built the plant according to their own specifications and have equipped it with the latest scientific equipment to handle nothing but first print work, in which they claim to be specialists. Their capacity is 100,000 feet of negative and positive per day. Project stands at \$125,000. Having just opened, they anticipate to employ about 25 men to keep the plant going at normal capacity.

Producers Laboratory is another geared to handle 100,000 feet of negative and positive per day. Estimated valuation is set at \$75,000.

### Mostly 16 m.

William Horsley plant is perhaps the oldest lab in Hollywood, but is equipped with modern machinery. Plant is being worked to capacity with 16 m. film and is geared to handle 30,000 feet of negative and 125,000 feet of positive. It is valued at \$125,000 and claims to employ 40 men the year round to operate.

Fowler Laboratory also handles 16 m. stuff. Capacity is 50,000 feet of negative and 100,000 feet of positive per day. A valuation of \$100,000 is set on the plant.

### Fay Wray's Marriage

Baltimore, June 19.

Fay Wray may or may not have fallen into the tide water of the Miles River just as a publicity stunt, but to believe she married her scenarist just to get her picture in the papers is carrying cynicism a bit far. At any rate, Fay took time out from the filming of "The First Kiss" at St. Michaels and motored over to Easton (Maryland) to play leading lady in a little serio-comedy entitled "The Order Is for Two." That Way." The hero was John Monk Saunders, who authored "The First Kiss."

It wasn't John's first marriage, however. His first wife, divorced, is the daughter of Rupert Hughes. Mr. Gooper and Roland V. Lee, the director, accompanied the party as seconds.

### Coast Films for B. I.

Los Angeles, June 19.

Carol Sax, formerly associated with his brother Sam Sax of the Gotham productions, has become associated with Samuel Bischoff and will act as co-producer of a series of outdoor pictures to be made for British Instructional Films.

The order is for two with an option of four more and production on the first will start within 30 days at the Tec-Art studios.

No story, director or cast has yet been selected.

### Chi's Big Film Bldg.

Chicago, June 19.

Fox and Fox, Chicago architects and engineers, have announced plans for a building in Chicago's "film row" along South Wabash avenue, of sufficient size to accommodate all Chicago branches.

Negotiations are underway for the necessary property and financing.

### C. H. Fisher Out of Pathe

After some 12 or more years of consecutive service with the Pathe offices as purchasing agent, Charles H. Fisher has severed connections with that concern.

Fisher was the last of the old Pathe regime.

### FOY'S 4 VITA'S

Los Angeles, June 19.

Bryan Foy will make four Vitaphone subjects this summer. First will be a record of Kitty Doner, followed by a Larry Ceballos revue and one with Dorothy Whitmore.

In addition to these Foy will direct "The Alibi," skit by Addison Burkhardt and Murray Roth, in which Kenneth Harlan, Robert Elliott and Georgie Harris will participate.

### CAMERAMAN GOES BRITISH

Los Angeles, June 19.

James Diamond, cameraman for Monty Banks while the latter made pictures here, has signed with British International. He leaves shortly for England, where he will be assigned to photograph the Monty Banks features.

Banks is said to be receiving a flat sum of \$35,000 for each picture he makes for British International.

### Sailing Boat for Location

Los Angeles, June 19.

Lupino Lane is making the first of his new series of eight comedies for the coming season for Educational. It is a pirate tale and involves the stay of the company a week on a deep sea sailing vessel.

### Reviewing 3 Hines Films

Los Angeles, June 19.

First National is reviving for release three Johnny Hines' pictures made three years ago. These include "Live Wire," "The Brown Derby" and "Rainbow Rummy."

### Wm. DeMille's Final Pathe

Los Angeles, June 19.

William DeMille's contract with Pathe expires with the completion of "Craig's Wife," now being made under his direction.

DeMille is negotiating with several companies for a directorial job.

### Lois Moran in News Film

Los Angeles, June 19.

Lois Moran will take the place of Sally Phillips in "Chasing Through Europe," the news reel sequel to "The News Parade."

Fox will begin it about July 20, under direction of David Butler.

## Public Relations In Minneapolis For Good Will

Minneapolis, June 19.

F. & R. is endeavoring to build good will by utilizing their theatres for community improvement. Their latest stunt is a series of garden matinees in six uptown houses.

Schools, parent-teacher associations, public library, Audubon society and a seed company co-operate under the auspices of the city's Better Theatre Committee in putting on the matinees, which are held at 4 o'clock in the afternoons and are free to school children.

School children in costume participate in dances and other entertainment features of the matinees. School orchestras also are on the programs, and school principals assist to the extent of making announcements and helping to keep order.

Garden films showing how to make gardens and stereopticon slides showing the birds which should be protected and encouraged in home neighborhoods comprise the main units on the programs. Thousands of gladioli buds are distributed to the children.

F. & R. officials say their purpose in giving the matinees is to aid in making a more beautiful Minneapolis.

### Tech's Color Process

Los Angeles, June 19.

Technicolor experts on the coast have perfected a process known as color modulation that when used in connection with filming colored subjects will register all colors of the subject in accurate hues and colors.

Heretofore red has been the most difficult color to photograph. When with other colors it would interfere to such an extent that the value of the entire composition would be impaired. This has been done away with by the latest development in technicolor filming.

### "Trader Horn" to Sound

Los Angeles, June 19.

"Trader Horn" will have the roar of jungle animals. Under the direction of W. S. Van Dyke, M-G-M will send a complete portable recording equipment to Africa.

Three months hence is the time tentatively set for the start of the expedition which will include a complete staff and a small number of players. No cast has yet been selected.

### Sheehan Disappointed

Winnie Sheehan, pressed by Fox business managers in New York, found himself unable to go with Judge Olvany as his guest to the Democratic convention at Houston. Mr. Sheehan will remain in New York another week before returning to the coast.

### Roy D'Arcy Bankrupt

Los Angeles, June 19.

Roy D'Arcy, screen actor, real name Roy Guisti, is broke. He filed a petition in bankruptcy, placing his liabilities as \$34,531.09, giving \$325 as his total assets.

Several months ago Mrs. D'Arcy, recently divorced from her husband, also filed bankruptcy proceedings.

### 20 BEAUTS IN COLOR

Los Angeles, June 19.

Fox is searching Southern California for 20 girls possessing the "perfect figure," to be used in a bizarre setting of a futuristic bathing girl parade for "Making the Grade," being directed by Alfred Green.

Search has been going on for more than six weeks with most of the required number signed at a salary in excess of the usual paid to models. Entire sequence will be done in technicolor.

### WEST COAST SHIFTS

West Coast Theatres, Inc., have switched several house managers. Floyd Rice, of the Uptown, has been replaced by Kenneth H. Means. Rice going to the Balboa, substituting E. Marshall Taylor, who resigned. At the Alcazar, Bell, L. D. Clark was appointed manager.

## Valuations of Laboratories

### Summary of Valuation, Capacity and Number of Employees Working at the Various Film Laboratories on the Coast

Name of Laboratory	INDEPENDENT GROUP		AVERAGE		CAPACITY		Release prints.
	Approximate valuation of plant and equipment	Number of employees	Year round	First print work—negative	Positive	per day	
Consolidated	\$1,000,000	200	500,000	500,000	1,000,000	.....	.....
Chester Bennett	220,000	100	200,000	300,000	500,000	.....	.....
Roy Davidge	120,000	28	60,000	60,000	.....	.....	.....
Tremont	125,000	25	100,000	100,000	.....	.....	.....
Producers	75,000	25	100,000	100,000	.....	.....	.....
William Horsley	125,000	50	30,000	125,000	.....	.....	.....
Fowler	100,000	25	50,000	100,000	.....	.....	.....
Totals for Independent group	\$1,765,000	453	1,040,000	1,285,000	1,500,000	.....	.....
Name of Laboratory	STUDIO GROUP		AVERAGE		CAPACITY		Release prints.
	Approximate valuation of plant and equipment	Number of employees	Year round	First print work—negative	Positive	per day	
Paramount	\$1,500,000	200	300,000	300,000	2,499,994	.....	.....
Warner Bros.	500,000	100	75,000	75,000	500,000	.....	.....
Universal	100,000	25	60,000	60,000	25,000	.....	.....
M-G-M	100,000	35	50,000	100,000	.....	.....	.....
Fox	50,000	18	60,000	60,000	.....	.....	.....
Chaplin	50,000	6	20,000	20,000	10,000	.....	.....
Totals for Studio Group	\$2,300,000	384	555,000	605,000	3,034,044	.....	.....
Totals of combined groups	\$4,065,000	837	1,595,000	1,890,000	4,534,044	.....	.....



## Equipment Competition by Big Electrics Even Though Both Are Allied by Basic Patents Pooled

After stating it will be ready to furnish equipment by late June or July, R. C. A. Photophone will not have its talker apparatus on the market until September.

Its production schedule has fallen behind, despite the fact that E. Bucher, vice-president and sales manager, affirms to the contrary, that being set forth as one argument on behalf of Photophone over Western Electric's Movietone and Vitaphone.

The latter at one time, particularly with Vitaphone equipment, was notoriously slow, costing Warner Brothers considerable income on its "Jazz Singer" and other talking film exhibitions because of the theatres desiring to play the attraction not being able to get their equipment in in time.

Photophone is allied with FBO on sound and sight picture production. Robert Kane has joined FBO, after producing for First National Distribution for some time, and has been assigned by Joseph Kennedy to head the sound film productions for FBO-Photophone.

The organization is flirting with the Gaiety theatre as a Broadway outlet for Photophone exhibitions. R. C. A. people aver that after the run of Fox's "Fazio" (which has Movietone synchronization and short subject productions), they will take the house over for the initial public exhibition of Photophone.

### Photo Shorts

The company has been making experimental short subjects with type vaude artists to embrace every form and manner of sound reproduction in synchronization with the silver sheet, such as dialect dialog, straight comedy, tap dancing, recording, etc. Photophone has an understanding with the artists that in the event of commercial distribution they will be adequately compensated, the talent meantime co-operating gratis in the experimentation.

Photophone, realizing that its "rival," the Western Electric Co., through the Electrical Research Products, Inc., marketing the Movietone-Vitaphone talkers, has already garnered the cream of the production market, intends to enter after the foreign field extensively.

### Foreign Affiliations

R. C. A. Photophone is a subsidiary of the Radio Corp. of America and is thus allied with the General Electric Co. This unit in turn is allied with the International General Electric Co., very powerful in Great Britain and its possessions. In this wise Photophone will invade and hopes to soon control the foreign market.

Bucher has been conferring with Canadian and British exhibitors, and while David Sarnoff, president of Photophone, is not known officially to have gone abroad for the express purpose of foreign affiliations, it is more than reasonably deduced such may be part of his mission over there.

Photophone also is intent on impressing exhibitors with the worth of its celluloid-talker product which FBO will produce and distribute as Movietone-Vitaphone projectors can interchangeably reproduce Photophone talkers, and vice-versa, if many theatres become wired, regardless of whose apparatus they use.

### A. T. & T. Allowance

Photophone realizes that with the 16,000 to 18,000 picture houses in the United States, there is a sufficient market for both the Western Electric and the General Electric products. As a matter of fact, despite every insistence to the contrary, W. E. and G. E. are allied basically through the American Telephone & Telegraph Co. Western Electric particularly has taken pains to deny any mutual understanding or affiliation to Variety, but Photophone makes no bones about it and admits that basic patents are necessarily pooled.

This goes back to the radio business. For a time the British Broadcasting Co. threatened to monopolize the world's radio enterprise, the American electrical corporations being ordered by the Government to split shortly after the war.

This prompted each branch of each of the two big electrical cor-

### Voice Doubling?

Dispute still rages whether the talkers can stand doubling for the voice.  
Some say can; others say can't.

## B. & K. Trying Out M. C. Leader in House Pit

The switch of the personality band leader-m. c. from the stage to the pit is an imminent innovation in picture house presentations. A. J. Balaban is now trying it out in Chicago at the Senate and Harding. When Jack Laughlin's flash, Ruesse, opens at the Oriental, Chicago, the m. c. will do his stuff from the pit. Publix is planning to split up the stage band presentations with an alternation of "book" units with the personality master of ceremonies doing his stuff from the pit.

### Bill Cody Broke

Los Angeles, June 19. Bill Cody, western picture actor, is added to the list of bankruptcy casualties in Hollywood. Cody filed a voluntary petition asserting he owed \$17,305 with assets \$450.

### MISS DAY AND GILBERT

Los Angeles, June 19. Marceline Day will have the feminine lead with John Gilbert in "Mask of the Devil." Victor Seastrom will direct it for M-G-M.

### MISS LA PLANTE'S U YEAR

Universal has taken up its option on Laura LaPlante's services for another year. Dorothy Gulliver and Earl Snell are also kept on for another six months.

### Finnegan on Coast

Los Angeles, June 19. J. Ignatius Finnegan, former St. Louis newspaperman and picture producer, is here and may align with Fox studios as a writer. Finnegan was one of the original organizers of the old St. Louis Motion Picture Company which built the first picture studio west of New York.

Corporations to divide its activity and concentrate individually on tube manufacturing, radio broadcasting, radio set manufacturing, apparatus and equipment supplies, etc.

Unlike the radio business with its friendly understanding, it so happens that Movietone and Photophone, through the disassociation of their corporate entities, are quite bitter in their enterprise to sign up exhibitors. The matter of prices is quite a factor in this competition. Photophone's most popular set is priced at \$7,500 as against Movietone's \$8,500, this being designed for capacities up to 800. The next set is for theatres up to 1,200 seats and priced at \$9,500. These are the "d" and "e" equipment respectively, while the a-b for the larger capacities.

Photophone claims it can sign contracts prolifically but is holding off until the schedule of production is accelerated and insures prompt deliveries. Meanwhile, exhibitors are being given demonstrations.

Photophone's biggest native field will be the educational, through churches, schools, armories, town halls, etc., it is said.

Photophone also controls the basic patents on the phonograph recording apparatus through disk canning, as well as for the screen, this corporation is vitally concerned with amusements, where formerly such enterprise was an undistinguished branch of the Radio Corporation of America's enterprises.

## Leo Pulled Ascher Houses Out of Red

Chicago, June 19. Joe Leo, managing director of the Ascher theatres in Chicago, recently taken over by Fox, has been called to New York for a conference with Fox officials over the Chicago houses.

Leo, in a comparatively short time, took a group of houses hopelessly in the red and put them on a paying basis. His accomplishment is regarded by local showmen as an unusual achievement in theatre rejuvenation.

## Letters and 2-for-1 Tickets for Trade Promotion in Chi

Chicago, June 19. Several local theatres are doing extensive direct mail advertising, and reporting varying degrees of success.

The Sheridan Theatre, former Ascher house now operated by Fox, is mailing out "get acquainted" tickets which admit two for the price of one.

Balaban and Katz are establishing a mailing list, sending out thousands of postcards and first class letters each month to patrons of their houses.

Every conceivable angle is being played to build up business.

## "Lilac Time" with Sound Opens in July at L. A.

First National will send "Lilac Time" into the Carthay Circle, Los Angeles, for its initial showing either July 12 or 19, following "Fazio."

The Colleen Moore picture is due to open on Broadway Aug. 1, although no house has been yet selected. Picture has sound without dialog.

## U. Adding Sound to 2 Now Made Specials

Universal has decided to add sound effects and musical synchronizations to its two specials, "Uncle Tom's Cabin" and "The Man Who Laughs."

The effects will be attached following the runs of the U pictures at the Rivoli and Rialto, New York.

## "4 A. M." Talking Short

Los Angeles, June 19. Tyler Brooke and Marjorie Beebe will be featured in the short Movietone, "4 A. M.," which William Censelman, Fox supervisor, will write and direct.

The story will be written around a stay-out husband, who finds when he finally decides to return to his home and family that every sound for which he is responsible seems unaccountably magnified, with resultant trouble for him.

## Jack Bachman's Illness

Los Angeles, June 19. Jack Bachman, Paramount supervisor, is confined to his home with bronchial pneumonia.

## MELVIN BACK AT WORK

St. Petersburg, Fla., June 19. W. J. Melvin, former manager of Phillips theatres in St. Petersburg, has assumed management of the Phell theatre here. Melvin has been away from the business for the past year due to illness.

Fred L. Flynn, retiring manager of the Phell, goes with the Sparks houses in Jacksonville.

## Chi's Saturday Openings

Chicago, June 19. B. & K.'s Chicago, Uptown and Tivoli, playing eastern Publix units, are changing from Monday to Saturday opening to conform with the Publix routing.

## Greta Garbo Doing "Romance"

Los Angeles, June 19. M-G-M will start Greta Garbo in "Romance," adapted from the play by Edward Sheldon.

## Engineers Wanted by Film Studios As Well as by Electric Companies

### 2-PERSON FILM CAST

What is regarded as a film novelty in the two-person cast of "Lonesome," picture controlled by Universal that Paul Fejos directed.

Fejos directed "The Last Moment."

Exhibits in the east are conjecturing how a feature with only two principals can stand up either in a program assignment or as a box office proposition.

## U Places Mike Newman In Charge of Northwest

Seattle, June 19. A reorganization in the operation of Universal houses in this territory, gives Mike Newman the title of general manager of all U houses in this section.

Newman came here a few months ago as Carl Laemmle's representative to straighten out the theatre situation for U. U houses in this territory include the nine suburbs here, Winter Garden and Columbia (downtown), two houses each in Eugene and Corvallis, Ore., Columbia in Portland, and the Clemmer in Spokane. U also owns 51 per cent interest in the Multnomah Theatres, Inc., Portland, which has eight suburban houses, but the management of those houses will continue for the time being under William Cutts in Portland.

Under the new arrangement, Newman will be given full supervision over the Columbia here, as well as the Columbia, Portland, and the Clemmer, Spokane. These houses were formerly handled by Harry Bernstein out of New York U offices. Newman has let out Bob Bender, manager of the Columbia here for the past six years. Other changes are expected soon.

Jan Sofer, conductor of the United Artists theatre orchestra here, has joined Universal, and will become leader of the Winter Garden theatre orchestra, commencing June 30. Sofer will also supervise the music for all U houses in this territory.

## Featured Dog Sub

Pathe is making serials but omitting bylines for male principals. Allene Ray continues featured. A dog in "The Yellow Cameo," named Cyclone, takes the billing feature instead.

## LUTHER REED FREE LANCING

Los Angeles, June 19. Luther Reed has concluded his services with Paramount. Reed is now free lancing as a director.

## LOYD'S NEXT AS TALKER

Harold Lloyd starts work on his next picture within a week, according to the Paramount home office. It is said Lloyd will probably make this one his first talker.

### Krusada Promoted

Los Angeles, June 19. Carl Krusada, former contract scenario writer for Universal, has been promoted as assistant production supervisor under W. L. Wright. Wright has charge of all western and short subjects produced by U.

### Signs to Crank Sound

Los Angeles, June 19. Al Wilson, cameraman, leaves for New York to work on a new term contract with Fox to specialize on Movietone.

Wilson has been connected with C. C. Burr for the past four years.

### Baggott Directing Warner

Los Angeles, June 19. King Baggott will direct Henry B. Warner in "The Romance of a Rogue" for Quality Pictures. Work begins at Tve-Art, July 25.

Los Angeles, June 19. Engineers look to be at a premium nowadays, those well versed in the talkers and their equipment. It is claimed that picture producers intending to make pictures talk want the engineers as badly as do the electric companies which turn out the equipment.

A report about says that the Fox studios, where W. R. Sheehan has had engineers at work in the laboratory for a long while, has a corps of the heavily scientific researchers whom the eastern electric companies would like to mix in with.

On the other side is the claim that the talking producers want to wean some of the engineers away from the electric for the picture studios.

With the on-growing mass of talker makers, it says as though the engineers are becoming ultra-important.

There is a lot to be discovered by the new makers of talkers. As most of it now will be in the studio labs, it's quite certain the studio's talent staff can't get at it, other than the engineers. If the latter are present.

FBO is reported to have some advantages in this respect, as it is affiliated with R. C. A. Photophone, which has General Electric behind it. It is the only direct talker connection between manufacturer and picture studio. E. M. may have loaned FBO some of its engineers, since FBO has turned out several talking shorts so far for Photophone.

## Dance Marathon Dunces Throw Away Publicity

Chicago, June 19. Several of the Chicago cameramen for national news reels were refused admission to the national dance insurance contest held here at the Coliseum. Assistant managers met them at the door, refused them admittance and said that their press cards meant nothing.

Later in the week, when invitations went out to the news reel offices, several of the cameramen failed to put in an appearance.

## 2 BUFFALO CLOSINGS

Lafayette Going Dark for Summer—Three Houses Left Open

Buffalo, June 19. June 30 the Lafayette Square will close for the summer, it is reported. With Loew's State also closed, there will be but three downtown picture houses remaining over the Buffalo and Hip, and Great Lakes.

## Hays' Annual Meeting

Today (Wednesday) is the time for the annual meeting of the Motion Pictures Producers and Distributors' Association, better known as the Hays organization. The meeting will be held at the 6th avenue offices.

## Synchrophone Corp. Product

The Synchrophone Corporation, claimants of having produced the lowest priced talker, will make their own pictures, according to decision of P. H. Keefe, general manager. Synchrophone has taken over the Lincoln Studios, Grantwood, N. J., and will begin production operations there next month. For a starter they will make short subjects as well.

### Special Arctic Film

Los Angeles, June 19. Several years ago Sidney Small made a picture of a searching party which went out to seek missing members of the Steffanson expedition. Small has now sold this negative to Fox.

Latter company is editing it under title of "Lost in the Arctic" and will release it in six reels as a special.

### D. W.'s "Pioneer Woman"

Los Angeles, June 19. After many refusals, D. W. Griffith has agreed to go through with the direction of "The Pioneer Woman."

**"THE FAMILY PICNIC" (4)**  
**MOVIEPHONE NO. 2**  
 10 Mins.

Carthay Circle, Los Angeles

The first all-talking picture is a short, very short, but from the start to the last when lips move you hear the words which issue from them.

"The Family Picnic" is not just what the title indicates. It is not a picnic for the family, but is for the house.

From the moment the charming and humorous young couple starts to pack the hamper with eatables and drinkables, up to the disastrous ending of an imperfect day as the family silently comes back home backward on two of the four wheels on which it so grumpily started out, one hears all the sounds the family hears.

Daughter grudgingly runs scales on the piano; the family sits in on the excitement incident to getting the automobile ready for the trip and the family finally packs into it, and as the car starts the audience overhears the conversation between the parents, tired before the day begins; the audience catches the whine of the daughter who wants another tomato, leading to the discovery the hamper still is in the kitchen; hear the nagging boy crying for the chu-chu, with the result the first one is very near his last—and for the family as well.

The peak of the comedy follows a remark by the father behind the wheel. Mother is complaining about going too fast—20 miles an hour, she insists he is doing; father is pretty well fagged and grouchy, and when some passing machine very nearly nicks him he explodes.

"Go on, you Sunday driver!" father yells at the car, but that time far behind him, but the sympathetic audience rocks with genuine laughter. And so the picture runs.

In theme the comedy is most simple, yet with the accompaniment of voices its primitiveness is unnoted. You laugh at the other fellow's troubles, as others may have laughed at yours. The illusion practically is perfect, at least it was to one seated down front, and so synchronization also must have been or the illusion would have cracked.

Kathleen Key is the housewife and Raymond McKee the father. Both are excellent examples of good casting, and that praise goes for voice quality as well as for the other elements entering into the equation.

Harry Delf, director, newcomer to pictures from the stage, contributes his full quota. One senses his craftsmanlike presence in this Fox talking short.

"The Family Picnic" in 1928 may not be deserving of a niche in the hall of fame quite as conspicuous as that now accorded to the first close-up—or one of the first close-ups—that filled the screen—that of John Rice and May Irwin in "The Kiss." Then, again, it may. History will settle the question.

The comedy should be seen for two reasons. One is on account of its revolutionary, its historic, character. The other is that it is mighty good entertainment.

**ROGER WOLFE KAHN and ORCH.**  
**VITAPHONE NO. 469**  
 12 Mins.

Park Plaza, N. Y.

Assisted by Henri Gordon and the Williams Sisters, both doing their specialties, Kahn's orchestra interests on that articulate screen through excellent music. Gordon's contribution was a tenor solo while the Williams Sisters did a double song and dance which landed nicely.

Kahn, in addition to leading his orchestra, announced the turns and mentioned the night club which he was evidently running when the record was made. This is on account of Kahn was billed outside in lights with a vaudeville turn, which was on the stage bill, beneath him. Nothing on the marquee would inform that Kahn wasn't present in the flesh. Orchestra registers well with the set resembling Kahn's former night club and a few tables in focus.

Con.

**"BY THE CAMPFIRE"**  
**VITAPHONE NO. 2540**  
 9 Mins.

Orpheum, Chicago

A gypsy camp with a prop moon, campfire, etc. Included in the scene is a gypsy house-wagon, with the horse unharnessed and standing nearby. Act consists of X. Cugat Co., six men playing guitars and violins and girls singing and dancing.

As the music progresses girls solo in dances and vocal numbers. One miss does a dance featuring hippy wiggles that's really a cooch. Out for youngsters. Average sound short.

Loop.

**FLORENCE MOORE**  
**VITAPHONE NO. 519**  
 Songs and Talk; 10 Mins.

Strand, New York

Excellent comedy short with Florence Moore in her usual clowning form to provide contrast to the average slow talking talker. This comedienne's fast delivery had a Saturday night Strand audience figuratively on its toes to catch everything. They got it and liked it.

Miss Moore is a comic who especially shines before a smart audience. They may not be able to keep up with her in Hoboken, N. J., but the average logic and lower floor clientele won't fall more than a step or two behind. For Broadway she's perfect and that Warner's passed this record up for the "Lion and the Mouse" program; is a surprise.

Glitz-Rice is at the piano accompanying Miss Moore's "And He Never Said That to Me" and her versions of how a chorus girl, etc., would sing "You'll Be Sorry That You Made Me Cry." Otherwise he does a silent shtick. Miss Moore looks good and delivers, as always, in her flip, entertaining manner.

Fast and well recorded and photographed. Strong enough to close any series of talking shorts but used as an opener here, possibly to catch the immediate interest of a house which is only in its second week of talking. Miss Moore looks good and delivers, as always, in her flip, entertaining manner.

**SANTA BARBARA MISSION**  
**MOVIEPHONE NO. 2**  
 2 Mins.

Carthay Circle, Los Angeles

Interesting panoramic picture of the mission and grounds, with priests and novitates taking part. One of the incidents which brought applause was that showing a priest in each of four towers ringing the mission bells.

Views of the priests and students going into the old church and coming from it. In the latter case the members of the procession are chanting as they walk.

One of the notable bits is the singing of birds hidden in the trees, but the notes are clear and distinct, arousing audience comment.

The subject is one especially desirable for Sunday showings, but by no means ideal in its appeal to any day or house.

**MYERS and HANFORD**  
**VITAPHONE NO. 2593**  
 8 Mins.; Comedy

Warner's, New York

Veteran vaude team who have turned out a meaningless record. Subject is technically good enough, but the singing of "In the Shade of the Old Apple Tree" (on the level, too) is enough to queer any chance the boys might otherwise have had. Team do their familiar rube characters employing a bare foot tap dance by one of the men as the best item. Set is a studio exterior of a farm yard. Pace is slow, emphasized by the metering of the interesting ballad and the bowing of a saw.

Drew no applause here and only possible appeal is where the talkers have never been seen or heard.

**ROSA RAISA**  
**VITAPHONE NO. 2545**  
 Songs; 8 Mins.

Granada, Chicago

In grand opera Rosa Raisa receives about \$3,000 a performance. That's a business insight as to her quality and reputation. If a house likes serious stuff this record is a good buy.

Miss Raisa sings two numbers, "Good Bye Forever" and "Eli Eli." Voice and diction record well, but the photography is not favorable, although partially overcome by the singer's perfect ease before the camera.

Probably will be received best in metropolitan districts.

**MORRISSEY and MILLER**  
**VITAPHONE NO. 2293**  
 "Kit Kat Club"; 10 Mins.

Clinton, New York

Will Morrissey and Middle Miller were in an early Vitaphone subject. This one is Coastmade. It contains all the typical faults of Will Morrissey's reviews. Morrissey is evidently trying to call it before the milk, the fliegende c optimism. Some of it is n. g.

As an instance, the bit where he kisses the drunken patron on the bald pate. A few mistakes, l. c. s of old gags, and some dancing that means nothing for Vitaphone.

It's all supposed to be one of those Tex Guinan sort of night clubs.

Loop.

**"IN A MUSIC SHOPPE"**  
**MOVIEPHONE NO. 16**  
 14 Mins.

Monroe, Chicago

Remindful of Charles Dickens, this talker has to do with a colonial music shop. Story completely filmed in the main room of the Betty Brown Music Shop, cleverly and accurately reproduced from the architecture of the Colonies. Written and directed by James A. Fitzpatrick.

Male quartet, garbed in clothing of the period, enters music shop. They are welcomed by the demure and young Miss Brown, seated at an old family organ, playing. They are old time melodies and jest with the reserved joviality of young colonial equities.

A cross old woman, enters to buy sheet music. The boys poke fun at her. This is the only angle overdone, too much of a razz.

Funch of pathos and sob-stuff injected when a shabby chap comes in and watches the gaiety, after having first stood outside in the rain looking through the window pane. As the crowd leaves, he turns to Miss Brown and offers her the manuscript of a song for possible purchase. She declines and he is Stephen Collins Foster and the song is "My Old Kentucky Home."

She requests him to play and sing the number at the organ. This he does, and nicely. After playing the number he says he cannot sell the song, but that he will give it to her. He departs. The next morning she reads in the paper of Foster's death at the county hospital. He was destitute.

This talker did well here, leaving lumps in their throats. On production it is a tribute to the director, performers and scenic artist. Good for any size theatre and any small towns. Voices good, both in ring and dialog, with song predominantly.

**"A MAN OF PEACE" (3)**  
**VITAPHONE NO. 2233**  
 11 Mins.; Dramatic Sketch

Strand, New York

Featuring Hobart Bosworth, this melodramatic short directed by Bryan Foy, will currently hold attention on its novelty. Six months or a year from now it may become a chaser, but at present the sound thing is new enough and the script sufficiently interesting to okay its splicing into the reel.

Studio set is a mountain cabin, with the dialog between Ann MacCay and Bosworth developing the theme of Trigger-Eye having shot Bosworth's brother in the back, the girl remonstrating with the man for having no desire to avenge the deed. Driver frantic at Bosworth's pious preaching to turn the other cheek, she having been about to marry the murdered man, the girl snatches a gun from the shelf and leaves to give it to Trigger-Eye so he can finish off the family by killing Bosworth.

A soft-shot announces Trigger-Eye's entrance, with Bosworth, after a minute or two, finally throwing off his righteous cloak, which he explains as a ruse to get his brother's murderer up to his cabin. Having figured the cowardly fellow would try the gun, Bosworth pulls a pistol from the chamber. When the murderer again presses the trigger nothing happens, but an uneventful click. The men go to a hand-to-hand struggle, Bosworth finally looping a rope around Trigger-Eye's neck and tossing him out of the window to hang, the same as the killer had hung his brother after shooting him.

Dialog is not badly written, and it's probably that they'll particularly enjoy the heavy dramatics in smaller communities. Diction of the three characters is painfully precise and slow, but each voice records well and is clear. Besides which, the Bosworth name should make it a worthwhile inclusion where there aren't familiar with this type of screen sketch.

**VENITA GOULD**  
**VITAPHONE NO. 562**  
 9 Mins.

Park Plaza, N. Y.

Miss Gould is from vaudeville and does about nine minutes from her standard vaudeville routine of impersonations. She did, in order, Blossom Seeley, Grace La Rue, Ted Lewis and Karyl Norman.

Each wrong for heavy applause with the Creole Fashion Plate last and best liked. It pulled her back for bows, timed perfectly. Her voice registers amazingly well both in high range when doing Norman, and in lower registers when impersonating Lewis. Miss Gould photographs well and should be a neat addition to a program of short talkers.

Loop.

**ANNA CASE**  
**VITAPHONE NO. 294**  
 "La Fiesta"

Clinton, New York

Serial number and general technique suggests this is one of the earlier Vita recordings. It is not up to the standard of its later efforts. Two many people in front of the camera. Miss Case in-singing her aria is directly in front of several supernumeraries who find it difficult to hide their self-consciousness.

This inability to handle the background is one of the chief faults of most of the early Vitaphone directors. The disc also fails to get heel taps of the Spanish dance by the Casinos, who precede Miss Case's entrance.

The Metropolitan opera star registers with plenty of sock. In addition to a fine high-ranged soprano she makes an attractive appearance.

Land.

**"KENTUCKY JUBILEE SINGERS"**  
**MOVIEPHONE MAGAZINE**  
 2 Mins.

Carthay Circle, Los Angeles

Group of negroes standing in farm building backgrounds and singing "Shout all over God's heaven."

Melody good, time lively and music altogether catchy.

Good in any house, north or south.

**"AMATEUR NIGHT"**  
**VITAPHONE NO. 2130**  
 6 Mins.

Clinton, New York

Custard pie applied to the talkers. Honkey-tonk theatre represented with a hawker selling the customers assorted soft vegetables before the amateur come on. Idea is credited to Murray Roth, directed by Bryon Foy. Talker has William Demarest, former vaudeville, as the theatre manager who introduces the talent and has to duck the flying tomatoes.

It's the stuff they used to laugh at in the old Keystone days and they laughed plenty at this one down on the east side.

The talent consists of a horrible off-key soprano who ducks the hook from both sides of the stage only to get it from overhead. She is hoisted up and off.

A willy boy, very pronounced, is next, reciting "Boots." He is hoisted and ladders off. Hoofers meet a similar fate. End has angry amblers pulling trap door on manager.

Land.

**"THE MOVIE MAN"**  
**VITAPHONE NO. 2550**  
 Comedy Sketch; 9 Mins.

Granada, Chicago

Charles Rogers, Violet Palmer, Walter Rogers, Natalie Warfield. This comedy sketch, starring Charles Rogers, gets laughs both in vision and audition. Starts with Rogers and the girl attempting to get an assignment at a picture studio. Preliminary comedy is furnished in dialog between Rogers and a haughty information gal.

Inside, the pair are grabbed for a domestic fighting scene which has just been spoiled through violent injuries received by the male combatant. After some funny rehearsing with Rogers, the director, Charles and his girl friend perform a meaty satire on one of those "give me my chee-ild" things. Rogers is the erring husband just come home to steal the baby.

Comic draws laugh on appearance and material, while his support works capably. Enthusiastically received in this large neighborhood house.

Loop.

**GIOVANNI MARTINELLI**  
**VITAPHONE NO. 510**  
 7 Mins.; "Va Pronouncer Ma Mort"

Warner's, New York

Among Vitaphone's star recorders, Martinelli's voice is always worth lending an ear to and of sufficient reputation to command applause because of "when in Rome...." But that doesn't lessen the fact that this solo from the fourth act of "La Juive" neither grips nor compares in any way with the same singer's "Pagliacci."

Principal faults are that the audience cannot grasp the significance of the brief libretto flashed and the melody is not sufficiently catchy to make it worth while other than because it's Martinelli.

It seems a waste to give this opera star unimpressive passages which lack the melody to make an audience remember, or care, what it was. The Vitaphone boys have developed a habit of doing this. The recent record of Gigli and Talley being another example.

Because of the Martinelli name this one will pass, but it's only a third of what it should have been in value.

Con.

**MOVIEPHONE NEWSREEL**

Week of June 16, '28

11 Mins.

Strand, New York

Among the best reels this Fox service has turned out, with 11 minutes never allowing an eye to leave the screen. Timely subjects which hold spectacle and comedy make this issue strong enough to cause word-of-mouth.

Starts off smartly with views of Republican Convention in Kansas City, showing Senator Moses accepting the chairmanship and later catching him for an exterior shot and a short campaign speech, winding up with "We don't care if the opposing party names a man by the name of Jones, Brown, Robertson or Smith." Plenty of applause here and some hisses.

Next into the graduating exercises at Annapolis and West Point, the latter holding a smile in the captain of the honor company formal to kiss the girl presenting the Colors because it's an old Point custom. England's Empire Day had a big public gathering massed for singing.

Reel finishes with the wedding of Governor Smith's daughter at Albany, including a first shot of Smith himself, undoubtedly to square off the previous Republican footage. Finale is a shot of the bridal party, with Smith in the center urging his young grandson to say "hello," and the tot finally acceding for a wholesome laugh on his first public speech.

Sid.

**HOWARD BROS. (3)**  
**VITAPHONE NO. 572**  
 Comedy Talk and Song

10 Mins.

Clinton, New York

On appearance and delivery Willie and Eugene Howard register all as well as well 3m film, with talking record, as in person. But comedy material is very light and laughs scarce.

The closing vocal number, both singing, is inappropriate. It gives the boys a low rating with audiences to whom they are not known that they do not deserve.

While singing the last number the audience in this house (lower east side) becomes restless. Several conversations were carried on simultaneously in the gallery in loud tones.

Scene is laid in a theatrical casting agency. One of the boys, in freak clothes makeup, comes in with the intention of getting a job on the stage. Solos with a vocal number, which is fair, to prove his ability.

With proper material no reason why the Howards shouldn't get over much better in talks. Mort.

**"DUCKS and DEDUCTS"**

**VITAPHONE NO. 2544**

Comedy Talk; 9 Mins.

Orpheum, Chicago

Bert Swer, featured, doing his "de ducks got it." He is the treasurer of a colored country club. Finance committee calls him on the carpet to explain a shortage in the club's treasury. Five men and all in blackface.

Swer, after plenty of stalling, goes about explaining the shortage in the funds. This he accomplishes by trick figuring on a blackboard. Carries about four good laughs and twice as many snickers. Use of the blackboard permits a visual demonstration of how Swer arrives at his impossible totals. Particularly good for small towns and houses.

Loop.

**VAL and ERNIE STANTON**

**VITAPHONE NO. 2558**

7 Mins.; "The Lion and the Mouse"

Warner's, New York

Standard vaude team doing their familiar English-twisting crossfire to fair results. Set is an interior, with both men in tuxedos. This record was not on the opening program of Lion and the Mouse.

Vitaphone has developed a habit of doting upon hearing a receiver click upon a phone. Again used here after Ernie completed his long sequence over the wire.

Both men register clearly, with the timing for laughs about accurate as possible. Some conversation is lost in laughs lapping over into the following gag, but this seems impossible to control in a studio, as some snickers crop up where unexpected. This is also true of the Florence Moore recording. Ultimate solution to this will probably be backstage or both control.

Mild comedy subject which should serve as a change of pace on a line.

(Continued on page 27)





## Indie Exhibs Question Good Faith Of M. & S. Circuit's Intention to Prove Sapiro's Combine Illegal

It is understood the allied forces of the national producing-distributing companies are behind a forthcoming Federal action, to be instituted by Nathan Burkan, presumably on behalf of the Mayer & Schneider circuit, for an attempt to show that the Sapiro organization (I. M. P. E. A.) and all similar buying combinations are illegal.

Following the recent suspension of Elias Mayer from the film buying committee of the Sapiro organization and institution of a court action to collect \$3,000 dues alleged unpaid by M. & S., Mayer last week started action to withdraw the 12 houses comprising the circuit from the I. M. P. E. A.

The M. & S. houses have been experiencing difficulty in operating at a profit for a considerable period. By retaining Mr. Burkan as counsel, Mayer has roused discussion in the industry, the independents believing that Mayer is being backed in his expensive action by the producers. The proposed attempt to prove all buying combinations illegal does not seem of any special significance to M. & S. indie exhibs save, and unequal for unless prompted by the dictation of the producers.

The M. & S. circuit has nothing to gain by proving the Sapiro organization illegal since their interests do not reach beyond the 12 houses they own. Mayer's difficulty now is in withdrawing those 12 houses from

the Sapiro organization. Because of failure to pay dues and on account of his court action, Mayer is subject to heavy fines since the I. M. P. E. A. contract, when signed, gave Sapiro the arbitrary right to levy fines on recalcitrant members.

### Letter Writers

Last week a letter from Burkan to the exchanges advised distributors that the Mayer & Schneider circuit was no longer a member of the Sapiro organization and that no attention should be paid to the "paper" agreement in existence between M. & S. and Sapiro.

Executives of the Sapiro organization, through the I. M. P. E. A. attorney, Frank Aranow, wrote the distributors that the M. & S. circuit was still retained in the organization and that the circuit was not empowered to buy for itself until 1931 when the agreement with Sapiro ends. It was also pointed out that the exchanges, having knowledge of the contract with the M. & S. circuit, would be liable to charges of conspiracy if they made arrangements to sell film to that circuit.

### BOARD'S \$100 AWARD

Warners Relieved of \$3,000 Claim by Plaza—Band Box Taxed

Only one case of any special trade importance was up for trial before the joint board of arbitration from the T. O. C. C. and the New York Film Board of Trade. That was the Park Plaza theatre's \$3,000 action against the Warner Bros. It involved the Band Box theatre on a matter of picture play protection with the Board finally eliminating the Warners and awarding the Plaza \$100 damage against the Band Box.

Both houses booked "The Jazz Singer." Plaza played it but before the presentation week was over, the Band Box also started to show it. This resulted in the suit.

Attorney Louis Nizor, for the Warners, admitted the Band Box had violated its agreement without the consent of the Warners and entered the plea that the suit should have been filed direct against the Band Box; that the amount was ridiculous and that if any amount should be decided it should be around \$100 and against the Band Box.

The Board absolved the Warners and held the Band Box liable with the \$100 damage award.

### Conference Over P-L Coast Houses in N. Y.

Los Angeles, June 19. Ralph E. Crabb, representing Publix-Loew interests on the coast, left Friday for a conference in New York. Understood it is with regard to the future operation of the Publix and Loew houses on the coast now operated by West Coast.

These houses include Warfield, Granada, St. Francis in San Francisco; State, Million Dollar and Metropolitan in Los Angeles, and one house each in Seattle and Portland.

### Publix 1st Talking House

First of the new Publix houses to open with an all-film policy, and the word for that purpose, will be the Colfax, South Bend, Ind. Theatre seats about 2,000 and is due to push off in August.

House has a fully equipped stage just in case—but it will open as an all-talker proposition with Vitaphone and Movietone subjects. Walter Lloyd, former Florida district manager for Publix, will be in charge.

## Bold Hold-Up of Loew's, Montreal, Sunday Night

Montreal, June 19. For the second time within 18 months Loew's theatre was the scene of a hold-up Sunday night when a bandit got away with \$2,270. The bandit held up the cashier and doorman in the lobby of the theatre and snatched the cash box from the latter. He was about 10 feet from the crowded sidewalks of Montreal's most popular street. People in the lobby watched the people proceeding while two constables were close at hand in the theatre at the time.

Carrying the cash box in one hand and his revolver in the other, the bandit dashed down St. Catherine street in full view of hundreds of people, pursued by the constables. He dodged down a lane, entered a house by the back door and forced the woman tenant to let him out through the front. When the police arrived a minute later he was gone. It is thought the bandit is a drug addict. Police have good description of him.

Previous hold-up was in October, 1926, when three men overpowered the watchman. They got away with \$7,300 and were never traced.

## "Exhibitors Don't Support Indie Film Prods.," Goldberg

Speaking before the A. M. P. A. (Associated Motion Picture Advertisers) Thursday, Jesse J. Goldberg, independent picture producer, bitterly lamented the attitude of the industry toward independents and prophesied that the independent producer will exist as long as the industry exists, despite the handicaps they are subjected to.

Goldberg complained that the rise on the backs of the independents who founded the picture industry and that instead of protecting these independents, every effort was being made to drive them out.

The speaker said that the general impression that the independent producer is liable to disappear any day has put the credit of the independents to an extent where they were not only experiencing difficulty in getting financial backing, but also in procuring talent.

Goldberg emphasized that the independent is in the business to stick. He added that situation now confronted the independent producer where the very people who should protect him, the independent exhibitors, were turning their backs.

"We, the independent producers," stated Goldberg, "are being treated like step-children by the independent exhibitors. Without us they would be completely at the mercy of the large producing companies. Yet they sneer at us even when buying our product. They take it almost as a favor to us."

"About 65 per cent. of the theatres of the country are in small towns and independent. This independent picture production is a profitable business if intelligently conducted on the proper lines."

### Weiss' Coast Line-Up

Los Angeles, June 19.

Weiss Brothers have finished six of their two-part comedies featuring Ben Turpin, Snub Pollard and Poodles Hanford, two each. The first of Turpin's is titled "She Said No," and of Pollard's "Thick and Thin."

Bert Sternbach, for 10 years with Stern Brothers, has been placed in charge of comedy product.

Eugene De Rue is at the head of the story department. Bert Ennis, for many years in the press departments of Vitaphone and Weiss Brothers and other New York companies, is now at the Weiss offices working on stories, gags and titles, as well as covering publicity.

### Burger With Lichtman

Paul Burger, formerly assistant to Felix Feist, general sales manager of M-G-M, has joined United Artists as assistant to Al Lichtman.

## Musical Union's Refusal to Allow Orchestra Cut Closes U. A., Seattle

### "PROTECTION" LIMIT

Chicago, June 19. Latest candidate for the height of precaution:

Thalia, second-story theatre at 18th and Alford streets, is demanding 21 days protection on all its pictures against all 100 houses in the Loop.

## Sales Mgrs. Betting On Biggest Sales

The selling of film products among big film distributing concerns has long been productive of a certain rivalry among different districts to pile up the biggest number of contracts but the first actual "bet you so much we win" spirit has finally cropped out among the different managers themselves.

As a result of two division managers under the direction of L. W. Weir, western Pathe division manager, betting \$250 between themselves that one or the other would register the most sales for the season, Weir has wired the New York office his personal check for \$500 that his division will beat any other section out on all sales to quota all product to Aug. 31, asking that the three other divisions also put up \$500 each, making a sweepstakes with winner to take all. The two western men who are battling for their own money are J. S. Stout, manager L. A. branch, and M. E. Cory, manager for S. F. This betting fever which seems on the up and up is not being used by the Pathe dress department as a story.

## House Mgrs. Vs. B. O. On Shows and M. C.'s

There is talk of curtailing the Publix house managers' liberal powers if their lack of judgment on condemning personality leaders, shows, etc., continues. Permitted to gauge local response to people booked out of New York, there have been cases where a local manager complained that the m. c. (in most cases) did not click and urged somebody else.

Another personality bandmaster was assigned and found that his predecessor was a better draw than the new incumbent, and once again a realignment and shifting about of leaders became necessary. This sort of misjudgment has prompted the consideration of a Publix possibility to go by gate receipts only.

There have been instances where even though business held up, comments were communicated by the house managers to the New York office urging the assignment of a new leader or band.

### B. & K. Wiring

Chicago, June 19.

Making no attempt to secure advance publicity, Balaban & Katz are wiring all their Chicago theatres for talking pictures.

So far not a line has reached the dailies about the installation.

### Sardino Buys Syracuse

Syracuse, N. Y., June 19.

Purchase of the Syracuse theatre, largest of the straight picture houses in the city, by Frank Sardino, former operator of the Crescent, from the System Amusement Company, of Buffalo, controlled by Frederic Ullman, for approximately \$750,000, gave the Rialto here its newest thrill.

Sardino out-bid the Schine interests. It has 2,100 seats and a stage suitable for vaudeville, although it has been operated on a straight film policy since its opening. The house will be seated at 10-20.

## TREEN and BARNETT

THE UNSOPHISTICATED CO-EDS OF SONG AND DANCE

Featured by FANCHON and MARCO in the "SALLY FROM HOLLYWOOD" IDEA

Seattle, June 19.

A decision rendered by the executive committee of the local musician's union, refusing to allow West Coast Theatres Circuit, operating the United Artists theatre, to cut its orchestra, has resulted in W. C. announcing that house is closed indefinitely.

Present plans indicate that as a result of the union's action the house will remain dark inasmuch as it is an impossibility for it to conform with union regulations and still show a profit, it is claimed.

The United Artists theatre was formerly operated in conjunction with United Artists. Trade has been wary of late and the house was ordered closed by Harold E. Franklin. W. C. is reported to be paying a weekly rental of \$3,000.

Jack Mansfield, West Coast Theatre official, together with Herschel Stuart, district chief for W. C., are understood to have taken the matter of reopening the U. A. up to the musician's local. West Coast wanted the union to allow the house to employ but eight men instead of the minimum union ruling calling for not less than 15 men in the pit. The union is reported to have rejected the suggestion.



## RUBE WOLF

Mirth of a Nation  
BACK AGAIN  
Bring Capacity  
Business to  
Loew's Warfield  
San Francisco

## The Talk of Chicago ED MEIKEL'S ORGAN CLUB HARDING THEATRE

110th Week and Still Growing

## AURIOLE CRAVEN

FEATURED IN  
"DANCING FEET"  
Now—Palace, Dallas, Tex.

## BARBARINA AND PAL

Featured With  
Fanchon and Marco's  
Dog-Gone Idea

With Everybody Thanking  
Everybody  
WE Only Thank Our Feet—  
Thank God!

## Stanley and Birnes

West Coastings for Fanchon and Marco

WHITE is for PURITY  
RED is for FIDELITY  
GREEN is for EXHIBITORS

ALL LEADING EXHIBITORS

PLAY THE

ALFRED E.  
GREEN

Productions Distributed by Fox

With Benny Rubin Away  
TED MARKS

Is Holding Sway  
THIS WEEK  
At Loew's State  
Los Angeles

What an Idea for Fanchon and Marco!

Master of Ceremonies  
WALT  
ROESNER  
CAPITOL, NEW YORK

Gino Severi  
MUSICAL DIRECTOR  
CALIFORNIA THEATRE  
SAN FRANCISCO

Direction:  
WEST COAST THEATRES, Inc.

## WALTER NILSSON

"WORLD'S MASTER UNICYCLIST"  
with "Top o' World," a Publix Unit  
Direction: WILLIAM MORRIS—CHICAGO OFFICE  
Thanks to NAT KALCHEM

# Hot tip from Hollywood!

## THE *Film* DAILY

*The* NEWSPAPER of FILMDOM ALL THE NEWS ALL THE TIME

VOL. XLIV No. 63

Wednesday, June 13, 1928

Price 5 Cents

### Jannings

Coast visitors who embrace Hollywood previews as part of the life out there are talking about Jannings' latest, "The Patriot." Down for a roadshow already, Paramount thinks so much of it. The ponderous German, we are advised in excited whispers, does about the finest work of his illustrious career—and that's a large order. Lewis Stone, more often than not, grabs off the sympathy. Toward the finale when Stone and Jannings play it out across the boards, the tenseness is said to do that rare business of knocking you clean out of your chair.

EMIL JANNINGS in an ERNST LUBITSCH Production "THE PATRIOT"

¶ With "THE PATRIOT", "WINGS", "THE WEDDING MARCH", HAROLD LLOYD, "DIRIGIBLE" (sequel to "Wings"), 35 specials, 25 star hits (Bow, Dix, Daniels, Bancroft, Ralston, Menjou, etc.), Paramount News and Paramount Quality Shorts, all in PARAMOUNT'S WHOLE SHOW PROGRAM, can any business man hesitate . . . . ?

# "YOU'RE A REAL SWEETHEART"

by  
**IRVING CAESAR**  
and  
**CLIFF FRIEND**

Lyric by  
**IRVING CAESAR**  
All 9 Mod to

**You're A Real Sweetheart**  
FOX-TROT SONG

Music by  
**CLIFF FRIEND**

**A REAL  
100%  
HIT**

**All  
Material  
Ready!**

**You'll Be A Real  
HIT With 'A  
Real  
Sweetheart'**

It's might-y hard to find a sweet-heart,  
Most ev-'ry-bod-y needs a few friends,  
Some-one who's dif-frent from the rest,  
No one on earth can stand a-lone,  
And when I'm talk-ing of a  
But what we need is tried and  
sweet-heart I mean some one who'll stand the test,  
They are so true friends— Whom we can call our ver-y own, You are my  
few and far be-tween. They're not like you, here's what I mean  
friend, my pal, what's more. You are the sweet-heart I live for.

**CHORUS**  
When my pals turned me down You're the one pal I found, You're a  
real sweet heart, When my dark-est day came,  
You smiled on just the same, You're a real sweet  
heart, Now that I find fate has been kind  
I'll build you a love-nest that's all sil-ver lined, And I'll  
work and I'll slave For the things that you crave, You're a  
real sweet heart. When my heart.

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*You Can't Go Wrong  
With Any 'Feist' Song!*

**711 SEVENTH AVE. LEO FEIST INC. NEW YORK**

SAN FRANCISCO.....935 Market St.  
CINCINNATI.....707-8 Lyric Theatre Bldg.  
PHILADELPHIA.....1228 Market St.  
KANSAS CITY.....Gayety Theatre Bldg.  
CHICAGO.....75 W. Randolph St.  
BOSTON.....181 Tremont St.  
DETROIT.....1020 Randolph St.  
LOS ANGELES.....405 Majestic Thea. Bldg.  
MINNEAPOLIS.....433 Loeb Arcade  
TORONTO.....192 Yonge St.  
LONDON, W. C. 2, ENGLAND,  
128 Charing Cross Road  
AUSTRALIA, MELBOURNE.....276 Collins St.

*Dance  
Orchestrations*

**50¢** from Your Dealer  
Or Direct!





## "Mike" System Attachment by W. E. For House to Hear Talk or Sports; "Emergency" Set at \$500, Special

Western Electric is reported preparing to deliver a service to theatres that will include a microphone system attachment throughout the theatre by which amplifiers will permit of public speeches, sports events or announcements to be heard by the audience.

Control, it is said, will be in the manager's office, where the house manager or an announcer will speak into a mike and be able to broadcast to the audience the coming week's features, or for the purpose of making special announcements. This will eliminate the trailer form of announcement. Details as to the system are vague, other than as mentioned.

Another service W. E. is said to be furnishing houses already wired by it is the non-synchronous equipment with the Victor disc records, cued with the screen feature or from a library for shorts or full lengths. This service to install runs up to \$7,000 with a \$3,500 figure for 1,000 capacities or less. In houses W. E.-wired the smaller set called "emergency equipment" is being installed at a total cost of \$500, it is said. This low figure is made possible through the house previously having been wired.

### In Deluxes

Several of the deluxes are reported to have taken the \$500 Victor set on the "emergency" angle. Exactly what the "emergency" contemplates none of the talking people will divulge. Some appear to think it's an emergency hold-out against a musicians' or operators' strike, or trouble between the theatre and either or both.

So far none of the houses taking on the "emergency set" has made any mention or use of it. One large theatre is reported having had it for some time, and using it frequently for the shorts without announcement.

There are reported negotiations at present between the operators and users of the non-synchronous as to whether the set calls for an operator. An operator's work would consist of taking a disc record off the shelf and placing it upon the recorder. Any usher could attend to

### DUTCH MADES COMING IN

Incoming Dutch boats are said to be bringing in a lot of foreign made films with the bulk of recent arrivals finding the market most unsatisfactory. Several of the pictures in projection privately to prospective buyers come in for immediate comparison with American subjects with similar theme and they lose out thereby.

Several are being re-Americanized both in name title and titles. This is expected to create a quicker local demand.

It in a small house an employe could attend to that work.

The shelf, or magazine, may contain 10 discs for a feature film, requiring 10 movements of less than one second each during the 60 or 70 minutes of the feature's running time.

### Film Theatre Is Opera House in Maryland

Baltimore, June 19.

The Supreme Bench of Baltimore has decided that a picture theatre is an opera house in sustaining the verdict of the Criminal Court in the conviction of John G. Callan and associates on the charge of keeping an opera house open on Sundays and of working therein. The defence had contended that the old statute which prohibits running an opera house on Sundays didn't cover a picture theatre. At the time of the recent trial their counsel attempted to have Frederick R. Huber, managing director of the Lyric, define an opera house, but the court ruled out the testimony.

The decision last week, however, clears doubt regarding this definition. The Supreme Court allowed the defendants a new trial on a third charge, that of selling merchandise on Sundays, the merchandise consisting of programs with a ticket in one corner.

Programs are sold at the local professional baseball park for Sunday games. Callan and associates, after a conference with their attorneys, have decided to carry the case to the State Court of Appeals. In the event that body sustains the verdict of the Supreme Bench Callan will move for a legislative act repealing the Sunday closing law. Callan is a member of the State Legislature and pioneer in the movement for Sunday movies in Maryland.

### Local News Shots

Danbury, Conn., June 19.

The manager of the Star theatre at New Milford is making a play for trade during the hot weather by hiring a cameraman to shoot scenes around the town. The film then will be run as sort of historical picture and later turned over to the Chamber of Commerce.

### Binghamton Picketing

Binghamton, N. Y., June 19.

Grand, on Vestal avenue, is picketed by representatives of the local motion picture operators' union in protest against alleged operation of the projector by non-union labor, according to Earl Tuttle, business agent of Local 396, M. P. O. P. U.

## PUBLIC IN SUIT

(Continued from page 7)

In order to keep them off the market, whether Public exhibits the films or not.

A secret agreement is also alleged to exist between Public and Metro-Goldwyn-Mayer whereby vaudeville acts rotate between the two circuits and are not permitted to play competitive dates. Acts are claimed forced to stay away from independent houses by means of various threats and intimidations exercised against them by these large circuits.

### Violated Trade Rulings

Although rulings against all such practices were made at the Trade Conference in New York last year, says the complaint, the defendants have continued to conduct their business unlawfully, necessitating resort by independents to another Federal equity hearing.

Citing cases, the complaint states that only two B. & K. houses could be classed as opposition to the Marbro-Senate and Harding (both under title of Lubliner & Trinz). Using 52 films per year, these houses lease over 210 of the films produced by the defendants named, with the Marbro unable to secure any of the pictures despite higher bids than are made by the chain theatres. The same is held true in the case of the Granada, with the Uptown and Norshore named as chain opposition, and the Riviera termed Orpheum Circuit opposition.

Markus Bros. claim to have received a form letter recently from United Artists, inviting lease on seven films to be ready for distribution next year. Answering the communication, they alleged to have received notification from U. A. that an error had been made in sending the letter, and that no pictures could be secured by Markus Bros. from United Artists without the consent of Public or Balaban & Katz.

### 2 Indie Producers

Only major producers said willing to do business with the local independents are Warner Bros. and Fox. The first is said to produce 14 features a year suitable for class A first-run houses, and the latter 11, leaving 27 weeks per year to be occupied by inferior products in the Markus houses.

The complaint admits Markus Bros. secured two features from Pathe, but states they paid \$8,000 for a two-week showing of "Skyscraper," and only after B. & K. had okayed the deal.

### "Blacklisting"

In charges against the chain theatres blacklisting and threatening performers who played the Markus theatres, the complaint illustrates with Rae Samuels, single singing turn. It is charged she contracted to work two weeks in the Marbro and Granada for \$2,500 per week, starting Jan. 9, 1928. After exploited and publicized, it is alleged she broke her contract and appeared instead at the B. & K. Chicago, Uptown and Tivoli theatres a month later. This was claimed induced with deliberation by B. & K. Other acts named as also breaking Markus contracts to appear in B. & K. houses are Lomas Troupe, Ritz Bros., Lew Brice and Forsythe and Kelley.

It is stated numerous performers have refused to accept Markus Bros. contracts with the explanation that they have been threatened with blacklisting by B. & K. if doing so. The complaint closes with a petition for an injunction to restrain from monopolization of pictures and intimidation of agencies and performers.

Markus Bros. are represented by Attorneys Joseph and Benjamin Rosenberg.

For the first time in the history of Chicago motion picture advertising, the Markus brothers have taken more space in Chicago daily papers for their two neighboring houses, the Granada and Marbro, than that of all six Balaban and Katz theatres combined.

They have also introduced velox cuts of their name attractions in their newspaper copy.

### REDUCING "KINGS"

Los Angeles, June 19.

Pathe shipped a revised version of "The King of Kings" to New York where prints will be made for general release to start about Sept. 1. It is booked to open in 300 cities simultaneously.

Revision in no way affects the main action but reduces it from the original footage of 12,000.

## 115 of 125 Prov. of Quebec Exhibs Form Ass'n to Combat Attacks

Montreal, June 19.

One hundred and fifteen out of the 125 theatre owners of the Province of Quebec enrolled as members of the Province of Quebec Theatre Owners' Association at a one-day convention. Officers were elected and a plan of action in view of the attacks on the industry by the government was adopted.

All proceedings were held in camera and, except for the names of officers, very little came out.

At the dinner the guest of honor was Hon. Athanasie David, provincial secretary, who, without saying a word in plain unmistakable English, made it pretty clear just the same that his government intended to continue its present dealings with picture theatres throughout the province.

The Children's bill barring youngsters under 16 from attending theatres, even though accompanied by their parents, was there for good, and action in regard to Sunday closing would be pressed to the limit he intimated. The general sense of the meeting that listened to the speech was near boiling point, but the president kept delegates within bounds. Not a word in reply was made at the time, though

plenty was said after the convention resumed its sessions.

Each member undertook to subscribe for at least one \$100 share of stock in the association and some took a number of shares. Thus a handsome sum was provided for immediate expenses right away. All pledged themselves to support the objects of the association to the limit of their powers. Assessment on the basis of seatage was made on members for incidental and other expenses.

Plenty of argument, but held within limits, and periodical meetings of the officers were arranged to carry on business. There will be meetings in the city of Quebec to enable theatre owners in that end of the province to attend and discuss developments.

### Sunday Closing

Meanwhile, Sunday closing is at present waiting developments, although nothing very important has so far happened. It will not be allowed to drop since Premier Taschereau has practically staked his word on putting it through. If it falls in the courts he will make a special Quebec law to enforce it.

J. L. Patenaude, president of the new association, speaking at the banquet that closed the convention, said:

"The theatre owners and those interested financially in their enterprises are anxious to work for the development and progress of this province and its inhabitants. That is the reason they have founded this association."

He went on to say that they did not want to fight anyone, but to help the metropolis and province to solve their problems by contributing their share in the education of the population by the film.

Officers elected: President, J. L. Patenaude, Theatre Francais, Montreal; vice-pres, and sec., D. A. Eusebe, Montreal; treas., G. Ganetakis, United Amusement Co., Montreal; Directors: Jos. Cardinal, St. Denis, Montreal; H. S. Dahn, Capitol, Montreal; J. Rosenbloom, Lachine; H. Kaufman Montreal; M. Dunning, Verdun; T. H. Trow, Three Rivers; A. Morrison, Quebec; J. A. Paquette, Quebec; A. Biledeau, Drummondville; A. J. Robert, Three Rivers; D. Faquin, Hull; N. N. Lawand, Montreal.

## Exch. Mgrs.' Complaint; Income Cut Down

Exchange managers throughout the country are protesting against the high cost of accessories fixed by distributors. The exchange men claim that accessories should be sold at cost, since posters and other exploitation aids are selling the product of the distributors.

An accessory department of one of the larger companies showed a profit of approximately \$1,000,000 last year.

Where exchange managers are working on a salary or percentage basis, the billing for accessories usually minimizes the percentage accounts. This method is regarded as equivalent to a salary cut.

### Albany's Sunday Shows

Albany, N. Y., June 19.

Ignoring strong opposition from Church people against Sunday benefit shows in this Sunday movieless town, a charitable group put on a benefit performance Sunday at the Ritz theatre and did a good business. The group, known as the Israel Guardian Society, got the sanction of Mayor Thacher about a week ahead. Several days later letters of protest began pouring into the Mayor's office and the Ritz house.

When the permission of the Mayor was sought by the Israel Guardian Society he gave his consent to the show, inasmuch as it was for a worthy cause, he told the committee. All efforts to stop the show were ignored.

### "Mikes" at New Fox

St. Louis, June 19.

The new Fox Theatre, scheduled to open Thanksgiving Day, will be the first house in St. Louis with a broadcasting station. Microphones will be placed in the footlights for amplifying stage and orchestral effects which will be carried to the station on the top floor.

The auditorium of the theatre will be six stories high, with the interior in Hindoo Temple style. The Fox will have 7,500 capacity.

Construction on the house was delayed several months owing to a steel worker's strike.

### Day and Date Oppishish

Chicago, June 19.

Sheridan, operated by Joe Leo for Fox and the Chicago Title & Trust Co., and the Granada, owned by Markus Bros., are playing the same pictures simultaneously on full week bookings.

The theatres are in direct competition on the north side.

**HOWRY**  
Master of Ceremonies

SKOURAS BROTHERS  
AMBASSADOR  
ST. LOUIS, MO

LINDBERGH IS A GREAT AVIATOR

AL SMITH WILL MAKE A GREAT PRESIDENT

EVERETT CUMMINGS IS A GREAT GUY

GUS MULCAJ PLAYS A GREAT HARP

**BILLY CLAIR IS A GREAT** Master of Ceremonies

P. S.—WHO PAID FOR THIS AD?

**HARRY**  
**MacDONALD**  
THE ARISTOCRAT  
OF  
Stage Band Conductors  
At the  
CAPITOL, DETROIT

**"HERMIE" KING**  
"The Musical Master of Ceremonies"  
Now—Fifth Ave., Seattle  
Direction FANCHON and MARCO

Michigan Vaude Mgrs. Ass'n  
**Charlie MACK**  
Booking the most extensive circuit  
of vaudeville and presentation theatre  
between New York and Chicago  
Michigan Theatre Bldg.  
DETROIT  
Standard Ad. Write or Wire  
ASK GRACE and IRISH

**HELENE HUGHES**  
**ROY SMOOT**  
Featured with  
FANCHON and MARCO

**HOWARD EMERSON**  
Versatility and ORCHESTRA Showmanship  
Now at Melba, Brooklyn, for indefinite engagement  
Direction ARTHUR SPITZ

# Showmen's NOMINEE!

**BIGGER AND BETTER PROFITS  
CANDIDATE SWAMPS FIELD!**

Republican or Democrat—Wet or Dry—  
the Shrewdest Exhibitors of America are  
flocking to the Banner of the Mightiest  
Western Attraction of All Time!

## TOM MIX

**and TONY**

in SIX super-  
Western Attractions!

Presented by  
Joseph P. Kennedy

*Statistics Covering  
Tom's Recent Vaude  
Tour Prove  
Conclusively He Is  
Without an Equal  
as a Western  
Attraction Today!*



**ACT FAST OR GET LOST IN THE SHUFFLE!**



# M-G-M MOVIETONE NEWS

*Now in Preparation!*

*(The following statement reprinted from newspapers throughout country.)*

**NICHOLAS** M. Schenck, president of Metro-Goldwyn-Mayer Pictures, announced yesterday that the M-G-M Movietone News Reel soon will be ready for presentation.

**"THIS** particular phase of our activity," Mr. Schenck said, "is already well along in its development, and Exhibitors may look for the finest of sound subjects recorded with expert perfection.

**"THE** M-G-M News is produced for our company by the William Randolph Hearst Organization, which is the largest individually controlled news agency in the world. The addition of Movietone subjects will be done with discrimination, and no effort or expense will be spared to achieve the best results.

**"THE** Capitol Theatre Orchestra will provide the scores and the musical accompaniment for the M-G-M Movietone News.

**"THE** M-G-M Movietone, as recently announced, through contracts with Western Electric, will be incorporated in many of the feature pictures produced at the Metro-Goldwyn-Mayer Studios. We also will have M-G-M Movietone to embellish the Hal Roach Comedies and our other short features, the M-G-M Great Events in Technicolor, and the M-G-M UFA Oddities.

**"IN** making this announcement I do not wish to give the impression that we are rushing into Movietone production. For the past year we have given careful consideration to the possibilities of this new invention and have been making preparations for using it.

**"WE** must bear in mind that the success of this new device ultimately will not be based on its novelty. Tricks soon get old. Sound effects and language only will be used by us when silence and mere pantomime will not be sufficiently effective.

**"IF** producers do not use this new medium with intelligence, the public is likely to be disappointed. If theatres are encouraged to provide Movietone equipment, they must not be discouraged by the productions furnished them. That is our responsibility.

**"METRO**-Goldwyn-Mayer plans to give the utmost care to the making of all its Movietone subjects."

## Audience Asked to Vote Whether Stage Band Preferred—Close Count

St. Louis, June 19.  
To determine the likes and dislikes of its audiences, the management of Loew's State theatre conducted a "straw ballot" last week. The program consisted of Joseph Santley and Ivy Sawyer in a stage presentation of their own. Nat Nazarro, Jr., and his stage band were in the program, but a unit separate from the Santley-Sawyer offering. The audience was asked to designate by means of a ballot provided by the management, whether the band show part of the program was preferred to the show without the band on the stage on a close count. Loew's State has been presenting this type of entertainment for several months and has built up a clientele who like it.

A large number of patrons preferred the show without the orchestra on the stage. So many, in fact, that the management intends to make an effort to provide something to please everyone each week.

## Striking Operators Stop Talkers in Omaha

Des Moines, June 19.  
With the operators walking the street and holding out for a \$95 scale as against \$60, Blank-Public here has discontinued Vitaphone in their two Omaha houses, Riviera and Rialto. They may even remove the equipment from one of the houses to go to their new theatre in Cedar Rapids, Ia., opening this summer.

The World (Pantages) Omaha, has also discontinued Movietone for the same reason, and there is no indication when the deadlock will be broken.

All three houses report business up to average.

## Balto Pool Held Up

Baltimore, June 19.  
No announcement has been made of the completion of the pool here of the Stanley (Company) theatre with the Loew local houses.

It is reported the papers for the pool have been drawn for some time, but absences of principals have delayed the signatures.

**ARLINE LANGAN**  
ORIGINATOR OF THE MONOPEDIC DANCE  
4th Consecutive Year with Fanchon and Marco

**BRADFIELD**  
THE COAST TALKIES  
TOD ORLANDO

**WOODS MILLER**  
SONGS PLUS PERSONALITY  
In "Divine Venus" Idea, with Thanks to Fanchon and Marco

**FANCHON and MARCO**  
Present  
**WILL KING**  
And His Revue  
For Return Engagement  
West Coast Theatres  
**A BOX OFFICE TONIC**

## No Rent—No Profit

Chicago, June 19.  
Originally paying \$18,000 yearly rental, a theatre tenant in the black belt experienced such poor business he persuaded the landlord to cut the rent in half. His continued punk, and the landlord again was persuaded to slice the rent, this time to \$5,000, as previously reported.

But still there's no pickup in trade, and rather than have his house go dark the landlord is letting the tenant continue for an indefinite period with no rental.

Not a profitable week yet.

## PAR'S SOUND NEWS IN MET

Los Angeles, June 19.  
Radaphone, Paramount newsreel sound device, is being installed at the Metropolitan theatre and will go into effect before the end of this month. About the same time it is expected that all of the Public houses on the west coast will have been wired with the same device.

## Coast Notes

Margaret Livingston added to "The Last Warning," U.

John Davidson and Phillip Strange added to "The Rescue," U. A.

Sponsored by Irving Thalberg, Eva Von Berne, of Vienna, has reached the M-G studios. She is blonde and without stage or screen experience. She does not speak English.

Andre de Segurois, for "My Man," W. B.

Kathryn McGuire, for "Born to the Saddle," U.

Southern Pacific Railroad is co-operating with the F. N. in the making of "The Wrecking Boss," a story on the activities of a train wrecking crew. Eddie Cline, director, and a staff of 200 have left for Nevada.

Edward L. Luddy has started on the second series of "Horace from Hollywood" for U. These are one reeler being made at the rate of one a week.

Mervyn Le Roy will direct the next Alice White picture for F. N., titled "The Bluffers."

Final starting date for "The Love Song," starring Lupe Velez and William Boyd, U., is set for July 5. Sam Taylor will direct.

Corliss Palmer, added to "Domestic Relations," T-S. Arthur Gregor directing.

Faith Thomas and Gladys Lehman, scenario writers for U., are writing an original for Reg Denny. It will carry the title of "Red Hot Speed," temporarily used on Denny's present picture, "The Night Bird."

Mack Sennett making "The Tired Business Man" series, two-reelers. Cast: Billy Bevens, Natalie Joyce,

## PARTNERSHIP U'S PLAN TO OPERATE

Place 20 Fla. U Houses With Saenger on 50-50 Basis—Have 100 More

Saenger circuit, Publix subsidiary in the South, is taking over Universal's 20 houses in Florida by a deal which will be closed this week. The theatres are placed at a total valuation of over a million by E. H. Goldstein of the U home office.

Goldstein says Universal will consider the disposal of its entire theatre holdings under similar agreement with other responsible parties. The deal with Saenger is not a sale, Mr. Goldstein declared, explaining it still gives Universal a 50 per cent interest in the houses, but places the operating responsibilities on the shoulders of the Publix subsidiary.

On the same "partnership basis," Goldstein said, Universal is now conducting 150 of its approximate 200 theatres in the United States.

## Gene Dennis Finely Handled In Dallas; Near Record

Dallas, June 19.  
It is a long time since Dallas seen such a drawing card here as Gene Dennis, ballyhooed as the Kansas wonder school kid.

Having booked her in Los Angeles, after completing 19 weeks with West Coast theatres, with several two and three week one-run stands, Milton Feld, of the Public offices in Kansas City, sent her to Al Mason, managing director of Publix's de luxe here, the Palace, to open a 20-week Publix contract.

Mason personally handled the opening, one of the first times a big time act started on the chain at Dallas. Within one week he had the town cuckoo over "mind reading." Availing himself of a couple of midnight frolics and tie-ups with various organizations of which he is a member, not including the solving of one or two mystery newspaper murder stories, and a special matinee for women only Thursday, Miss Dennis had a line almost a block long waiting for the opening of each matinee, with about 75 per cent women.

The affair was exploited on even a bigger scale than Trudy Ederle's personal appearance here last year. Gross for the week was almost record, according to Mason. Gene Dennis went to Fort Worth from here, and thence to continue on to San Antonio, Houston, New Orleans, Atlanta, and rest of the Publix circuit.

## Cameo's Talkers

Los Angeles, June 19.  
H. L. Gumbiner will renovate and remodel the Casino, small grind picture house on Broadway. When completed the house will use Movietone and Vitaphone at 25 cents. Gumbiner also operates the Tower, wired, farther down the street.

## Picture Possibilities

"The Happy Husband"—Unfavorable  
"THE HAPPY HUSBAND" (Comedy, Gilbert Miller, Empire). English comedy with story of fluffy type, rather negative for pictures. *Ibex*.

"Anna"—Unfavorable  
"ANNA" (Comedy, Samuel Samach, Lyceum). If used as a picture doesn't figure to afford much more amusement than as play. *Ibex*.

"Married—and How"—Unfavorable  
"MARRIED—AND HOW" (Comedy, Phil Bush, Little). Nothing new in plot. Comedy of conventional type.—*Ibex*.

# ALMIRA SESSIONS

ECCENTRIC COMEDienne SOPRANO

PARAMOUNT

New York  
(Week June 23)  
in  
Frank Cambria's  
Unit

Main Street  
To Broadway



Cliff Elfeldt has signed Kermit Maynard for a series to be produced by International Producing Co.

Inspiration has established a publicity department at Tec-art studio, with Billy Leyser in charge.

Douglas Z. Doty has been retained by Fox on a three-year term contract to write.

Sally Eilers loaned to Fox by Sennett in "Dry Martini."

Claude Gillingwater and George Fawcett added to "The Little Wildcat," B. Ray Enright directing.

John Alden added to "Making the Grade" (Fox), Alfred Green directing.

George Marion, Jr., titling "Hot News" (Par.).

June Collier will be opposite George O'Brien in "Fog," an original by Charles Francis Cox, Fox. Knoul Walsh director. When that picture is finished, Miss Collier will

(Continued on page 27)

## Inside Stuff—Pictures

A picture of the interview with Joseph P. Kennedy in his official capacity as governor of the state of Massachusetts had been released from a New England newspaper and was being sent to National figures who had been waiting for Kennedy's statement.

The picture was sent to the press in the form of a half-minute interview and was a confirmation of the story given by Variety in its last issue.

Picture of the interview with Joseph P. Kennedy in his official capacity as governor of the state of Massachusetts had been released from a New England newspaper and was being sent to National figures who had been waiting for Kennedy's statement.

"We'll get that story that Joseph P. Kennedy is going to attack Pathe and Radio with his own words in the near future," said the picture.

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Buster Keaton over the studio grounds in a scene for "The Cameraman."

Keaton, starring picture. Orders were given to chase the cameraman down a Chinatown street with drawn knives and batons and to stop at a given signal, where Keaton was to turn around and defy the mob. Keaton stopped and the cameraman piled on top, but he managed to crawl through the human mass and make his escape by way of the enclosed stages nearby. The cameraman followed with their batons swinging, which knocked down a building that supported a Minnie Harris scene of another picture in production. The cameraman withdrew upon hearing the crash of the set and no casualties were reported.

One of the latest economic measures to be adopted by picture producers is the use of paper costumes for Christmas work in scenes requiring elaborate effects.

With the prevailing vogue for grotesque night club settings, the cost of making special costumes for the entertainers to harmonize with these settings has become prohibitive, but with the art department painting so much paper to wrap around the dancing girls to conform with the designs of the set, they have found a solution that not only saves time but money.

Movie cameras for the more serious home film makers are now on the market. Designed for the advanced amateur and equipped with speed lenses, the outfits can be used for interiors without artificial light, if the subject is in a room amply supplied with window space. The extra fast lenses also make possible slow-motion work on a 160-foot roll of 16mm. film. The long focus lens gives larger image pictures and is adaptable for making animated cartoons.

When loans for theatre construction were easily secured in Chicago, almost anyone could have a house built on borrowed money, though the amount of theatre operation. This happened so often that construction money became practically inaccessible.

At present there are some rather unethical architects willing to do convenient chumps as a means of getting business during these unusually slack construction times. The architects draw up plans for a theatre, use their influence in procuring construction money for the sap and then charge him a nifty price for their work. In some cases, if the builder desires to lease instead of operate, they'll guarantee him a small rental on the house as a means of getting the business.

As censorship prohibits the use of gunplay by juveniles of the screen, Buzz Barton, FBO's western kid star, resorts to the less harmful fey and slingshot for his method of defense. Buzz is becoming as proficient with the slingshot as Tom Mix is with the shooting-irons. To prove his skill as a marksman, Buzz was made to stand 100 feet away and knock the hat from his pony's head, which he did with ease.

One of the sharpshooters on the coast had his angel worked up to the point of handing over \$300,000 for a pretentious production campaign, when the angel, a widow who had inherited a fortune, possessed sufficient business acumen to realize that there must be some assurance for disposing of the pictures after they were made. She demanded a releasing contract for the proposed pictures.

The producer left for New York to negotiate one. He left one of his confidants on the coast to keep an eye on the widow and assist him in other ways. The sharpshooter, who previous to entering the picture business was an attorney, found while in New York that it was necessary to produce some tangible proof he had the finances to go through with the deal before the distributors would give him a releasing contract.

This was easy. He wired to his henchman in Hollywood, who had gained a fictitious rating by claiming ownership to several thousand acres of rattlesnake country in California. This henchman wired back that he would back the producer to the extent of \$500,000. That was sufficient for the issuing of a releasing contract, and the producer came back to the coast and collected the 300 grand from the widow.

Production started at the producer's own studio, where he also conducted an acting school, and using a few experienced actors with the students, proceeded to go with the program. When the pictures were finished the distributor used a small percentage and rejected the balance. Friction between the producer and his henchman arose when the latter demanded a cut-in on the overhead, which constituted the producer's profit on the deal. There was no money left, so the big-hearted producer handed the henchman the shelved pictures, which he is now trying to peddle.

In addition to the widow losing her money, the producer is said to have lost his wife through his attentions to the widow. But while the storm is receding another sucker is being angled for by the same sharpshooter, who must continue to make pictures for the overhead he can chisel.

A pioneer independent producer recently went into a projection room with a director who had just finished an expensive opus. At the conclusion of the picture the director turned to his boss and said, "What do you think of it?"

The latter quickly replied, "What takes you two months to shoot takes just half an hour to make me sick."

An unusual record covering a period of 15 years is that of Grover Jones, Paramount writer. Up to 16 months ago, when Jones signed with his present employers, all his experience had been in the independent field. That experience covered both directing and writing. Jones has worked on 14 stories for Par. At present he is working on his 15th story. He has directed 129 productions.

Just as traffic must make way for fire apparatus and ambulances so Bond Building employees must make everything jump for J. P. Kennedy. The order is especially emphatic for elevator boys. They are instructed to make their lift an express as soon as Kennedy steps into the car. Kennedy will probably have a miniature siren in his pocket in another week.

A middle-aged sob sister for a midwestern paper sold an idea to the owner and publisher of a national fan publication to send her to Hollywood on an interview assignment. Arriving in Hollywood, she received the assistance of a press agent who furnished her with all the material necessary to write an interview with one of his leading clients.

Article was published, and now the sobby parades her glory before every one she comes in contact with. As a matter of fact, the Hollywood climate has forced her to apply for a divorce. She claims she cannot afford to let matrimony interfere with her literary career.

The story of an exhibitor who pulled a Rip Van Winkle on William Fox drifts into the home office from the Milwaukee exchange. There everything is now shining for salesman Scheinbaum. He gets the credit for polishing the Fox trade mark in a West Bend, Wis., house which had turned thumbs down on Fox product 20 years ago and did not reverse until the salesman's masterly bit of Granger surgery last week.

Possibly one of the shrewdest deals ever made with producers is the one which the late Gene Stratton Porter and her son-in-law J. Leo Meehan made. In permitting the Porter works to be used for the screen, none of the stories was sold outright to picture producers, but leased for from five to seven years.

The lease provides that producers during that time cannot remake the original screen opus but Meehan is privileged to reissue within that time any of these pictures. At the end of the lease period, negatives are returned to Meehan and he has the privilege of using them or of remaking the stories. The first of the crop which will revert to him will be

(Continued on page 49)

## B. & K.'s Parking Plan Costs Firm 50c Car; Patron 35c

Chicago, June 19.

Parking service for patrons of their Loop theatres has been inaugurated by Balaban & Katz, with the patron having his car taken from in front of the theatre and returned in two and one-half hours for 35c.

This service costs B. & K. 15c on each car. They have made a 50c wholesale arrangement with a Loop garage.

Regular cost of Loop parking service is 75c.

Elmer Clifton, signed to direct "The Devil's Apple Tree" for T.S., has been switched to direct "Beautiful but Dumb." Arthur Gregor now slated to direct "Domestic Relations."

There Is No Substitute for



STAGE-BAND ENTERTAINMENT

Known as the "PAUL ASH POLICY"

PARAMOUNT THEATRE NEW YORK

Indefinitely

"EXCLUSIVELY COLUMBIA RECORDING ARTIST"

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 MEN ONLY

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# VITAPHONE

## Has the Stars!

### Vitaphone Stars

AL JOLSON  
DOLORES COSTELLO  
FANNIE BRICE  
GIOVANNI MARTINELLI  
MARION TALLEY  
BENIAMINO GIGLI  
IRENE RICH  
MAX MACAVOY  
MME. SCHUMANN-HEINK  
CONRAD NAGEL  
JOHN MILIAN  
JAY C. FLIPPEN  
MISCHA ELMAN  
GIUSEPPE DE LUCA  
PASQUALE ANATO  
MONTAGU LOVE  
HOBART BOSWORTH  
EDWARD EVERETT HORTON  
MARY LEWIS  
REINALD WERRENKATH  
ANNA CASE  
CHARLES HACKETT  
AUDREY FERRIS  
BESSIE LOVE  
FRANCES ALDA  
JEANNE GORDON  
JOHN CHARLES THOMAS  
ALBERT STALDING  
HAROLD BAUER  
ROSA RAISA  
GIACOMO RIMINI  
VAN and SCHENCK  
ESLIE JANIS  
HARRY DELF  
FLORENCE MOORE  
WILLIE and EUGENE HOWARD  
LEO CARRILLO  
VINCENT LOPEZ AND HIS ORCHESTRA  
JOK BROWNING  
WILL OAKLAND  
SISSLE and BLAKE  
ABE LYMAN AND HIS ORCHESTRA  
EDDIE CONRAD  
VIVIENNE SEGAL  
CHIEF CAPOLOGAN  
WARING'S PENNSYLVANIANS  
WILL MORRISSEY and MIDDLE MILLER  
HAPPINESS BOYS, ERNEST HARE and BILLIE JONES  
ROGER WOLFE KAHN AND HIS ORCHESTRA  
BLOSSOM SEELEY  
WIMPER and FIELDS  
OILMAN and ARDEN  
AUNT JEMIMA  
FRANCES WILLIAMS  
WALTER WEEMS  
WINNIE LIGHTNER  
GUS ARNHEIM'S AMBASSADORS  
SALLY FIELDS  
SOLLY WARD  
BURR MCINTOSH  
RIN-TIN-TIN  
CLYDE COOK  
THE FOY FAMILY  
LOIS WILSON  
MITCHELL LEWIS  
JASON ROBARDS  
REDDA HOPFER  
WILLIAM DEMAREST  
GLADYS BROCKWELL  
NEELY EDWARDS  
HYAMS and MCINTYRE  
HUGH HERBERT  
LYNN COWAN  
HARRINGTON SISTERS  
NAT CARR  
SARAH PADDEN  
HARRY CONLEY  
FLORENTINE CHOIR  
NOTRE DAME GLEE CLUB

and 159 Others



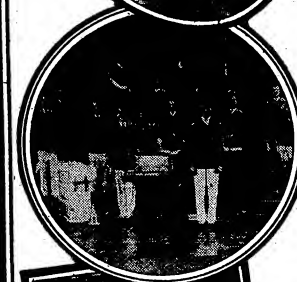
AL JOLSON



WILLIE & EUGENE HOWARD



FANNIE BRICE



WARING'S PENNSYLVANIANS



VAN & SCHENCK



MARTINELLI



VINCENT LOPEZ ORCHESTRA



MARION TALLEY



REINALD WERRENKATH

**VITAPHONE CORPORATION**  
321 WEST 44<sup>TH</sup> STREET NEW YORK CITY

**SPREADING LIKE WILDFIRE !!**

# Get The Strange Case of Capt. Ramper

**FIRST NATIONAL'S SUPER RECORD WRECKER**

**MYSTERY  
DRAMA  
ROMANCE  
NOVELTY**

*"It's a great idea"*  
N.Y. JOURNAL



**RIOT AT THE  
ROXY, NEW YORK**

Mobs in line before  
opening second day

**PANIC AT  
McVICKERS, CHICAGO**

Sensational opening at  
'extended' engagement

**GRABBED BY  
ADAMS, DETROIT**

For a long run

**NABBED FOR THE  
MISSOURI, ST. LOUIS**

Skouras Brothers  
bought it on men-  
tion alone.

Smart Showmen  
aren't waiting—  
they're grabbing  
Ramper while it's  
hot and crashing  
through to the  
biggest grosses  
in years.

Bank on it to  
prove the big-  
gest sensation in  
the last 6 months

# THE UNSLEEPING EYE

(Continued from page 19)

saved by the head-hunters, whose chief is killed just as he is given the order to conduct home. The dying chief turns out to be the supposed dead husband, and wife forgives him as he dies.

Most of the stuff is just natives running about, exchanging conversations or dancing. It might have been taken in any tropical spot. Despite interminable captions and the film begins telling how inaccurate the locations are and how dangerous the film was to make, there is nothing in it worth watching. The natives seem not only friendly but very willing to help and quite amused at the proceedings.

Poor story, no hints, mediocre camera work and, average footage scenery are all this mess of footage contains.

## AT EDGE OF WORLD

(GERMAN-MADE)  
London, May 16.  
Ufa production. Directed by Karl Grune. Distributed in U. K. by Gaumont-British Company. Preview at the Capitol theatre, London, May 7. Running time, 90 minutes.

A curious mess. The idea seems to be a world which is on the edge of the world, on the border of two countries, symbolizing the eternal triumph of peace and industry over war. A man from over the border comes to work at the mill, really to act as a spy and operate a telephone line from the cellar when war breaks out. The enemy comes over the border and seizes the mill, and will shoot the miller's little son if he doesn't submit. A kind-hearted lieutenant helps the boy to escape because he loves the girl and the old miller at the finish, is posed over the child-bed of another daughter, visualizing the building up of a new mill.

In an attempt to avoid giving the troops any nationality the director has made them look like nothing on earth. The uniforms must be seen to be believed. They wear spoutless tin helmets, and have some kind of radiators over the muzzles of their rifles.

And that would pass if the sets were not so very studio, long shots of the mill looking like cardboard models. Albert Steinruck, Brigitte Helm and Jean Bradin are the principals, but except Steinruck they are so badly handled they get small chance.

All around, it has all the faults of what is implied in the term "A Continental picture" when used as a criticism.

And the story is as muddled as it is incredible.

## THE MALTESE HOUSE

(FRENCH-MADE)  
Paris, June 10.  
Henri Fescourt is the technical producer of this screen version of Jean Vignaud's novel. The director has met with a good reception at the pop houses here.

### BENNY

# WEROFF

CUTE, EH!



Breaking All Records  
Marks Bros. Granada  
and  
Marbro Theatres,  
Chicago, Ill., Indefinitely

Exclusive Okeh Recording Artist

NOW!  
**OGDEN**  
AT THE ORGANS  
WEST COAST'S BROADWAY  
PORTLAND, ORE.

Favorable features about this picture which appeal to the average fan, with plenty of local color of Oriental customs as well as a peep behind the counter of Parisian diamond merchants. It is the biography of Matteo, living in the Isle of Malta. He is the son of a Catholic father and an Arabian mother, having been reared by the latter in accordance with the precepts of the Koran. All offences call for revenge. Matteo falls in love with Sofia, a native dancer of his mother's tribe, which inspires him to greater work that he may earn more money. His diligence becomes the talk of Sofia. However, his riches are not honestly acquired, for he secretly robs even his own father. In spite of this mark of devotion, Sofia elopes with a stranger to Paris, where Matteo finally traces her.

The dancer, having likewise grown tired of a life of pleasure, is ready to return to Stax with her former wealthy lover who is secretly plotting a terrible vengeance. Matteo induces her to his Oriental house, intending to sequester her forever, but his father appears and counsels pardon.

Scenario is a bit erratic but lends itself to several interesting scenes. Silvio de Pedrelli is quite at ease in the role of the elegant Maltese, while Tina Meloni will please with her terpsichorean ability notwithstanding she appears somewhat older than the supposed age of the Bedouin dancer.

## The Hands of Orlac

(GERMAN MADE)  
Par-Film A. C. production distributed by Aywon Film. Directed by Dr. Robert Weine from screen adaptation of novel by Alexandre Scriba. Fritz Strauss, Paul Akenari, Carmen Cartellieri, Fritz Kortner. Berlin, Germany. Running time, 90 min.

Were it not for Veidt's masterly characterization, "The Hands of Orlac" would be an absurd fantasy in the old-time mystery-thriller class. As the musician who learns that the hands he lost in a train wreck have been supplanted by those from a man guillotined for a murder, Veidt keeps his audience highly tensed in spots. Drab photography and foreboding devoted to long gloomy hallways make for repetition that will render the production monotonous to the average patron of a high-class house.

Too often the picture is so edited an audience is distracted in its effort to fathom out supporting characterizations, hopelessly complicated until the latter half of the last reel. Not until then is it discovered that a character assumed to be an apparition of the murderer has framed the man who was executed and has perpetrated a second killing, while he endeavored to place on the musician with the dead man's hands.

In the 80 minutes devoted to production not given evidence of a struggle was screened. The salvaging of a train wreck by torchlight is one of the production's most vivid sequences; the last few feet being so fast moving as to have the effect of an alarm clock upon the audience, leaving the house by this time and still not satisfied as to what it is all about.

## VIOLETTE IMPERIALE

(FRENCH-MADE)  
French production released in America by Aywon Stars Raquel Meller. No other credits. At Fifth Ave. Playhouse, N. Y. week of June 16. Running time, 63 mins.

Strictly for the sure seaters. It's a long-winded story of the reign of Napoleon III. Plot, intrigue, and 1870 costumes makes it reasonably interesting art theatre stuff, but entirely non-commercial for general American purposes.

Meller has an unusual screen personality and other types (unprogrammed) are out of the ordinary. Lighting and makeup characteristically French, viz not so good. Direction rather slow and continuity not too smooth. Some dramatic movement but in general it drags.

Doesn't rate important or extended consideration.

## COAST NOTES

(Continued from page 23)

play opposite Victor MacLaglen in "Captain Lash," John Ford directing.

Buck Jones has started on his independent film, "The Big Hop," supported by Jobyna Talston, Ernest Hilliard, Francis Ford, Charles French and Edward Hearn. J. W. Horne directing.

Edward Cline has returned to F. N. from location hunt for "The Wrecking Boss."

Stephen Roberts directing Mermaid comedy for Educational with Monty Collins and Estelle Bradley.

Complete cast of "The Kid's Cleveland," U. is Kathryn Crawford,

Virginia Sale, Russell Simpson, Lloyd Whitlock, George Chandler, Joan Standing, Florence Turner and Glenn Tryon.

Gertrude Olmstead added to "The Man Higher Up," Gotham.

Charles Lamont directing first Educational's new series of six ideal two reels featuring Jerry Drew.

Alfred Hickman for "The Rescue," U. A. This is Hickman's first picture in 10 years.

Anita Paige in "The Single Man," M-G.

June Nash, for "Say It With Sables," Col.

Frank Richardson, now in charge of the joint wardrobe and costume departments, Par., replaces Peter Burk, who resigned.

Norma Shenner's next will be "The Little Angel," "Ballyhoo," scheduled to follow. "The Little Angel" is a novel by Le Roy Scott.

Earl Montgomery to direct two-reel comedies for Larry Dourmour and PBO.

Monte Brice and Frank Butler re-writing Charles Rogers' starring picture for Par. Tentatively titled "The Heart Buster."

Robert Ellis added to "Sophomore," Par. Frank Tuttle directing.

Edward Connelly, added to "Brotherly Love," M-G. Charles Reisner directing.

Betty Compton, opposite George Bancroft in "Docks of New York," Par.

Roy D'Arcy added to "The Last Warning," U.

In "The Gate Crasher" (U.), Glenn Tryon, Patsy Ruth Miller, T. Roy Barnes, Beth Laemmle, Fred Malatesta, Tiny Sanford, Claud Payton, Russ Powell and Al Smith.

Fred Gulot directing two-reeler for Roach. Cast: Gordon Elliott, Marion Byrnn and Max Davidson.

Capt. John S. Peters added to "The Scarlet Woman," Col. Alan Crossland directing.

Lillian Ducey signed by T-S to make screen treatment of "The Devil's Apple Tree."

W. B. signed Ross Lederman to direct next "Rin Tin Tin" picture.

Gustav von Seyffertitz added to "Me Gangster" (Fox).

Ethel Gray Terry to feature in Vitaphone's "Sharp Tools" to be directed by Bryan Foy. William Davidson, Edwin Sturgis and Chas. Gerard in cast.

Philip Hearn's contract with Fox has expired. He leaves shortly for Europe.

Eric B. Mayne added to "Tide of Empire" for M-G-M. Alan Dwan directing.

Roe Loewinger directing comedies for Douglas Productions, Johnny Ross featured.

In cast of "Obey Your Husband," directed by Charles Hunt for Morris Schrank, are Gaston Glass, Dorothy Dwan, Alice Lake, Henry Sedley.

In a two reel Vitaphone comedy, "Fow's Your Stock" from story by Murray Roth are Eugene Palette, Patricia Garon, Charles Sellen and Harry Wardell.

Those in Warners' "Noah's Ark" are Dolores Costello, George O'Brien, Noah Beery, Louise Fazenda, Paul McAllister, Glenn Williams, Nigel DeBruier, Anders Randolf, Armand Kaliz, Myrna Wong, William V. Mong and Mai Waite.

D'Arcy Corrigan ad Corben Meyer added to "The Last Warning," U. Paul Leni directing.

Bruce Mitchell assigned to direct Edmund Cobb in "The Danger Line" U. Regina Doyle, Eddie Hines and Billy Latiner in support.

Universal started production on their series of "Horace of Holly-

wood," one-reelers starring Arthur Lake, with Edward I. Luddy directing. Lillian Gilmore, Lucy Beaumont and Roy Laidlow in support.

Walter Fabian started production on "The Western Wall" with Bob Curwood, Della Peterson and George Chesebro in cast. Two reel western for U.

Clive Brook has new Par contract.

Dorothy Sebastian opposite Tim McCoy in M-G-M's "Morgan's Last Raid."

Albert Hart and Rolfe Sedan added to "Making the Grade," Fox. Al Green directing.

Ralph Graves in "Out of the Depth," directed by Irwin V. Willat for Columbia.

Will R. Walling for "The Mating Call," Caddo. James Cruze directing.

Thomas J. Geraghty writing continuity of "Synthetic Sin," Colleen Moore. F. N.

Arnold Kent as heavy in Par's "Take Me Home" (tentative). Marshall Neilan directing.

Sam Sax has screen rights to "Among My Souvenirs."

Karl Dane has a new contract with M-G-M for another year.

Polly Moran added to "Tide of Empire," M-G-M. Alan Dwan directing.

Craig Hutchinson is directing "The Dude Wrangler" for Cliff Broughton at the Tec-Art Studios. Virginia Rove starred.

Fred Mackaye with Mary Philbin in "Salvage," U. Wesley Ruggles directing.

James Murray, in "The Shake-down," U. Mary Nolan and Barbara Kent also in cast.

U. Has purchased an original by Inez Gregg entitled "Why Girls Walk Back." Production starts immediately.

## TALKING SHORTS

(Continued from page 14)

up of three or more shots. That it is held to seven minutes is in its favor.

Sid.

COSCIA AND VERDI  
VITAPHONE NO. 2272  
Comedy Violinists; 10 mins.  
Clinton, New York.

About evenly divided between bits that are banal and trite and bits that are amusing. This vaude team was last on a five act Vitaphone bill on the lower cast side and did moderately well. Acceptable filler but not a stand out.

Land.

BURR MCINTOSH CO. (6)  
VITAPHONE NO. 2169  
"Non Support"; 10 Mins.,  
Clinton, New York.

Bad. Court room scene with McIntosh as a judge, the selfish wife and film actor husband, whose public forgot him while he was laid up from an accident. He loves his wife so the judge lectures her on the moral virtues and their contrary vices. She sees the light. Abrupt, choppy, stupid, and given the raz at this house.

Evidently realizing the thing couldn't stand alone, a comedy bit has been tacked on the end with an under sized wife hauled into court by her banded-up hubby. A good laugh, but hardly a savor. McIntosh has a fine voice for recording. Bryan Foy directed.

Land.

CHARLES IRWIN  
VITAPHONE NO. 2555  
Tels; 7 Mins.  
Orpheum, Chicago.

Charles Irwin, Scotch humorist, is not so good on this disk. Record has little value as entertainment, possessing only a couple of worthwhile laughs.

Irwin has good voice registra-

tion, but pictorially is a fizzle. Rather ill at ease and not at all fancy to look upon. In this Vita he confuses his efforts to a comedy analysis of "Annie Laurie." Too drawn out, with punches widely separated.

Ordinarily a good vaude act, Irwin fails to register in sound. Could be slipped into a program providing there is a stronger number to follow it.

Loop.

"LUCKY IN LOVE"  
VITAPHONE NO. 2284  
9 1/2 Mins.  
Granada, Chicago.

Story opens with hubby and the other half in twin beds. Alice Knowlton is the other half. A poker party is in progress on the floor above. Hubby wants to participate. Wife adamant. Finally he prevails upon her with the understanding that when winning he will stomp on the floor and she will trot upstairs to insist he leave the game.

Having a fur coat in mind, she lets him have the money. He goes upstairs, gathers in the shekels and taps the floor with his feet. She sleeps through it.

A few minutes later he is a loser. Another man does the floor-tapping, keeping time to a song that the boys are singing. Wife, now awake, hears the stomping and goes upstairs.

Quite slap-sticky and not altogether excellent, but does pull a vast quantity of laughs. Aside from Clyde Cook, players photograph poorly. Kinda seems as though they should have used a pretty girl. Great chance for types in a group of four men at the poker table.

As talkers, stuff of this ilk before very long will be impossible.

Loop.

"THE INGENUES" (19)  
VITAPHONE NO. 2572  
7 Mins.; Girl Band  
Strand, New York.

Same group Ziegfeld glorified in one of the "Polles." One of the girls, violinist, photographs so well she looks to be a "ringer" until the later passage demonstrates her fiddling.

All girl angle, of course, is the catch to this one. Routine nothing out of the ordinary with the usual couplets of instrumentalists as they solo. Femme musicians finish with "St. Louis Blues," giving it enough warmth to be interesting but emphasizing what a great orchestration Paul Ash has of this number.

All right minus any fireworks.

Sid.

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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

Theatre Guild will make refunds on tickets sold before June 29 upon which tax was collected. Other managers withheld decision until Washington made a formal ruling. June 29 is 30 days after the signing of the new revue law by the President. Managers all over the country were in a quandary. Tickets sealed up to and including \$3 are no longer taxable.

Gloria Swanson took the stand in her own behalf in New York in the trial of \$25,000 damage suit by S. Alexander Cohen, process server, who charged the film star slapped him when he served her with a subpoena as a witness in the separation suit of Dr. Richard Hoffman against Mrs. Hoffman, who is Janet Beecher. She denied the wallop.

Betty Randolph, former "Pollies" beaut, took a fourth chance at marriage with Rev. Bartholomew J. Chudock, pastor of the Christian Free Church of Johnstown, Pa., a former priest. Miss Randolph was divorced recently by Jerry Brady.

Massachusetts Supreme Court eliminated from the intricate Lotta Crabtree will contest Mrs. Carlotta Cockburn of Los Angeles, who sought a share of the actress's \$5,000,000 estate, seeking to establish relationship.

Pacific coast rights to "The Royal

Family" have been sold by Jed Harris to Butler and Curran of Los Angeles. Zeffie Tilbury has been engaged as a principal.

### LOS ANGELES

Raymond Hatton filed answer to the \$45,000 breach of contract suit brought against him by John C. Ragland, formerly Hatton's business manager. Hatton charged Ragland used misrepresentations to get him to sign the contract. Hatton also declared that Ragland's statements concerning his relationship with studio executives were without foundation.

The American fliers of the Southern Cross—Capt. Kingsford-Smith and Charles Ulm and Harry Lyons, navigator, and James Warner, radio operator—will share equally in all profit from the exhibition of pictures of the flight. This assurance was given by G. Allen Hancock, capitalist, who originally arranged for the film record.

Michael Tocace, antique dealer, was held for trial on a charge of arson in connection with the fire and explosion at the Russian Eagle cafe, where eight were injured. Bail set at \$15,000 and trial before Judge Wood June 18.

Mary Nolan in "The Shakedown," original story of burlesque and underworld life by Charles Logue.

William Wyler will direct for Universal.

Sam Goldwyn is being sued for \$12,500 damages by John G. Montijo, screen stunt flyer. Latter claims his machine was wrecked while working on a Goldwyn picture.

Lillian Parker Spicer, mother of Lita Grey Chaplin, obtained a divorce from Robert Spicer in Superior Court on grounds of desertion.

Complaint charged Spicer with disappearing in January, 1924. He was Mrs. Spicer's third husband.

Lionel West, former picture actor, was arrested on complaints charging him with false advertising and petty theft in connection with the promotion of the Studio Castle Athletic Art Club. West was arraigned in Municipal Court and his bail was set at \$1,000 pending preliminary hearing.

Complaint accuses West of attempting to sell memberships in the club; also that he gave out interviews to local newspapers declaring he intended filming a series of pictures which Fox would release. Checkup with Fox officials revealed there was no knowledge of the transaction at the studio. Emory Glenn, said to be an associate of West, is included in one of the false advertising complaints.

Sheldon Reid Clark, confessed slayer of Don Solovitch, former picture extra and butler in the home of Lita Grey Chaplin, was found guilty of manslaughter by a jury at Manti, Utah. Clark maintained he had acted in self defense.

Clark's conviction carries a penalty of from one to ten years.

Alan Crosland, director, has effected a reconciliation with his wife, Juanita Leane Crosland, after an estrangement of 14 months. The

Croslands made up upon the arrival here of Mrs. Crosland from New York.

Divorce decree was granted Lila Ellnor from Carl Ellnor, musical director at the Carthay Circle theatre. Ellnor did not contest. Complaint charged, cruelty.

Ruth Roland won an action giving her title to a valuable lot in Normandy Hill.

Jack Dempsey sold his Barbara Hotel for a reported sum of \$650,000. It is approximately \$100,000 more than he paid for it in 1924.

Suit of Florence Rice, New York actress, against Arthur Guy Empey, author, involving a picture finance project was aired in court. Judge Bishop, presiding, took the case under submission. Contention of Miss Rice is that she loaned Empey \$29,500 to go into the business that later did not develop. Empey claims the company failed.

Louise Dove, known professionally as Lem Louise, has filed suit for divorce against John W. Dove, former actor and now manager of a roller skating rink in Culver City. Complaint alleged that Dove continually nagged, was quarrelsome, exhibited unreasonable temper and accused her of being in love with other men.

### CHICAGO

Four masked robbers removed \$600 from the Kedzie picture house, next to Gazzolo's Kedzie stock theatre. They overlooked \$1,500 in their haste.

Rae Bernstein, concert pianist with the Chicago Symphony, and Max Kipnis, baritone and protégé of Rosa Raisa, were held by the

police, charged with implication in the hold-up of a drug store.

"Big Tim" Murphy, free-lance union organizer, has just completed organization of an artists' model union here which will guarantee the girls \$3 instead of \$1 an hour, as heretofore.

### SAN FRANCISCO

Engagement is announced at Red Bluff, Cal., of Mark Koenig, shortstop of the New York Yankees, to Katherine Tremaine, daughter of Dr. and Mrs. I. R. Tremaine of Red Bluff. Wedding to take place after close of the American League season.

Police are seeking Tom Jim Lim, wife of Ng Gun Chung, Chinese resident, alleged to have eloped to Katherine Tremaine, daughter of Dr. and Mrs. I. R. Tremaine of Red Bluff. The wife is also said to have taken \$1,000 in currency, jewelry and the couple's three little daughters. Five boys were left behind for the deserted father to look after.

### NEW YORK CHATTER

(Continued from page 11)

who bombarded them with good wish telegrams and propositions.

The boys, never having been in Paris, received the offers coldly—several beeing to the wise gang in the center of the arena because the antique flaps invariably mentioned "dancing" at one of the hotels on upper Fifth avenue, which is known to encourage the gigolo racket.

#### Tips Off a Sobbie

One of the local reporters, assigned to interview a visiting film executive on "the future of the talkers," so antagonized the gentleman with her fresh questions that he closed up. He gave evasive answers to all questions, even flat refusals to answer others.

The sobbie came away without a story, but with all the dope on the interviewer's under cover business. He unwittingly had spilled the name, weight and talent of his flame and his methods of pushing her to stardom.

Gary Cooper, Fay Wray and Lane Chandler are brightening the week for celebrity hunters at the Algonquin.

Helen Kane's name went up in lights this week at the Paramount coupled with that of Paul Ash. Her quick rise to a place of importance is a topic of discussion wherever the show-wise mob gathers. In the lobby frames the girl is also given a break in the billing. His generosity in sharing the billing with the newly discovered singing star, without a squawk, is also noted.

Underworld pictures are having their innings on Broadway these days with "The Drag Net" at the Rialto, "Ladies of the Mob" at the Paramount, and "The Racket," with Tom Meighan and Louis Wolheim, listed for showing week after next.

Margaret Tuzelaar, femme reporter on the "General Tribune," has been assigned to assist Richard Watts, Jr., in covering the film openings for that paper.

## WHOOPEE! "RIDE 'EM COWBOY"

(CALIFORNIA CABARET)

It's a Publix (White) Unit—Produced and Staged by Jack Laughlin  
A Walloping—Galloping Rodeo of Laughs—Songs and Steppers

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## PHEBE BRUNE

Appearing This Week  
(June 16)


Capitol, New York

Just Returned from a Year's  
Engagement in

"THE DESERT SONG"  
as "AZURE"

Other recent appearances in  
"Song of the Flame" and "Rose  
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# Literati

**"Life" Kidding Again**  
In its issue of June 14, "Life," the humor weekly, had the following "now act" stylish review of a political keynote speech, by Harry V. Wado. It is not the first time Variety's New Acts notices have been burlesqued by "Life," that periodical on two previous occasions doing a book review (was it "Elmer Gantry"), and a notice on a fashionable wedding, in Variety's own terrible slangage.

Mr. Wade's skit is:  
Variety's Reporter Reviews the  
Keynote Speech

SIMON D. FESS ("Sen.")  
Talking  
52 Mins.; Full Stage  
Convention Hall, Kansas City

Variety's files show an S. D. Fess in Washington last year in a talking act, from description, this single impressing as possibly similar or same. Older type political routine here, reminiscent of the late Cliff Gordon, et al., but working minus dialect. Dressing natty but standard, with cutaway, striped pants and wing.

Following "National Emblem" by house band, Fess opens mildly but ingratiates with easy delivery and presence. Light returns until reference to prosperous conditions in farming districts panicked the wise mob out front, but received upstairs with silence clammy than a bar towel. Gag thought unsuited for locals. Later interlude on protective tariff as holding off

foreign competition proved heavy yawn until Eddie Cantor, entering late in box, wise-cracked audibly to have tariff extended to English actors.

Much material a rebash of familiar, but in the main sure-fire and acceptable, yet impressing as overlooking a bet in failure to include oil scandal in routine, a winner through the topical angle and possible Sinclair jury gags. Likewise has tendency not to make travesty sufficiently broad in places. However, well shaped on the whole, and Fess held them nicely in spite of large house and early stop.

Novelty of old-type turn recommends for once around on any time, and as a possible bet for talking pictures. Closes with "Stars and Stripes" for patriotic finish. Seven bows.  
Harry V. Wade.

## Burning One Another

Harry Hershfield burned up Walter Winchell, a contemporary columnist whom Hershfield, as the New York "Journal," "Broadway Limited" conductor does not even consider a "rival" because, says Harry, "Winchell's on a lousy tabloid with a measly 100,000 circulation and how does that compare to our 700,000?" (There can't be two "lousy papers" in New York while "Variety" is the other.)

But the "Graphic's" columnist did mind the disparagement in relative circulation as it was Hershfield's comment on the "making whoopee" phrase which Winchell concededly popularized but is disputed by Hershfield with origination.

Winchell smote his detractor as follows in the public prints of Macfadden's tabloid:

## Pardon the Yawn

All of which is paraphrased by way of comparison with the following belch:

"Who invented the line 'Making Whoopee'? We will go on the stand and give credit where credit is due. Several years ago George Jessel told a story about Morris Fishbein, who was in Arizona, wearing a ten-gallon hat and chaps. 'What's the idea, Morris, this kind of dressing?' asked the surprised traveler. Fishbein explained: 'I'm a cowboy. I got three horses, a gun, and I make like this—' whoopee!' Jessel began yelling that in every cafe he went. When everything was quiet somebody would ask Jessel to make whoopee. When we drew cowboy pictures, many, many years ago, we always had the rider saying that."—Harry Hershfield's terrible in the Journal.

Hit me again. I can still hear him!

## "Graphic" Didn't Settle

After winning a completely furnished model home at Bergen Manor, Bergenfield, N. J., in the New York "Graphic's" Movie Title Contest, Mrs. Leslie D. Huff is suing the "Daily Graphic," Inc., for the recovery of sum of its \$20,000 cash equivalent, was publicized.

The tabloid is alleged to have re-

fused to make good the award to Mrs. Huff, although the daily published a photograph bearing the caption, "Bernard Macfadden notifying Mr. and Mrs. Leslie D. Huff that they have been tentatively awarded the Model Home in the 'Graphic's' Movie Title Contest."

Without cause, the "Graphic" has since refused to make conveyance of the first prize, and the newspaper has made a motion to dismiss the complaint. Justice Aaron J. Levy denied it, ruling that the "Graphic" must interpose an answer and stand trial of the issues.

## Police Arrests Fruitless

E. Manchester Boddy and Joel Rickman, editor and publisher of the Los Angeles "Illustrated News," were cleared of charges of violating a city ordinance when brought to trial in Municipal Court. The specific charge against the newspapermen was that of printing a form racing chart, a violation of a law in California that was considered obsolete.

The charges against Boddy and Rickman were brought by the police in retaliation of a crime campaign waged by that newspaper. Other L. A. dailies were in sympathy with the newspapermen, while the "Examiner" took occasion to score the city fathers for their action in the arrests. At the trial it was found there was insufficient evidence to warrant prosecution.

## "Times" Mannerisms

Local newspapermen say that John Kieran of the New York "Times," whose sole duty is authoring "Sports of the Times," is under a restriction which does not usually apply to men doing work of this type. The "Sports of the Times" column must be submitted each day to an editorial board for an o.k., this policy apparently having been adopted because the "Times," as a general rule, is adverse to columns.

In making an exception for Mr. Kieran, the chiefs of the publication put in the "approval" item so that they might keep a hand on the situation. Kieran's literary style is judged by critics as unexcelled so far as the sports world is concerned. Now and then he dips into the classics for references or allusions, doing so with perfect ease.

## Slapping the "It"

A recent editorial in the New York "Mirror," titled "The It's Have It," states that a statistician had submitted figures showing that "It" was used by Manhattan newspaper writers 1,108 times in one day. The count on the first personal singular covered one day's issues of the New York dailies and included "the columnists, as they are called."

The editorial pointed out that one writer, a columnist, used "It" just 102 times on this particular day. It expressed surprise that the publishers and editors permitted general use of the pronoun to such an extent.

Not that all this mean anything other than to possibly ease Hannen Swaffer's conscience.

The "Mirror's" editorial concluded by saying: "Horace Greeley, Charles A. Dana and Henry Watterson probably didn't use 102 'It's in all their newspaper writings."

## Little Local Publications

Hotel guide books and similar little publications are multiplying, coming into competition with each other. They are scrapping amongst themselves to such an extent that it looks as though press agents and theatre managers, whose advertising is solicited for these bulletins, will have to scrap them all as advertising mediums.

The original hotel guide book was started by Edward A. Miller, at one time private secretary to Charles Gehring, president of the Hotel Men's Association. Miller called it the "Official Metropolitan Guide."

## Screen Cartoon in Print

Syndicate rights to "Sketchographs," movie cartoon feature, by Julian Ollendorf, for the past five years, have been procured by the McNaught Syndicate. The title will be retained for the single column feature planned for the newspapers.

## Gauvreau as Columnist

"Hot Off the Griddle," is the newest daily column appearing in the New York dailies. Ed. Gauvreau, president and editor of the New York "Graphic," is the conductor. The column consists of short, punchy comments on the news, Gauvreau getting away from the

scholarly style used by Arthur Brisbane in his "Today" column in the "American."

## Opposish "Home" Mag

The recently merged Doubleday-Doran Co. will give Bernard Macfadden a fight on his "Own Your Home" magazine, for home owners, with its new "The American Home," to make its first appearance in October. "The American Home" is the first of a number of new publications to be brought out by Doubleday-Doran.

## 15c Or More a Word

Gilbert Frankau, the English novelist, one of the wealthiest writers in that country, is planning to bring out a new weekly fiction magazine. He will also edit. Reported paying 15 cents a word and up for material.

## Reviving "Romance"

The Butterick Co. is to again start publishing "Romance," formerly in its fiction group. "Romance" was suspended when the demand for love stories of the confession type died down. Butterick's believes that type of fiction is to come in favor again.

## P. E. N. Convention

Fannie Hurst has gone to Paris, where she will work on a new book. The American authors will attend the International Congress of P. E. N., the world-wide literary organization, to be held in Norway next week. She may speak at the convention.

## Page's Column

Will A. Page has a contract to write the column in "Town Topics" called "Broadway Banter."

The New York "Mirror" (Public Press Corp.), the morning tab, must stand examination before trial in Nina Romano's \$10,000 libel suit against the daily, rules the Appellate Division, despite the tabloid's insistence it can prove the story upon which the libel action is predicated. The stage and screen actress complains of a story involving Lou Tellegen and his alleged secret marriage to Isabel Craven Dillworth, who, it was stated, was known as Nina Romano on the screen.

"Cabaret Stories" is the title of a new fiction monthly which will use only stories of that type. B. L. McFadden is the publisher, who is, however, not Bernard Macfadden. Beatrice Malis is editor. Irving Strouse is contributing a monthly column called "Broadway Dust and Dirt."

A new publication, devoted to the literary craft, is "The Freelance Writer," emanating from Los Angeles. Theodore Bliss, playwright, is one of those behind the publication.

Alfred A. Knopf, publisher of the "American Mercury" and also books, has been decorated by the Polish Government with one of those crosses.

"The New York Tatler" has made its initial appearance as a monthly. Runs to rather a poor copy of "Town

Topics" in style, material and makeup.

## Marsh Uptown

Leo Marsh, who has been running the city room of the "American" for a year or so is back on Broadway. He will cover Main stem news for the "American" and its associated newspapers, making his headquarters in the "American's" uptown building with Joe Mulvaney, who remains as dramatic editor.

## Dix's Sounder, Par's 1st

Paramount's first sound picture for general release will be Richard Dix's baseball feature, "Warming Up."

Film has no dialog but will be synchronized as to score and with effects. It is due to be privately shown in a week or 10 days and then go into one of the Broadway Public houses.

## BALL GAMES AT COSMO

After dark for several weeks the Cosmopolitan theatre opens Saturday afternoon with Coleman's action baseball reproducing device.

Games played by the Giants and Yankees will be shown while the teams are away from home on a drop curtain, painted to resemble a baseball field.

## Lyttel Back on Lot

Bert Lyttel played out the last of his eastern Keith vaude dates last week.

Lyttel is scheduled to start the first of a series of new pictures for Columbia on the west coast around July 15.

# FRANK JENKS

Master of Ceremonies



My 50th Week as Master of Ceremonies on the West Coast

12 Consecutive Weeks at the Metropolitan Theatre, Los Angeles

Opening Granada, San Francisco, June 22

## FANCHON & MARCO IDEAS

Play Exclusively at  
Loew's State, Los Angeles  
Warfield, San Francisco  
Fifth Avenue, Seattle  
Broadway, Portland

All These Houses Do the Most Consistent and Top Business in Their Respective Cities

JOHN

## SANNA and WALLACE

"SENSATIONAL ADAGIO TEAM"  
with JACK LAUGHINS  
"TOP OF THE WORLD" UNIT  
Week June 23 to June 29, Capitol, Detroit, Mich.  
Direction: WILLIAM MORRIS CHICAGO OFFICE

ERYLYNE

# MARGARET WHITE

APPEARING WITH

## Benny Meroff

Fourth Consecutive Week at Marks Bros.

Granada and Marbro Theatres Chicago, Ill.

Personal Management  
MURRAY BLOOM

## THE JESSE CRAWFORD ORGAN CONCERT

### PARAMOUNT, NEW YORK

MRS. CRAWFORD AT THE STAGE CONSOLE

PROGRAM WEEK BEGINNING SATURDAY, JUNE 16

"BADINAG" Victor Herbert

"BEAUTIFUL" Published by Milton Weil

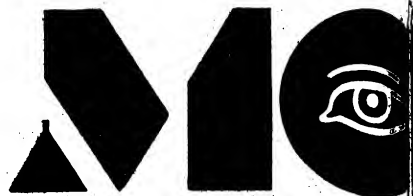
"BELOVED" Published by Irving Berlin, Inc.

RICHARD

## "LIMBERLEGS" EDWARDS

With "DANCING FEET," a Public Unit  
June 23 to June 29, inclusive, Palace, Dallas, Texas  
Direction: WILLIAM MORRIS CHICAGO OFFICE

# 22 out of 52 New FOX FILMS in



## 11 MOVIE-TONE productions Now Ready!

### They speak for themselves!

#### 1 Street Angel

Janet Gaynor and Charles Farrell in Frank Borzage's greatest love lyric. "My Angel" by Erno Rapee is the theme song used in Movietone Synchronization.

Released August 19th

#### 4 Fazil

With "Neapolitan Nights" sung by a Gondolier as a vocal refrain in addition to the symphonic score by a 110-piece orchestra.

Howard Hawks' tempestuous romance of the love of an Eastern Prince, played by Charles Farrell, for la petite Parisienne in the person of Greta Nissen.

Released September 10th

#### 7 Me, Gangster

Raoul Walsh production of the red-blooded novel of the underworld by Charles Francis Coe, with Don Terry, Margaret Mann, June Collyer, Arthur Stone, Farrell Macdonald and Gustav Von Seyffertitz.

Released October 8th

#### 2 The River Pirate

William K. Howard's production of the novel by Charles Francis Coe with Victor McLaglen, Lois Moran, Nick Stuart, Earle Foxe and Donald Crisp.

Released August 26th

#### 5 Mother Knows Best

Edna Ferber's story of a stage star managed from infancy to maturity by mamma, movietoned by J. G. Blystone, with Madge Bellamy, Louise Dresser, Barry Norton, Albert Gran and Lucien Littlefield.

Released September 24th

#### 8 The Air Circus

With sensational sound effects and dialogue. Howard Hawks production of flying, flaming youth with Arthur Lake, Sue Carol and David Rollins.

Released October 15th

#### 3 Four Sons

John Ford's greatest picture with Margaret Mann, June Collyer, James Hall, Francis X. Bushman, Jr., George Meeker, Charles Morton and Earle Foxe.

Released September 3rd

#### 6 Plastered in Paris

Sammy Cohen and Jack Pennick in a riotous comedy directed by Benjamin Stöloff.

Released October 1st

#### 9 Mother Machree

John Ford production with Victor McLaglen, Belle Bennett, Neil Hamilton, Constance Howard, Ethel Clayton and Philippe De Lacy.

Released October 22nd

#### 10 Sunrise

F. W. Murnau's song of two humans with Janet Gaynor, George O'Brien, Margaret Livingston and Farrell Macdonald.

Released November 5th

#### 11 The Red Dance

Raoul Walsh production starring Dolores del Rio with Charles Farrell and Ivan Linow with a splendid Movietone accompaniment.

Released December 3rd

# FOX-head and shoulders above

# VITATONE

**11 New Sound Pictures  
For Immediate Production  
will use Spoken Dialogue**

**Hear! hear!—they talk profits**

**12 The Baggage Smasher**

James Tinling production of a baggage smasher who became a railroad king, with Victor McLaglen and Arthur Stone.

Released November 19th

**13 Making the Grade**

George Ade's latest and greatest story. With Edmund Lowe and Lois Moran, Alfred E. Green production.

Released November 26th

**14 Joy Street**

Irving Cummings production with Lionel Barrymore, Maria Alba, Kenneth Thompson and Arthur Stone.

Released December 10th

**15 Dry Martini**

Harry D'Arrast's sophisticated drama of Paris Boulevards with Albert Gran, Mary Astor, Matt Moore, Jocelyn Lee, Sally Eilers and Albert Conti.

Released December 17th

**16 Riley the Cop**

John Ford production with Farrell Macdonald, Nancy Drexel, Warren Burke and Mildred Boyd.

Released January 7th

**17 Captain Lash**

John Ford production of the Mississippi romance by Charles Francis Coe, with Victor McLaglen, Mary Duncan and Farrell Macdonald.

**18 The One Woman Idea**

Howard Hawks production from a magazine story by Alan Williams, with Edmund Lowe, Mary Duncan and Earle Foxe.

**19 Strong Arm**

J. G. Blystone production with George O'Brien and Lois Moran.

**20 All Velvet**

Howard Hawks production of a Broadway spender with Victor McLaglen and Nancy Carroll.

**21 Wise Baby**

James Tinling production with Madge Bellamy as a Broadway cutie cutie polishing off one man after another.

**22 False Colors**

William K. Howard production of intrigue in Belgium with Margaret Mann, Edmund Lowe and Lois Moran.

**anything in SIGHT or SOUND!**



## England's Combined Time for Acts May Reach Hundreds of Weeks; Good Field for Foreign Turns

London, June 10.

Moves recently made by the new vaudeville and picture combines are already acting strongly on the booking situation here. A market is opening, especially for big American and other imported novelty acts, greater than existed before the partial collapse of the music hall business, and bringing with it much higher salaries than have been paid for many years.

The General Theatre Corporation is adopting a policy of playing acts in all its picture houses and, with the Palladium reverting to vaudeville in September, this corporation will be able to offer 17 weeks.

Provincial Cinematograph Theatres is also playing vaudeville in a number of its houses, while other tours like the Bernstein Theatres, United Theatres, the new Red Rose Circuit and a number of independent halls make a total which is rapidly getting to the 500 mark and is showing every sign of continuing to increase, for the Kine-variety compound type of show is catching the public favor strongly and rapidly.

Sir Oswald Stoll, influenced by these changing conditions, announced the formation of a booking service for independent theatres. This announcement said in part: "The aim is to establish a buyers' association which will be a combination of the booking machinery of a number of theatre owners or producers for the buying of programs, whether in the form of plays, variety acts, kine-variety or pictures."

This was regarded as a preliminary statement, but so far nothing has been issued from the Stoll offices to supplement it, and it is not yet very clear what is the intention or the methods to be adopted.

For the acts the Stoll move looks like a good thing. General Theatres and Denman Picture Houses are allied, and are in competition with Provincial Cinematograph Theatres. In most towns there are independent theatres, picture houses swinging to the practice of playing acts so as to offset the competition of the combine moves, in direct opposition to both General Theatres and P. C. T.

Grouped, either with Stoll or through any other method of pooling their bookings, these would be able to offer more dates and, on the whole, as good ones to big vaude acts as would either of the major combines. As neither G. T. C. Denman-Moran or P. C. T. is likely to let any group get away with all or most of the big time stuff without a struggle, it seems pretty clear the present salary jump as well as the increase in the number of possible play-dates should make this country a very nice place to play in for the future.

### Arbuckle as M. C.

Los Angeles, June 19.

Following the success of Roscoe "Fatty" Arbuckle at Loew's State, Fanchon and Marco have booked him as m. c. at the Egyptian, Hollywood.

Arbuckle's stay is indefinite, starting June 22.

### WHITEHEAD AS M. C.

Ralph Whitehead will be the m. c. with R. H. Burnside's new Public unit, "Ocean Blues."

Whitehead will also conduct the stage band in the unit.

XXX

William Morris

CALL BOARD

Welcome to the  
Theatrical Stock Managers' Association.

We trust we may have the pleasure of welcoming individuals in our new offices.

MARTIN M. WAGNER

CHICAGO: 1111 BUTLER BLDG.

### RUTH ROLAND'S TOUR

Takes \$3,000-Over \$27,000 and 50-50 After That—4 Weeks on Coast

Los Angeles, June 19.

Ruth Roland, former serial star, is to make a tour of the four Coast Public houses as a special attraction with units.

Miss Roland opens at the Metropolitan here June 30. Her agreements provides nothing up to \$27,000, after which the house gives her the next \$3,000 and above that amount she splits 50-50.

Miss Roland plans to have at least two or three picture stars come to the Met each evening so that she can introduce them from the stage. Just what she will do for celebs out of town has not been worked out.

## One-Night Racket Blows Up in St. Joe

After two weeks of 21 one-nighters had been played, Moran and Mack, and W. C. Fields, F. C. Coppicus, New York concert manager, closed the road show in St. Joseph, Mo., Sunday. Coppicus has instructed O'Brien, Malevinsky & Driscoll, his New York attorneys, to sue Moran and Mack and Fields for breach of contract in failure to live up to their three-week agreement.

Difficulties between the talent and the manager started Friday night in Wichita, Kan., when a \$3,000 house at The Forum was dismissed because of Fields' refusal to go on. He objected to his name being printed in smaller type than that of The Two Black Crows, and the audience of 2,000 dispersed after a 45-minute wait. The crowd took its disappointment goodnaturedly after Tom Law, local manager, announced a refund on the morrow, stating Fields was ill.

The illness was nothing but temperament, the actor insisting on a strict conformance with the billing stipulation, which calls for The Two Black Crows and W. C. Fields being in same size type, with Moran and Mack's names in lesser type.

### Another Refund

After the Wichita episode, the troupe played Topoka, Kan., and again held up the performance until 9:30, when Maurine W. Jencks, local manager, was forced to pay them \$1,000 in advance in order not to disappoint his audience. The following night in St. Joseph, Mo., the same procedure to force Mrs. F. H.

(Continued on page 38)

## Pat Casey's Condition; Still in Bed at Home

Pat Casey is still in bed at his home, 227 West 89th street, with the severe attack of bronchial pneumonia that hit him over three weeks ago. The doctors are hopeful of Pat holding his present advantage until next Sunday, when they can pronounce him out of danger.

It will be several weeks likely before Pat may go out and a matter of months possibly before he can actively go to business.

Attending physicians marvel at Pat's remarkable resistance. They ascribe it to his mode of regularity in living, together with abstinence from liquor or tobacco all of his life.

No one is yet permitted to see the patient, who continues his day and night squad of four physicians and as many nurses. Pat, being a bachelor, will have to do a lot of slick explaining about those four nurses to his girl friends.

Mabel Withee, Loew Turn

Mabel Withee has been lined up for some Loew dates as a single

### BUSH AND HODGDON

At the Little theatre, New York, "Married—And How!" new play by Ray Hodgdon, Phil Bush appears as the producer.

Bush is the vaude agent.

## MORE CHILL AIR TO ALBEE-MADE IN KEITH'S

### Mae and Pat Woods Are Notice Receivers—Tink Humphries on 5th Floor

The latest employees of Keith's to be given notices by John Ford were Mrs. Elizabeth Gomez, in charge of the contract department in the Pop Vaudeville Department, and Harry Jennings, assistant to Mae Woods, head of the Pop Vaudeville Department.

Of the five receiving notices Friday, as foretold in Variety Wednesday, Mae Woods, Al Darling and Pat Woods, brother of Mae and a booker, were included.

All of the people let out are Albee appointments. Miss Woods was E. F. Albee's private secretary before elevated to head of the fifth floor; Al Darling is a brother of Eddie Darling, Albee's former chief booking man; Harry Jennings is a brother-in-law of William Mitchell, not connected with the Keith organization but a close friend of Albee.

Tink Humphries will be placed in charge of the Pop Vaudeville Department, succeeding Miss Woods. C. Frazer and Miss Woods were placed at the head of the department following the retirement of J. J. Burke and Dan Hennessy.

Frazer, who had been brought over from the Keith Boston office, resigned after a short period, returning to the Boston office.

### 'Necking' for Miss Garon

Los Angeles, June 19. Frederic and Fanny Hatton have written a sketch called "Necking" for Pauline Garon. The screen actress is rehearsing it for a vaudeville jaunt on the coast between pictures.

Jack MacKenzie and Carlton Sexton will appear in support.

## Acts Bitterly Complain of M. C.'s 'Stealing' and Bossing in Mid-West

### Kvale Back to Oriental

Chicago, June 19.

Al Kvale, formerly a member of Paul Ash's "Merry Mad Musical Gang" at the Oriental and now m. c. at the B. & K. Noshore, is due back at the Oriental this week.

Last week special trailers plugged him in large flash type at B. & K. Chicago houses and extra newspaper space was used to herald his coming. Kvale had a following at the Oriental while he played there with Ash.

B. & K. are banking on him as a remedy for the Ashless houses. It is said that he may be kept on the job permanently if he does what they expect of him.

### BURT AND BURCHILL OPEN AGENCY IN CHI

Chicago, June 19.

Glenn Burt, in charge of Keith bookings here 16 years, and Tom Burchill, with the association for 20 years, are opening a booking office with a Keith franchise just secured by them.

Leaving in the general letout melee now being staged in the Orpheum, Keith and Association offices, Burt was told he would be looked after, but preferred a franchise. He had been booking the most important Keith western spots and is known to have a thorough knowledge of both vaude and pictures.

Burchill booked many important acts during his regime, although for the past two years he had been handling the W. V. M. A. "death trail." He is famous as the only booker who retained a speaking acquaintance with acts which were sent over this route.

### Richman's Rolls Stolen

"Some thieves have no heart," quoted Harry Richman to Detective Jim Fitzpatrick of the West 41st street station. Several nights ago Richman left his Rolls-Royce roadster at Broadway and 41st street. When he returned his poor man's car was gone.

The sleuth explained that where the car had been taken from was out of his bailiwick. But the "sneak" was turned over to Detective Brennan of West 30th street.

Chicago, June 19.

Arguments between masters of ceremonies and acts are deemed inevitable, but the wide prevalence of such disagreements and the specific stories of ill treatment reported by acts coming in from film house tours indicates the m. c.'s are overstepping the bounds.

Numerous complaints against m. c.'s in the south and midwest have been voiced here by acts. All claim that the stationary boys are taking advantage of local popularity, kinging and bossing the incoming acts so much as to make a normal performance exceedingly difficult.

Another general complaint against m. c.'s is their alleged habit of beating acts to punch lines to switch the laughs. A direct charge lodged against one m. c. is his custom of introducing acts with whom he is not friendly, for some reason or another, in the following manner: "It is my duty to announce..."

But the most serious complaint is the fleecing of material before an act plays the date, making a team or single practically worthless upon arrival.

Acts are at their greatest disadvantage in being forced to rehearse all material before the m. c. prior to playing the date, to be told what has been used and what hasn't. There is nothing but his own conscience to prevent an m. c. from copping all choice portions.

## "Kut" Pleads to Bosses, Quietly Sliding Out

Chicago, June 19.

Sam "Kut" Kahl doesn't want the boys to laugh at him. He doesn't want them to realize that the kingpin vaude booker got his two-week notice just like the other hired help. He wants to ease out gracefully.

So he's sacrificing all dignity before the new Keith's executives, pleading with and wheedling to please let him hang around until about July 15 and then he'll pass quietly into the oblivion as if going on an extended vacation.

They may let him do it. They realize how much it hurts a czar of boasted potencies to be shoved aside as no longer wanted, like that eastern fallen star. The two-week notice on a large tin can tied to his retreating tail.

And this is to let the bunch know why "Kut" may hang around for a few more weeks.

## Hotel's Grill as "Show" Place for Producers

Billy Grady, of the William Morris agency, is the new Hotel Paramount's grill room as a Broadway show room for potential production talent. New people are booked in and thus "shown" to managers.

Of these Helen Wehrle has been set with the Arch Selwyn American reproduction of "The Love of Grace," the Cochran revue which Beatrice Lillie will do over here in the fall. Miss Wehrle goes to London for a limited engagement with the revue abroad.

Elsa Peterson and Eleanor Powell are others placed with Dillingham and the new Sammy Lee musicals respectively.

Nahan Frauko's orchestra officiates for the dance music.

### Coogan's Act, \$6,500

Los Angeles, June 19.

The Coogans, senior and junior, will play six weeks for Balaban and Katz, opening at the Chicago, Chicago, July 7, at \$6,500 a week.

Big and Little Jack will do a song and dance act, the father's first return to the stage since young Jackie became a screen personality. The older Jack's last stage appearance was in vaudeville with Eddie Cox.

William Perlberg, of the Leol William Morris office signed the Coogans.

### Peabody In Unit

Los Angeles, June 19.

Eddie Peabody opens at Loew's State June 23 for one week with a new Fanchon and Marco idea. Peabody then tours the West Coast circuit with the unit.



Joseph P. Kennedy

Youthful head of four going show organizations—Keith's theatre chain, his own picture producing firm, P.V. and saty directing currently Pathe and First National; also picture producers.

Mr. Kennedy is 37. His position today in the show world is unique.

# Keith Agency Franchises Will Be Reduced from 50 to 20 Agencies; Cheating Agents-Bookers Going

The first move toward the reduction of the ranks of Keith agents occurred Tuesday morning, when the Agents Association met in the offices of the Vaudeville Managers' Protective Association, at the instigation of John Ford and Joseph P. Kennedy, to appoint a committee of their own ranks to confer with the new Keith's executives and work out a plan to reduce the number of franchises to 20.

The current number of franchised agencies is 50. With the associates it means a personnel of 150 people. Many of these are slated to go. Statistics compiled by Ford show that some of these agents are drawing as little as \$5 a week in commissions from bookings. The inference is said to be that such agents would not remain unless they had other angles for getting coin.

The survey also was said to have disclosed just which bookers were playing favorites, what agents were booking outside of the Keith office, and many other practices which continued uninterrupted during the Albee regime.

Rather than act on the information secured, it is said the Keith's officials elected to allow the agents to clean house themselves. The committee appointed to later confer with the officials comprises Charles Beerbauer, Edward Kellar, M. S. Bentham, Lou Golder, M. Manwaring and Frank Evans, the latter, as president of the agents' organization, an ex-officio member of the committee.

## Confusion

Considerable confusion was exhibited by several agents as to just how the committee was to function. It was explained that the committee would be told what agencies were to retain their franchises and would be expected to submit a working plan to take care of the people affected by the reduction.

All those who have been guilty of disobeying the original booking rules are on a list to go. The committee will be expected to eliminate them. Of the survivors, several agencies may be dropped as coming within the prescribed number. This would eliminate 30 franchises.

## Outside Agents

As regards outside independent agents, it was reported that they would not be given personal representation on the booking floors but would be allowed to submit material in some manner to be determined upon. Where the office desired to do business with any act represented by an outside agent, that agent would be communicated with.

The obnoxious 2 1/2 per cent commission fee deducted by the Vaudeville Collection Agency was not mentioned but the prevalent belief is that it will be ruled out as soon as the reduction in the agency ranks is completed.

Another unofficial report that came out of the meeting was that many of the assistant bookers will receive notice.

## No Quarter for Cheaters

The agents at the meeting were told that the gyps were known to the Keith heads and could expect no quarter. This was also taken to include bookers who have been accused of "doing business" with certain favored agents to such an extent that the vaudeville artists knew just which agents could secure them time from those bookers.

It was first suggested that a questionnaire be sent to each agent by the Association, asking them to admit that they booked on the out-

## Keith's Name Only?

A report is about that the present administration of Keith-Albee-Orpheum has in mind a future intention to reduce the cumbersome title to plain "Keith's."

Keith of the present multiplied name is the only part signifying a commercial value, through Keith's being perpetually identified with vaudeville.

## FAITH GARDE SERIOUS

Bobby Higgins' Wife's Relapse After Plunge Off Staircase

Los Angeles, June 19. Faith Garde, picture extra girl, recently taken to the County Hospital in a dying condition from a voluntary plunge from a staircase to the floor below during a wild party, was released from the hospital as being well. She returned after a relapse and her prospects for recovery are uncertain.

Miss Garde is the wife of Bobby Higgins, of Lydell and Higgins, now on the Orpheum circuit.

## Bee Palmer Recalled Beating Month Old

Chicago, June 19. Bee Palmer, the blonde blues singer, suddenly recollected, or thought she did, yesterday that Al Siegel had beaten her up about a month ago.

Bee also recalled that it had happened in this city. She swore out a complaint against her former piano player and husband, charging assault and battery.

When the cops asked Bee where Al might be, she couldn't tell. As the cops can't locate him, the warrant is laying off for the present.

## Talkers Want Sketches From Vaudeville

Sketches are being resurrected for talking pictures. Many sketch writers who abandoned the field when the sketches disappeared from vaudeville bills are turning their attention to the new medium.

Vitaphone and Movietone are reported as in the field for sketch material, with the preference to date given to former vaudeville successes, that play in one set and can be condensed to about 10 minutes.

It is believed that the advancement of the talking picture will bring many of the old guard back into the money.

Vaudeville acts continue to be sought for the short subjects. At present the scouts are concerned chiefly with names, but it is predicted that after the cream of the talent has been skimmed, the lesser lights will have their fling.

It will narrow down to a question of material and screen voice personalities, in the opinion of insiders.

## "TINK'S" WATCH

Chicago, June 19. On the eve of his departure to take up executive duties in New York, C. S. "Tink" Humphreys was presented with a diamond-buckled wristwatch by agents, producers and stenographers of the Orpheum and W. V. M. A. offices.

Humphreys was formerly Keith's western representative here and that circuit's most popular man in Chicago.

side and covering other technicalities of augmenting their incomes. This was tabled.

It is reported the Keith list has been prepared in advance, and that the committee would have little or no say in the matter of just who are to remain.

## COLORED ORANIZATION MODELED AFTER EQUITY

Preliminary steps were taken last week toward an organization of colored players into a body conducted along lines of the Actors' Equity Association. Heading the proposed organization are Salem Tutt Whitney, actor and producer, and Billy Pierce, theatrical agent. Frank Gillmore, in response to the query as to the future Equity status of Negro players, informed Whitney that Equity took in Negroes when playing with white companies, but advised the colored players to form their own organization, stressing the number of southern theatres playing colored shows and it would be better for their own group to handle this phase.

There have been a number of colored organizations, but none that had the Equity purpose and which encompassed both dramatic and vaudeville people. Just how cabaret workers will be affected is problematical.

## Apply for Charter

Proposed formation of the colored players may take up the matter of applying for an E. A. L. charter. This it would be considered only after the race has effected its organization and after its membership shows the solidity necessary for such an application.

It is the first time any direct Negro action has been formulated now that the stand of Equity is known. Previously, the Negroes held the belief that any such steps would incur the ill will of Equity.

## Mahoney at \$3,000 in Opposition House

Following his hold-over engagement at Keith's Palace, New York, at \$2,500 weekly, Will Mahoney is to play a single week in Trenton, N. J., at \$3,000.

The Trenton house is in opposition to the Keith-booked theatre in the same town. Lawrence J. Golde did the Trenton booking.

## Kennedy Going West

Joseph P. Kennedy will leave New York shortly after July 4, for Hollywood.

On the Coast Kennedy will look after his three picture charges, FBO, First National and Pathe. It will be his first official visit as controller of First National to its studios at Burbank.

In New York now Kennedy is being booked for appointments as many as 26 daily at his FBO headquarters. Besides the trio of picture concerns, Kennedy also confers frequently over Keith's.

## Basil Durant Marrying

A license has been issued to Basil Durant, nite club dancer, who will marry Mrs. Marjorie McCall Shields, 1060 Park avenue, in August, the ceremony to take place at Southampton, L. I.

Durant, of 33 East 51st street, is not professionally active now, having last danced at the Lido, New York, and in the Florida resorts, with Barbara Bennett, who recently partnered with Charles Sabin for a limited engagement at the Carb Lido, which closed last week. Durant was also teamed with Margaret Haworth, at one time in exhibition ballroom work.

## TOURING WITH FILM

Los Angeles, June 19. Following her appearance on the stage at the Metropolitan, Lena Malena, Paramount player, has been booked for Public houses in Seattle and Portland, with a possibility of the Granada, Frisco, after that.

Miss Malena is doing a dance feature in conjunction with M.G.'s "Diamond Handcuffs" on the screen. She has a prominent part in the picture.

## Joe Finn Seriously Ill

Chicago, June 19. Joe Finn, one of the Orpheum circuit vice-presidents, is seriously ill at his home.

## New Keith's Publicity Dept. on Tapis With New Head; Albee's Press Sheet

### PALACE'S DANGER SIGN

Two vaudevillians stopped to chat in front of the Palace. Another stepped up, saying: "Boys, better move a bit. They're throwing them out of the windows up there."

### RUSSELL TRYING AGAIN

Nine Years Since Actor Killed Gangster—Paroled Year Ago

Anthony Russell is attempting a comeback in vaudeville after an absence of nine years. He's in a sketch "The Gangster." Marvin Elliott is producer.

Russell's stage career was curtailed eight years ago upon conviction of manslaughter in New Jersey. He was sentenced to from 10 to 20 years at the state prison, Trenton, N. J., and liberated on parole over a year ago.

Shortly after liberation Russell secured a sketch, "The Frame-Up." It was later scrapped when a probation officer claimed the subject-matter would be a violation of parole.

Russell was convicted of manslaughter in Jersey City through having been adjudged responsible for the death of Jimmie Dunn, notorious Bayonne gangster. Evidence at the trial showed that Russell had resented unfavorable approaches of Dunn toward his vaude partner, Marion Fisher, while they were playing a club date in Jersey City.

Russell remonstrated with the gangster and claimed that the latter made a reach for his back pocket when Russell struck him over the head with a bottle that resulted in Dunn's death.

## Bob Hall Reported Quitting the Stage

Bob Hall, an "Impromptu versifier," who is always doing his act on and off, is reported getting ready to quit vaudeville. He is said to contemplate a commercial line where he won't have to solicit funds or ads for the N. V. A.

The changing times in vaudeville are reported responsible for Hall's exit. It is also said that Hall's walkout will be regretted by his dear friend, E. F. Albee. Every once in a while in the past Albee has written a beautiful letter about Mr. Hall and they have been printed in Mr. Albee's press sheet, "The Vaudeville Nuts."

It's likely that Albee believed what he wrote in the Hall letters, although no one else, excepting possibly Hall, has ever been found who did. Even those who knew Hall best never could understand why Albee deemed it necessary to put himself on record for Hall.

Bob Hall has been in vaudeville for several years. He is known as a single act, walks on the stage and makes up rhymes about people in the audience. Nice rhymes said a couple who were able to sit through them.

### Some Rep

Mr. Hall has achieved quite a reputation for himself in vaudeville. He's very often spoken of and at times when Albee doesn't write letters about him. During his activity for the N. V. A., which must have also involved Mr. Hall in much letter writing to his dear Mr. Albee, he somehow has been working pretty steadily, with the same collection of nice rhymes about nice people in the audience.

It has seemed that the harder Mr. Hall worked for the N. V. A., the more steadily he worked for Albee. Mr. Hall's misfortune appears to have been that he couldn't appear in two cities at one time. Once in a while Hall worked in Albee theatres around New York. Once he played the Palace.

What Mr. Hall will do with his rhymes when leaving vaude isn't known. He may take them with him or send them to his dearest friend, one of the new recruits Mr. Hall can have, also impromptu, is: There's Bob Hall, wotta boy Always working, Albee's joy If he slips before he falls Save us from any more Halls.

The reorganization of the Keith and Orpheum Circuits, now being worked out by Joseph P. Kennedy and John J. Murdoch, is said to include a recommendation from John Ford, Kennedy's representative, in the Keith-Orpheum offices, that the "Vaudeville News," the Keith weekly house organ devoted mostly to personal publicity for E. F. Albee, be discontinued as valueless and a money losing proposition.

Another recommendation by Ford is reported as a complete reorganization of the Keith's publicity department, now presided over by Mark Luescher. The latter recommendation is said to have included a suggestion that a new publicity man be brought in to reorganize the department and bring it up to its original standard. Luescher's work, according to the information, has consisted chiefly in publicizing Albee and Albee's personal activities, to the detriment of Keith's publicity as a whole.

Luescher, who is said to hold a contract with the circuit, came over to handle the Keith Third-of-a-Century campaign a few seasons ago. He was loaned for the purpose by Charles Hillman, who Luescher sold himself to Albee by concentrating upon publicity for him. A contract, said to be for \$25,000 a year, resulted after the Third-of-a-Century campaign ended.

### 400 Deadheads

The Keith house organ has been variously reported as costing the circuit from \$1,500 to \$1,500 weekly. Its inception allowed Albee's inability to get his personal publicity into a certain trade paper.

The actual reason always believed responsible for Albee's promotion of "The Vaudeville News" was his desire to exploit himself. Some of the group of about 400 people, with names culled from high business and society. None is interested in the show business, but all are on a free list for "The News," with Albee hopeful they read it.

"The News" was non-revenue seeking at first, but as the losses mounted it began soliciting advertisements and was placed on sale. Artists playing Keith and Orpheum houses were solicited by representatives of the whip-organ and many complaints from the Keith and Orpheum acts alleged Albee's name was used freely by the solicitors in a manner that the artists interpreted as a simon-pure slug. A few of the more timorous placed ads with the sheet, but the rank and file refused to be intimidated. With the opening up of picture houses, vaudeville acts this source of revenue to the "Vaudeville News" practically disappeared.

### Agents Held Up

The agents were next sought to help take the nut off. The response was feeble and few of the means were employed. Several agents came across. The collections from both agents and actors are said to have been less than 10 per cent of the amounts contracted.

Ford's position in the matter is said to be that the "Vaudeville News" has cost \$25,000 a year as an option on 10,000 shares of Orpheum stock at \$25, given him by Marcus Helman, then Orpheum's president, at the time that he (Gordon) told Helman how he would pull the Orpheum into the clear.

Gordon, before the discovery of the contract by Ford, was rumored as among those slated to be aired.

## Kvale at Oriental

Chicago, June 19. Al Kvale has been picked by B. & K. to succeed Paul Ash as the Oriental Kvale was formerly a clarinetist in the Ash band, was plagued by Ash and given the m.e. job at the Northshore. Frankie Masters replaces Kvale at the Northshore, with Lou Kiof following Masters at the Tiivol.

\$2 FOR SUMMER

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VARIETY

154 West 46th St., New York City

# KEITH'S DISMISSALS IN CHICAGO GENERALLY HAILED WITH DELIGHT

Passing of Kut Kahl Joyous Affair for Vaudevillians  
—Gunst's Retention Regretted—Bookers Becoming Agents

Chicago, June 19. Sam "Kut" Kahl, tyrannical head of the association's booking floor for years, getting \$20,000 yearly for mutilating acts' salaries and causing complete disharmony between agents, bookers and acts, received his notice from Keith's new direction with but a pathetic trace of his former lordly defiance.

Told by C. W. Fraser, who was sent here by the eastern office for the cleanings, that he would be through in two weeks, Kahl refused to accept the notice and said he would take it only from Heiman personally. Then he spent two days attempting to get an audience with Heiman, but to no avail. He later induced Heiman to make a personal plea to the Keith's heads for a brief retention.

In the Keith office, Glenn Burt, head booker; Tim Keeler and Coney Holmes, road men; and George Lukes, booker, were let out. Rose Cohen, secretary to Tink Humphrey, has become private secretary to Ben Piazza. Two of Tink's stenographers, given notice, have been taken care of by other offices.

Release of Burt was regarded with disfavor locally. He will probably become an agent booking with local Keith's.

**Gunst's Rep.**  
Lester Gunst, personal friend of Mark Heiman, remains, although he ranks second only to Kahl in reputation for poor business dealings, ill-treatment of acts and unanimous unpopularity. Gunst came into Chicago as assistant to Col. C. E.

Bray and later continued under R. J. Lydiatt.

In the Association, Gunst has removed all individuality from employees, turning them into a walking corps of automatons and running things generally like a leather-necked warden. His most infamous order was to open all letters addressed to his underlings, whether they might be from relatives or the King of Siam. He has consistently run Kahl a close second as the most disliked member of the Association staff.

Sid Harrison, assistant to Kahl, was let out in anticipation of any friction he might cause between the new regime and the old. Harry Kalchman was noticed but later taken back. Joe Finn, now at home seriously ill, is through; but he had no thought of sticking.

Sammy Fishman, handling Great States bookings on the Association floor, is independent of all Keith orders as he represents the Great States Theatre Circuit and only his salary comes through the Association on a separate deal.

Elmer Marshall, one of the hangers-on, has been given the unimportant job of running the club booking department. He can either blow away or turn gray in peace there. He has a local rep.

Numerous others are slated to get the air in a continuous line of let-outs. It is estimated over \$250,000 yearly will be saved by the slashing and combining of the Keith and Association offices and executives here.

## "Kut's" Passing

The passing of Sam "Kut" Kahl is of most import to those who have had dealings with him. Otherwise he would not be missed in the show business. During his career as chief of the Orpheum, Jr., floor he set himself up as the most inconsiderate, czar-like kingpin ever to breathe theatrical oxygen.

Controlling midwest vaudeville dates, Kahl forced acts to either work for half of what they were worth or go jobless. Before his onslaughts the enthusiasm and ambitions of vaudevillians deflated like balloons. Nor did the theatres profit, as acts of recognized merit refused to submit to his tactics and hid themselves to other fields. It was upon the newer and struggling turns that he exerted his most inconsiderate demands and insulting salary offers.

## Salaries Saved

Tom Burchill, booking the Ass'n coast "death trail," was let out and is opening an agency with Glenn Burt, who holds a Keith franchise. Hugh Flannery and Frank Phelps of the Orpheum office were put on 30-day probation.

Savings in the dismissals and combining of the Keith's offices are figured as follows:

Office rent (Orpheum).....	\$12,000
Fair office.....	1,500
Construction department.....	1,500
Sam Kahl (salary).....	20,000
Most Singer.....	15,000
Joe Finn.....	15,000
Tom Burchill.....	7,500
Glenn Burt.....	7,500
Sid Harrison.....	6,500
Coney Holmes.....	6,500
Tim Keeler.....	5,000
George Lukes.....	5,000
Five stenographers.....	6,500
Extra switchboard and operator.....	2,500
Auditing staff, bookkeepers, press department, construction department salaries, upkeep.....	50,000
Total.....	\$162,000

**Split to Re-Team**  
Rodion and Natova, dancing together for a number of years, have split. They will resume with new partners.

## Agents Called Before

Mich. Official This Week

Detroit, June 19.

Theatrical booking offices are included in the order of Eugene J. Brock, chairman of the State Department of Labor, requesting attendance of employment agencies at a meeting to be held here this Friday (June 22) for the purpose of altering the present employment law.

Under Section 25, Act 225, in Michigan law, 32 employment agency fee is limited to 10 per cent of the wage obtained by an employee. In the opinion of the attorney general's office, this ruling is unconstitutional since the United States Supreme Court has held that individual states cannot limit an employment agency's commission. There are about 25 local theatrical offices operating under private employment agency licenses, besides a number of music and concert bureau. Largest of the former is the Michigan Vaudeville Managers' Association, which adheres to a strict five per cent fee.

## Harry Weber's Film Shorts And Coast Booking Office

Los Angeles, June 19.

Harry Weber, vaude agent, in association with Amedee Van Beuren, for years producer of short subjects, has opened offices in the Tec-Art studio to produce 10 two-reel comedies based on the "Smitty" comic strip of the Chicago "Tribune."

George E. Marshall, recently head of the Fox comedy department, will direct the pictures which will be distributed by Pathe. Work begins on the series next month.

Weber has also opened a booking office here with Herbert G. Weber, his son, in charge.

## Organizing Iowa

Chicago, June 19.

Emory Ettelson of the Gus Sun office has formed an Iowa Vaudeville Managers Association, which will comprise an Iowa circuit for Gus Sun units.

Ettelson is going after recruits, especially in the smaller towns, of 5,000 or so population. Most of these managers have been booking their own shows at scattered intervals, using layoff acts mainly.

## Ted Lewis for Paris

Los Angeles, June 19.

Ted Lewis sails for Paris about the middle of July, where he will play eight weeks at the Casino and Ambassadors.

Lewis hops east after playing three weeks at the local Orpheum.

## SID HARRISON QUILTS

Chicago, June 19.

Sid Harrison, assistant and relative of Sam Kahl, has decided to quit show business entirely. He received his two weeks' notice.

Harrison will join his brother in the wholesale jewelry business in Syracuse, N. Y., the town that is the original home of the old Orpheum officials, Heiman, Finn and Kahl and other notables.

## STERLING'S GO M. P.

The Sterling Trio of radio and record prominence are going to picture houses after refusing bookings for some time, being booked up on the air and the disks.

The trio played for the National Electric Light Association convention in Atlantic City with B. A. Rolfe's orchestra and were held over for a run at Young's Million Dollar Pier with Charles Fry, who is now a Victor artist.

## Winstrom at Meriden

Danbury, Conn., June 19.

Albert F. Winstrom has been named as manager of Poll's Palace at Meriden.

Winstrom will succeed W. H. Buck, who is forced to retire by illness. Later Buck will be associated with the Poll office in New Haven.

## MARKS WANT PIAZZA ON BOTH THEIR HOUSES

Regarded as Slap at B. & K.

—Bloom, Granada-Marbro  
Booker, May Go to Keith

Chicago, June 19.

Marks Brothers, independent picture house owners, are negotiating with Ben Piazza of the Keith office to have both their de luxe stage band houses, Granada and Marbro, booked regularly by that office. If plans go through, Murray Bloom, their present booker, will move into Keith quarters.

This move is regarded as a direct slap at Balaban and Katz, who have a protective clause and agreement with Keith and are in partnership with the latter in several theatre projects. Orpheum circuit has been taking care of B. & K. on acts, in return receiving a break on pictures.

Orpheum now has so many picture companies affiliated and lined up, it may have considered further B. & K. assistance useless.

## Chi Cafe Producers Driven Out of Biz

Chicago, June 19.

Federal padlocking of Chicago cafes has forced producers who formerly derived most of their revenue from night clubs into other lines of work.

LeRoy Prinz, who put on the Rainbo Garden shows, has gone into vaude production with Harry Rogers. Roy Mack is in New York supervising productions while Ernie Young is handling several roadhouse floor shows.

## U in 10 Pan Towns

Pantages has booked the entire Universal production output in 10 of the largest western cities.

Cities include: San Francisco, Fresno, San Diego, Los Angeles, Seattle, Tacoma, Memphis, Vancouver, Salt Lake City, Portland.

## New Chicago Rules

Chicago, June 19.

A new working layout for the Keith and W. V. M. A. combined booking floor is now under consideration.

The most radical change is a railing running the length of the floor, with the bookers lined inside. A rule, first established by Col. C. E. Bray, has been reinforced, and permits only one man on the floor at a time from each agency. Lately the agents have been bringing their assistants and office boys, making more agents than acts.

One agency has had as many as four men on the floor at once, besides an office boy to pick up contracts.

## INCORPORATIONS

NEW YORK

Joseph Edwitt Productions, Inc., Manhattan, theatrical; 200 shares no par; Charles H. Barz, Frank L. Impallito, Elizabeth A. Reilly.  
Theatre, 1929, New York, theatrical; 100 shares no par; John Lawson, Michael Gold, Francis E. Paragon.  
Rochester Custer Rides Amusement Corp., Rochester; \$5,000; Frank J. Waddell, Edward H. Waddell, Arthur F. Walters.  
Gotham Photoplays Corp., Manhattan, theatrical; \$10,000; Samuel Sax, Isadore Rogers, Floyd Warner.  
F. C. Amusement Corp., Brooklyn, pictures; \$40,000; Leon Greenfield, Bernard Greenfield, Abraham Greenfield.  
Yates Productions, Inc., Manhattan, theatrical, pictures; \$20,000; Bernard Botkin, Abraham Kaplan, Joseph Allen-tuck.  
Art Players Corp., Manhattan, theatrical; \$40,000; Maxwell Barrett, Syd Compans, Michael Kastonbaum.  
B. & A. Theatre Corp., Brooklyn, pictures; \$5,000; Isaac Kafke, Max Levinthal, Edith Garner.  
Rolland Theatre, Inc., Brooklyn, general theatrical; \$5,000; William Rolland, Benjamin Chasin, Arthur Bort.  
Morris School of Rhythm and Natural Dance, Inc., Louisville, Kentucky, Mary Morley, Gordon Gordon.  
Eldridge & Bentum, Inc., Manhattan, amusement; \$100,000; Arthur M. Eldridge, Harry E. Bentum, Clifford B. Fuller.

## Frisco Orpheum Playing Pan and Film House Acts

San Francisco, June 19.

So far as the local Orpheum is concerned, there's no opposition. Whether people have played other vaude or picture houses in town, Orpheum is drawing heavily on these acts for its local bills.

A week ago Karyl Norman, after twice playing for Pan, the last time about four months ago, topped the Orpheum bill. Currently, Three Brox Sisters, featured by Fanchon and Marco at the Warfield less than six weeks ago, occupy a prominent spot at the vaude theatre.

## TURNER AS EDITOR

Under a new arrangement, Loew's Weekly, the four-page house pamphlet and program turned out for all houses on the circuit, will be compiled and edited by Terry Turner and his press bureau.

Sheet has been handled by N. T. Granlund, but other duties have resulted in Turner getting the publication.

F. & M.'s Dance Team and Comio  
Los Angeles, June 19.

Evian and Armand, dance team, and "Red" Carter, comic, have signed with Fanchon and Marco. Both acts will be routed over the West Coast circuit.

William Morris office booked.



## Miss LOLA PIERCE

Appearing with  
**STEPPE and PIERCE**  
HEADLINING LOEW CIRCUIT

Just Finished Tour of  
K. A. Orpheum and Interstate Time  
This Week (June 17)  
American and Greeley Square

## NEW HOTEL ANNAPOLIS

Washington, D. C.  
Single, \$17.50  
Double, \$25.00  
11-12 and H Sts.  
in the heart of  
the Theatre District

An "Idea" of Fanchon and Marco

## ROY CUMMINGS

with  
**FLORENCE DUFFY**

## NOW PLAYING PUBLIX THEATRES

**MASSE**  
AND  
**DIETRICH**  
Direction ARTHUR SEELE  
of LYONS and LYONS

**VALE**  
AND  
**STEWART**  
YES! WE DANCE  
Direction of LYONS and LYONS  
P. S.—Regards to MAX TURNER

**KOEHLER and EDITH**  
WORLD'S FOREMOST ROLLER SKATERS  
Booked Solid Public Circuit  
Week of June 20-25  
METROPOLITAN, HOUSTON  
Week of July 7-13  
SAENGERS, NEW ORLEANS

Direction:  
Henry H. Dugand Wm. Morris  
Suite 1857 1560 Broadway  
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Featured in Fanchon and Marco's  
"Bathub Idea"  
**LUCILLE PAGE**  
in SPECIALTY DANCES  
P. S.—A Week of Laughs with Benny Rubin

**CARLENA**  
**DIAMOND**  
(DANCING HARIST SUPREME)  
Doing the Harp Dancing Specialty as  
Originated by Her Dad,  
Charlie Diamond

THOSE VERSATILE DANCERS  
**MURIEL FISHER**  
Foremost Exponents of the Bowery  
Dance—Featured in "Parliant Frolics"

FRANK

Now at Capitol, New York

JACK

# MITCHELL and DURANT

Direction WM. MORRIS AGENCY



## Trying 2-a-Day Policy At Keith's Jefferson

Two-a-day will be tried at the Jefferson, New York, next week when six acts and a feature picture will be the Keith policy, twice daily. The Broadway, playing the State Lake policy, with one or two acts doing four shows a day and the others three, will switch to a straight three-a-day policy for all acts.

Other former two-a-day houses are expected to announce a change in policies before many weeks.

## JUDGMENTS

Jas. W. Elliott; J. H. Booth; \$1,076.  
Lyric Operating Co., Inc.; I. Weiss et al.; \$341.  
Actors Theatre, Inc.; Amer. Arbitration Ass'n.; \$25.  
Same; Constancia Collier; \$609.  
Chas. C. Pyle; G. R. McComb, as receiver; \$16,792.  
Geo. B. Van Cleave; P. L. Van Cleave; \$4,326.

## JEFFRIES STICKING

James J. Jeffries, who returned to vaude via Orpheum, Omaha last week, has been booked up to August 11.

Jeffries is doing an act with his brother.

# JACK JOYCE



MASTER OF CEREMONIES  
TO THE  
MASTER OF CEREMONIES

NOW  
PUBLIX UNIT  
Direction WILLIAM MORRIS

## TINSEL METAL CLOTH FOR DROPS

36 in. wide at 75c a yd. and up  
A full line of gold and silver brocades, metal cloths, gold and silver trimmings, ribbons, sashes, etc., for stage costumes. Samples upon request.  
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(Successors to Slegman & Weil)  
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**JOHNNY TIM  
MILLS and SHEA**  
Touring America with  
"Snapshot Unit"  
LAUGHS! LAUGHS! LAUGHS!

CORRINNE  
**MARSH**  
In Specialty Dances  
Featured with "Raffles Fancies"  
Now Playing Pantages Circuit

## ROY MACK WITH L. & L.

Roy Mack, another Chicago booking man, is with Lyons & Lyons, Inc., in charge of cafe and orchestra bookings. Mack succeeds Bertha Poyer, gone over to Johnson-Spizal Enterprises.

Phil Tyrrell from Chicago now holds L. & L.'s picture house department.

## DETROIT BOOKING SPLIT

Detroit, June 19.  
Paul Savoy, local agent, is back to shoe stringing again, with the Co-operative (Kunsky) Booking Office having severed relations.

The two offices had been working together for a time, but Kunsky caused the break for an unannounced reason.

## OLD MELLER AS ACT

"Ten Nights in a Barroom," which closed at Wallack's last week, will become a tabloid for vaude. Kathleen Kirkwood, producer of the light version, will be also responsible for the abbreviated version.

Act is to be in three scenes and carry a cast of 10.

## ILL AND INJURED

Mrs. James Gillespie, wife of Paul Whiteman's personal representative, is in a private sanitarium in Astoria, L. I., recovering from an operation for gall stones.

Mona Milne, wife of Ed Milne, Pantages booker, is recovering from an operation in Murray Hill Hospital, New York.

Michael Ricklay, of Hunt's circus, was injured on the Boston post road last week, when struck by an automobile.

Emma Maitland (Maitland and Wheelin) seriously ill in Manhattan Hospital, New York.

Clayton and Newman cancelled Jamaica, owing to the former's attack of neuralgia.

Mrs. Jimmy Durante is recovering from an operation. She is at the Flower Hospital, New York.

William Norton, manager of the Music Box, New York, operated on last week, is reported in favorable condition. He will remain at the Park West Hospital, New York, for another week.

William McMartin, sponsor for the Laura McDermott Club, 135 West 52d street, New York, has gone to Banff, Canada, in the hope of benefiting his health.

Write to the ill and injured.

## MARRIAGES

Betty Randolph, 29, and Bartolomew J. Chudack, Jamestown, N. Y., minister, made application at Greenwich, Conn., for a marriage license.

Gloria Bouje, Zeigfeld show girl, engaged to marry Clark Agnew, artist.

Ann McKay, actress, to Emerson Treacy, actor, at Loyola College chapel, Los Angeles, June 12.

Marriage of Grace E. Whaling, organist at the Colonial, Akron, O., to Carl S. Glover, director of the Colonial orchestra was announced last week.

Gladya Thompson to George Crawford in Dayton, O., recently. Both members of Irvin Miller's "Brownskin Models."

Fred Esch (Artclass Pictures) and Carolyn Hanlein, non-professional, in New York, June 14.

Ralph Graves, picture actor, to Virginia Goodwin (non-professional) at San Diego, Cal., April 7.

Charles Olson, former owner of the Lyric Theatre, Indianapolis, to Ethel Chesline in Indianapolis.

Earl F. Dobler, former exploitation manager for Fox, to Ann Marie Farrell, non-pro., June 12 in Chicago.

Louis Richter, brother of Mrs. Jos. Leblang, and Juliet Mandel, sister of the Mandel Brothers, in New York, June 14.

John Monk Saunders, Paramount writer, and Fay Wray, screen actress, in Easton, Md., June 15.

## Bennett Visiting

Los Angeles, June 19.  
Richard Bennett is in New York, visiting his daughter Joan.  
He intends, if his stay be of sufficient length, to work on a play.

## Flo Lewis On Once More

Flo Lewis is returning to vaudeville to play a Lewy tour.

## COHENS THROW

Joe Laurie credited:  
"You should see my house at Rockaway—a Cohens throw from the beach."

## 2 Bookers Showed

A meeting of the Entertainment Managers' Association called Tuesday at the Hotel Astor proved a wash-out when only Thomas E. Kelly, president, and Frederic Watson, secretary, put in an appearance. The organization, formed about two years ago, has about 25 members, who specialize in booking club dates.

Kelly was rather vague concerning the purposes for which the meeting was called, but was positive the boys would get together for the annual banquet some time in October.

## MACK'S 2 WEEKS ENOUGH

Willard Mack, after two weeks of New York vaudeville in "Klick In," is devoting all his time to writing a new play, "Bad Boys."

Mack is slated to play a starring role next season in the Shubert houses in "The Scarlet Fox."

## FORUM

Chicago, June 14.

Editor, Variety,

Loop's write up of Majestic on me from last Sunday suggests he should go to a ball game on a nice Sunday afternoon. He admitted the house was only half full. You couldn't expect me to do my regular act under those conditions, and just coming in from a four-a-day week with my voice gone.

Why don't you review the shows on Monday. That's when you can judge the acts better, due to full routine.

He said the rest of my stuff (meaning my talk material) "wouldn't get a smile in street clothes." How foolish this sounds to an eastern act. My talk was not meant for street clothes.

Variety thought I was good when he saw me at the N. Y. Hipp.

The enclosed ad is from Variety in 1917 when it was a real paper. In those days I ran an ad each week on the inside green page.

But I can see where there will be no more Variety ads.

Yet what does Loop's opinion mean? He should get, in a month, what I am paid in a week for this "meaningless" talk of three minutes or monolog as he called it.

Sir Cecil Alexander  
formerly of Alexander and Fields.

## Few Acts on Keith's Books For Next Season's Routes

Fewer acts have been routed up to date (and Orpheum) circuits for next season than ever before in the history of the organizations. It is reported that only about 30 routes have been issued.

This is believed to be a wise move on the part of the Kennedy-Murdock forces. Usually the books are so congested when the season starts new material has to be content with pick-up booking and when not given consecutive bookings are grabbed by other circuits.

The scarcity of routes is also said to be partially due to the contemplated two-a-day policy.

Keith agents have been told to go after the best material available, and "names" are again in demand, according to report in agency circles.

## LASTFOGEL RETURNS

Abe Lastfogel, general manager of the William Morris agency, has returned from a European jaunt.

Lastfogel while in Paris arranged with Arnold and Lartigue to represent the Morris office abroad, the previous temporary arrangement with Eddie Pierce being called off.

# If you don't advertise in the 4th International Number of "Variety," don't advertise in any "copy" of it.

(Just a little notice particularly addressed to all agents)

As in previous International Numbers, the 4th issue, out in July, will cover the show business of the world

## INTERNATIONAL ANNOUNCEMENT MEDIUM

for Any Division of the Screen or Stage

ALL OVER THE UNIVERSE

Announcements May Be Forwarded to Any

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"VARIETY," 154 W. 46th St., New York City, U.S.A.

## Keith's Reorganization Taking in Several Matters and Booking Office

With the reorganization of Keith's under its Kennedy-Murdoch direction that has started and will probably continue through the summer, several matters are to be taken up, it is understood, including the re-alignment of the booking office staff.

When E. F. Albee sold his stock and control of Keith's to the Kennedy-Murdoch syndicate, it was expected that Pat Casey, influentially with Joseph P. Kennedy and John J. Murdoch in that deal, would assume the charge of remodeling the Keith booking offices in New York and elsewhere. Casey's unfortunate illness appears to have thrown the burden of that work on John

Ford, Kennedy's personal representative in the Keith offices, New York.

To date the important plan of policies for the Keith theatres has not been settled upon. That is expected to arrive when the other pressing points have been disposed of. Any new or revised policy decided upon cannot be placed into effect before the commencement of the new season, Labor Day.

### Agents, Etc.

It is said that in the scope of reorganization the Keith agents will enter, and also outside agents. The latter may be permitted to submit names, acts to the Keith bookers, but in what manner has not been settled upon. From accounts the new heads have not as yet discussed it.

Nor have they discussed from the report the rumored dissolution of the Keith Collection Agency, the pet side money idea of E. F. Albee's that has been in effect for some years.

Still another point the new heads will pass upon, according to the rumors, will be the abandonment of the Keith (Orpheum) producing department, as inefficient and obliging the Keith houses to pay more for the department's acts than they might be bought for from regular indie vaudeville producers.

With Keith's reported contemplating theatre additions to its chain by purchase or mergers, the proposed line-up of executives in the new Keith formation may be considerably altered. This looks reasonably certain for Casey. Upon his recovery if the theatre acquire-

ments shall have been secured by that time, Casey appears due from the report to step into a position of much power and responsibility.

At that time it probably will have been decided who shall head the Keith booking office line-up. It is not thought that Eddie Darling, the former Keith chief booker under Albee, will step into that position upon his return from abroad. The Collection Agency dissolution may be for two purposes, to gain the good will of actors and agents through relief from this expensive and oppressive system of obliging Keith agents to give up half of their earnings for no actual service in return, and to prevent the consequent confusion along with ill feeling should Keith book through outside agents not subject to the gyp deduction.

It is said that the production department, especially as carried along by the former Orpheum Circuit with the staff shifted into Keith's at the merger, has been an easy chair hideaway for most of the boys in it. Credit has been claimed by Keith-Orpheum producers for acts they have had nothing to do with in the production, while for a stronger argument, it has kept away the outside experienced vaude producer who now turns to pictures as a more fertile and profitable field. The indie producer in the past turned out a cheaper and better vaude product than the "office producers," who had not the same incentive to sell what they made.

Meanwhile the Keith New York office staff is reported much in the air. Dismissals appear to occur weekly, with those remaining uncertain of their future.

It is generally remarked the Keith dismissals so far have been unerring in selection. Pursuing that theory, those who thoroughly know the Keith booking office say they can pick those still slated to go. A majority already given the gate have been notoriously known as the Albee yessers.

Frank Humphreys of Chicago and Jack Royal of Cleveland are due to remain in New York. Royal is in New York at present without position assigned. It has been said he will become assistant to Major Thompson, in charge of the Keith theatres.

## ST. JOE OUT

(Continued from page 34)

Hill, the local manager in that city, to pay the \$1,000 salary for the show was again resorted to. She refused to pay, and the audience was again dismissed.

Following a talk by F. C. Haas, Copicus' company manager, the concert booker closed the outfit in St. Joseph.

Copicus' arrangements were to pay off Moran and Mack and Fields \$7,000 at the end of every week at the rate of \$1,000 a night for the two acts. Copicus furnished all expenses, transportation, stage crew and three artists, Joan Ruth, soprano; Cliff O'Rourke, tenor, and Morton Browning, pianist. Fields and Moran and Mack furnished Linette Blackburn, Margaret Fately and Gordon V. Booth, who officiated in their acts.

### \$3,000 Nightly

The average gross receipts were \$3,000 nightly, of which the stars received \$1,000. Copicus played 70-80 with the local managements, although in the Wichita booking the guarantee was \$2,000.

Robert Burkhalter, of Galesburg, Ill., instrumental in effecting Moran and Mack's Columbia contracts and also their and Fields' terms with the new "Vanties," traveled with the one-nighter attraction. It was Burkhalter's insistence on the \$1,000 nightly in advance that precipitated the rift.

Burkhalter thought Copicus would deduct the \$1,000 for the Wichita engagement which The Two Black Crows and Fields did not perform.

In the Wichita date, Law, the local manager, is out \$700 for advertising and rental on the Forum. The local "Beacon" in Wichita kidded Fields for the walk-out because of the small type billing by running the story with Moran and Mack's names in big type and Fields's in lower-case.

Copicus had the last two weeks' salary posted in escrow as security and the disposition of that \$14,000 will have to go to arbitration.

## Houses Opening

The new Forum, Frankfort, Pa., opens June 25 with vaudeville, five acts on a split week, booked by Amalgamated.

Forum, Frankfort, Pa., opens June 24, playing four acts on a split week, booked by Amalgamated Vaudeville Agency, New York. Seats 2,000.

## How the Well Dressed Taxi Obtainer Splits Up

Being a Volunteer taxi doorman has proven so profitable for brothers of Broadway newsboys that adults, many of them as well attired as the birds for whom they hail the taxi, are declaring themselves in on the game.

The better dressed tip promoters hang out at night clubs frequented by ritals with an inferiority complex. When the patron emerges the running board operator seizes him by the arm, walks him over to a taxi and then sticks out his palm.

The high class operators also have nearly all of the spokesies accommodating women on their list. The strictly stag joints are turned over to the youngsters whose ragged appearance reacts far better with the average lone male in his cups.

During theatre hour taxi drivers work hand in glove with the racketeers.

### Ross and Mayberry Reunite

Ross and Mayberry have reunited. The team split two years ago, when Frank Mayberry decided to retire to enter commercial business.

Joe Ross has been appearing.

### Walter Keefe's Chi Office

Walter Keefe, Chicago, June 19, is reported about to open a Chicago office as an independent vaude agent.

One of Fanchon and Marco's Good "Ideas"

**BABE MORRIS**

Tap Dancer Supreme

HARRY Q. MILLS

ORGANIST

Warner Bros. Theatre, Hollywood

RAY LUBIN

JUST A GOOD BOY GONE BAD

Playing consecutively for Fanchon and Marco

With thanks to Gene Morgan and Harry Whelan

## Important Announcement!

On and After June 18, 1928

Dorothy Phillips Plummer, Erving Plummer and S. Iden Thompson will be associated at 160 West 46th St., N. Y. C.

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June 25 (Next Week), Troy and Schenectady

Direction MILT LEWIS

PANTOMIME AND DANCING WITH THE WORLD'S MOST HUMAN "PROP" HORSE

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Present "DIZZY HANK"

Just Finished 14 Weeks at Los Angeles in the Monster Prologue with Charlie Chaplin's "Circus"

Direction WILLIAM MORRIS AGENCY

**Clara Howard**

CARE OF VARIETY, CHICAGO

EASTEST DANCING ACT IN THE BUSINESS!

**TOMMY ATKINS SEXTETTE**

AND

**LYDA ROBERTY**

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While laying off make \$50 weekly acting as Hostesses. Apply to Mr. C. F. Burgess, Room 313, 1658 Broadway, 3 to 6 P. M. daily

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SONGS AND DANCES

**PEARL**

TWINS

Playing West Coast Theatres With Thanks to Fanchon and Marco

## NEW ACTS

Estes and Bernice and four girls in dance turn.  
Halg Prieste, high diver of American Olympic team in 1920, and five girls.  
Villi and Vance Revue, five people.  
Lou Tellegen, who recently closed in "Anna," is returning to vaudeville in "Drinks for Three." Eva Casanova is in the support.  
Harlan and Frank have split. Harlan forms a new act with Madeline Barry. Frank will do a single.

## Houses Closing

Vaude is out for the summer at the Majestic, Peekskill, N. Y., house playing theatres. Acts resuming in August.  
Globe, Bethlehem, Pa., discontinues vaude for the summer this week resuming late in August. Fally Markus will again book the shows.

Helgenson at American  
H. E. Helgenson, former Keith house manager, is now managing Loew's American, New York.

## HARRY ROGERS Presents

**CARL FREED**  
AND  
HIS ORCHESTRA



A SURE-FIRE  
HEADLINE ATTRACTION

## THE MEMPHIS COLLEGIANS

That Sweet Band from the South  
Headlining Pantages Circuit  
Direction of ESTELLA GREEN

IF YOU DON'T  
ADVERTISE IN  
VARIETY  
DON'T  
ADVERTISE

# Inside Stuff—Vaudeville

Some of the agents have been taking chances of late on submitting names to picture house managements, without having authority to submit and merely taking a chance. An agent here and there has tried it, submitting the same name to two managements, trying to start them bidding, under the impression if the salary is shot high enough, it will be inviting to the name when he or she hears about it, from the agent. In these cases as a rule the name is in pictures.  
It's bad stuff and won't get the agents anything. May get them in a jam when finally uncovered. Some of the agents appear to have an idea if they can spread the report with Variety printing it, their maneuvering will be made easier. That's bad stuff too, for if the thing isn't shortly stopped Variety will mention those agents doing it.

Friday evening at the Palace, New York, as Eddie Jackson rushed on the stage to open the Durante boys' act by calling: "Jimmy Durante. Telegram for Jimmy Durante." Carmela Ponselle, the operatic singer, on just ahead of the trio, walked back in on their turn, with a note in her hand. It happened without the knowledge of the boys and the stagehands had been unable to stop Miss Ponselle's intrusion from the account.

Without excuse or noticing the other artists on the stage, Miss Ponselle said she had received a note stating that "Miss Italy," who had been the Italian designation at the Galveston beauty contest, was in the theatre. Would Miss Italy stand up, inquired Miss Ponselle, peering into the audience.  
Messrs. Jackson and Durante and Lou Clayton, dumbfounded at Miss Ponselle's unethical interruption, had nothing to do but clown off the mess. They informed Miss Ponselle Miss Italy was in a stage box. After she had been cited for "a big hand" by Miss Ponselle, who applauds herself in the wings for bows, the unprofessional conduct thing ended.

"Well, guess we had better start the act all over," said Jimmy to his companions with all of them still burning up. Not knowing what was best to do under the unusual circumstance, Eddie once again rushed about, yelling, "Wire for Jimmy Durante," the house laughed having gotten the situation from the first, and the boys were saved—for that evening anyway.

Miss Ponselle is a sister of Rose Ponselle. Both were in vaudeville some years ago doing a double singing turn.

In one of the freak shows touring in vaude the Fat Woman and the Half-Man; Half Woman don't seem to agree. When having wordy battles back stage they are heard all over the rear of the theatre.

Variety's story last week of the let outs, those about to go and the probationers in the Keith office, it may have created an impression that John Schultz was referred to as working in association with Max Gordon in the Keith's producing department. It is quite well known in vaudeville circles that Schultz declared himself some time ago when Gordon was shifted to the producing dept. Schultz stating he would not work with Gordon. In that department Schultz has done his own producing, either by framing new acts or making productions.

One of the bookers let out of the Keith's New York agency was booking one week only, with an assistant and two stenographers. It was the same staff as when that booker had 20 weeks to take care of.

Stool pigeons in vaudeville are expected to pass out of fashion under the new Keith's direction. It's quite unlikely that brand of knave who practiced spying and squealing on their fellows, to keep working themselves, will be encouraged as they have been in the past.

The stools are known throughout all vaudeville. They have had plenty of evidence everyone including house staffs were wise by the aversion they met with. No one willingly associated with them; any parties were certain of not seeing them and the house manager, when asking actors out or to his office, zealously avoided the stool.

Of all the detestable meagre number of stools, one kept bobbing in and out of green rooms or anywhere back stage, to worm out of the people on the bill how they stood on this or that. Instead of getting a hand tag on his head, he would finally secure some kind of an admission and send it on to New York. Shortly after the innocent act would find itself on the "blacklist."

How this miserable chief of the "Dear Mr." stuff has managed to live up to this time must be through something worse in store for him in the future.

The other rats had best reform while there remains a little time for them to do it in, or else they also will pass out of vaudeville. Even at that with their cops so smelly, it's doubtful if they can stand the gaff now that their protector is out, even accepting that a stool has no character or conscience.

There may be an excuse for anyone in the world but a stool pigeon. These stools of vaudeville will do well to see the Fox picture, "Dressed to Kill," and notice what they do to a stool in that picture. As they watch it they can see what they have missed.

One of the stools coming across the ocean became acquainted with a fellow passenger not in vaudeville. Going into the lay's cabin, the vaudeville single noticed "Variety."

"Do you read 'Variety' right along?" asked the actor.

"Oh, yes," answered the lay, "I've been reading it for years."

"I can't understand what that paper has against me," the vaudeville man said, "it's always calling me a stool pigeon."

"I have read all of its stool pigeon stories," replied the lay, "but I never saw any name in connection with them."

Rumbles come along of masters of ceremonies who can not maintain a balance off the stage now. Formerly it was on the stage that they fell down in judgment. The way to hold an m. c. job is to nurse, not abuse it. That m. c. may become locally popular and seem set for a

run in the house he gained his popularity is not a guarantee that drunkenness or profanity by him will be overlooked or forgiven. Within recent weeks that has cost three m. c.'s their otherwise steady stage engagements. It also works against the general reputation of other m. c.'s, and the others may be decorously behaving themselves, on or off.  
The m. c. vogue upon the stage is not so permanent in the public's fancy that anyone may presume to monkey with it. And a bad name as an m. c. may follow and retard him for the future field he may want to enter.

An act that has been playing the west came into New York and expected immediate bookings. One agent who talked business with the turn asked what circuit it had played recently. The man of the act replied: "The short circuit," in other words laying off.

The Jim Blunt (colored), cabaret club owner, who lies seriously injured from bullets fired by an unknown white man (known to the police), when Blunt was lured by a white woman to another section of the town, is known among the night club frequenters of Harlem.

Blunt at one time was floor manager of Eddie Small's Paradise Cafe and was known as "Small," due to the modesty that keeps the real Small in the background.

All of Blunt's troubles are understood to have cropped out of bootlegging allegations with white rum runners.

Several weeks ago Variety printed a story from Seattle that stated Eddie Peabody and Borah Minnevitich had gone to a fist fight backstage in the theatre where both were appearing. A following investigation brought out that the actual fist fight had not occurred. Messrs. Peabody and Minnevitich had not more of a controversy than the usual matters of adjustment between a permanent m. c. of the house (Peabody) and an incoming name act (Minnevitich).

Complete reorganization of the executive committee handling the Florence Mills Memorial Fund was effected last week when a meeting was held at which Bill Robinson presided. Matter of operating came up and until a change of committeemen was made, Robinson refused to turn over a \$5,000 check.

Officers, carrying on the work from the New York end, have been receiving salaries weekly. The combined drain on the Fund has been such that Robinson and others objected, feeling that under the conditions most of the work should be done gratuitously. It has been decided to go ahead with the memorial under a new committee.

Keith's efficiency so far in ridding the New York and Chicago offices of wasted salaries will probably amount to a saving of \$1,000,000 yearly before the axe stops swinging. It may reach a larger sum. Of the total, not less than \$250,000 will be contributed by the Chicago letouts.  
The shrewd judgment so far displayed by Jos. P. Kennedy's representatives in giving notices or accepting resignations is remarkable for a man so shortly in the position of head of the circuit. In New York, Kennedy's representative, John Ford, has named those to go, and in Chicago, Wesley Frazier of Boston seemed to be there for that sole purpose.

Tom Mix, in Chicago for a few hours last Tuesday, appeared on the stage at the Palace there that evening with Tony his horse. All employees of the local Keith office were instructed to turn out for Mix, besides seeing what they could do for him after the show.

This was an attempt to make amends for the disfavor Mix expressed over his treatment while playing four-a-day at the State-Lake on his way east.

## LONDON

(Continued from page 2)

ster. Max Pemberton, the third recipient of the honor, is a popular novelist and author of many plays.

There would have been a new era of Shakespeare in London if Godfrey Turle's Derby sweepstake draw had proved the winning horse. He drew Ranjit Singh in the Calcutta Stakes and stood to win £131,000, having sold half the ticket for £2,000. With the spoils he intended to take a West End theatre and put on a Shakespearean season.

Lonsdale's "On Approval" closed at the Fortune theatre June 2, after running 13 months. The house will remain dark for six weeks and, after redecoration, will open with a new play by Ben Travers, called "Mischief."

For the first time on record the Old Vic. Shakespearean company will go for a provincial tour, having closed in town June 1.

Having had all-women and all-American bills, the Victoria Palace has an all-dumb bill scheduled for June 18.

Henry Ainley, who has been seriously ill for some time, is reported recovering, following an operation.

He is recuperating at the Isle of Wight.

When "Her Cardboard Lover" is produced in the West End in September by Gilbert Miller, Alice Delvysa will have her first role in a non-musical play. Alice announces she is shortly marrying Georges Denis, a Paris newspaperman, who is a great athlete in his spare time.

## Paris

By ED. G. KENDREW

Paris, June 19.  
Nightly and daily, now that Harry has secured an all night license for his New York bar, Roy Barton, Bill Henley and Bud Sheppard may be heard doing their stuff. The three boys are popular with the tourist trade and the American residents as well.

The best way for an author to get his play produced in France is to have it banned in England. "Eve's Complaint," which was considered too risqué for the Londoners is slated for a long run here under the interpretation of the English players.

Francis Bethere has been appointed musical conductor of the Gaumont Palace, Paris, controlled by Loew-Metro-Goldwyn, replacing M. Fossee who retires in July.

# JOE TERMINI

THE SOMNOLENT MELODIST

SAILING ON THE S. S. AORANGI JUNE 27 FROM VANCOUVER, B. C.

OPENING AT THE TIVOLI, SYDNEY, AUSTRALIA, JULY 23

Direction WILLIAM MORRIS AGENCY

Regards to my friends here and abroad

Please send cash, not fruit





# STRAND

(WIRED)  
(New York)

New York, June 16.  
No use kiddin' around about this show. It's the first all-film two-hour program a big Broadway pop house has held in years, and it's a pip.

Chain operators, house managers, booking office and production men and the boys handling their own houses ought to be proud of this week to watch, analyze and be entertained by this lineup of "Happiness Ahead" (P. N.) (as the film leader in black and white) and three Vitaphone shorts and a 16-minute newsreel, of which 11 are devoted to the latest Movietone news issue in its entirety.

Not even an overture, let alone anything on the stage, and great. It's that happy and unusual combination of all good film, from the feature to the machine. And how the straight picture disciplines will come to the front, thrust a knife into presentations, stage bands, masses of comedies and units, and turn the blade.

No doubt that this program is a weapon, a beacon, an example of a prediction of what's to come. The boys can make the talking shorts stand up week in and week out. It is also proof positive for the Strand that it doesn't lose its store, that cutting the pit orchestra to 18 doesn't matter and that it may have found its policy after floundering around in the middle of the street with the Capitol, Paramount and Roxy.

All film, good film and talking shorts for an 115-minute run with the feature, the punch, as it should be. Maybe once in 10 weeks, 15 or 20. But when it's right it's picture house entertainment, and it's the "nut." If this house doesn't go over \$30,000 this week a lot of people are missing \$1.65 worth for 35-50 cents.

Snack into the newsreel for a starter with four clips from International and Pathe's scenes of the English Derby, which completes sight and sound events on a stand-out issue of five subjects, only one of which hints at "liberty." Senator Moses got his chance to urge on the Republicans as the climax to the Kansas City convention shots, drawing both applause and hisses. Annapolis and West Point were flashed in the midst of the commencement exercises, England's Empire Day was brief and interesting, and the wedding of Governor Smith's daughter had much to recommend it for a New York audience following the Moses speech, inasmuch as the Governor was flashed in the midst of the official party.

Incidentally, this is the first Movietone newsreel to appear in a house other than the Roxy. There are those who claim this talking newsreel is responsible for the present wave of sound hysteria sweeping the industry, and that contention has its points. If Vitaphone pioneered for the features and shorts as to talking, it was the newsreel that made the value of sound effects. And this particular release happens to be among the best Fox service has turned out.

Immediately following are the three Vitaphone products spliced together for comedy, drama and instrumental in that order and namely "Florence Moore and Gitz-Rie," Hobart Bosworth in a sketch, and "The Ingenues," girl band. With Miss Moore the highlight of the trio, the only question is whether a switch in layout wouldn't have been more beneficial. Yet, Miss Moore gave the shorts a strong start, Bosworth held the audience, even if principally because of the novelty, and the femme musicians were all right minus any flare. The only other logical change would be to put first and then Bosworth with Miss Moore finishing, yet Miss Moore's comedy seemed to do much to sustain interest in the later subjects under the mental query—as to whether they'd be as good. Just 28 minutes for these talking shorts, "Happiness Ahead" followed immediately.

A stand-out mechanical show from start to finish, with the house using the shorts to improve the new policy of talking on patrons, although the current feature is silent, while waiting for "Glorious Betsy." Sid.

## ENGAGEMENTS

The Strange dancing girls with Alex Gerber's vaude act.  
Helen Grey and Henrietta Henry with Herman Timberg unit.  
Dawn Allen and Mary Sargent for Brooklyn, N. Y. stock.  
Three new Foster troupes for Public.

## BIRTHS

Mr. and Mrs. Tom Maloney, at Woodlawn hospital, Chicago, June 12, son. Father is treasurer, Selwyn theatre, Chicago.  
Mr. and Mrs. Edwin Justis Mayer, in Los Angeles, June 14, son. Father is playwright and scenarist.  
Mr. and Mrs. Kendall Capps, May 18, daughter. The Capps have a son, 6½ years.

# STATE

(WIRED)  
(Detroit)

Detroit, June 17.  
If Detroit showmen have been in a quandary over the talking picture and its possibilities, and they have, and if they have been thinking along these lines as they should have been, they are going to be considerably more to think about, though less to worry about, after viewing the all sound program at Kunskey's converted State.

Talking, spent for so long, always the new policy has opened at the State with a resonant bang. If two days of continuous capacity attendance at a theatre that has ever been a thorn in Kunskey's side means anything, and if not merely the flash in the well known pan, it's going to be the clincher for the talkers in a district that has shown more initiative in the way of synchronized picture playing than any in the country to date.

The new policy rode in on one of the finest publicity campaigns ever conducted in this town. They rigged up one line alone that was enough: "State Speaks." No body can possibly misconstrue the meaning of that, nor forget it. They (the exploitation department) are also talking the State the first time in a picture house in the world.

In the opening bill, with "Glorious Betsy" (W. B.) as the feature, there are six sound subjects and nothing else on the screen, with the house orchestra as the remaining part of the program. Of the half dozen subjects, not one has a bore, and none is over the top. Although talking pictures have now been generally witnessed, they are still something new and something to most interesting to this audience, and no doubt to every audience that has seen and is going to see the State's Speaking Screen.

Most interesting to this audience, and no doubt to every audience that has seen and is going to see the State's Speaking Screen, was the Vitaphone newsreel, which ever slighted in the billing and buried under Vitaphone. It was among the smartest moves ever made by a manager when the eye and ear are both catered to. John H. would have been a first class chump if he didn't grab it, so deserves no credit for that reason. That he got it, the copying was good means the new 5,000-seat Fox house, opening in October, or thereabouts, will be forced to day-date to the Movietone shorts with Kunskey. And that won't be so bad for Kunskey.

First subject to appear was an introductory spiel by Conrad Nagel, which he opened with the grand picture and looking, sounding and doing better in the short than in his too romantic role opposite Dolores Costello. Nagel's picture for audience appeal, the talking picture, and by applauding the exhibitor to judge the value of the picture. That always has been a good device for a vaudeville act as well. The request served its purpose.

Following Nagel came another one-man trailer by Buster Collier, losing in an advance plug for "Lion and the Mouse," which will follow "Betsy," but including enough mirth to class it as nice short entertainment.

Movietone news, chasing Buster, involved seven shots. The theatre knew what it was doing when permitting the news reel to extend beyond the 15-minute limit. The news were of a collegiate La Crosse match, Mabel Boll radioing a bye-bye in an ultra-rizy accent before her eyes were closed, an alleged American chorus dancing in a Parisian cafe, the German airplane (helicopter, or something) that goes straight up—maybe, the President of the N. Y. C. C. truck meet and maneuvers of the London-Paris air transport system.

After the news came the only Vita short on the bill, a seven or eight-minute pop song recital by Adele Rowland. Miss Rowland would have been surprised to hear the response at the conclusion of her record that equaled anything she might have received had she been on the stage. Then the feature, running over an hour, and concluding the bill.

Opening the show the pit orchestra, under direction of Emil Holmlander, played a medley. Overture went over, and big. Bigs.

## WARFIELD

(WIRED)  
(San Francisco)

San Francisco, June 16.  
O'Neill Sisters staged their annual summer kiddie frolic, and with little Wolf bud from a week's vacation and Colleen Moore's "Happiness Ahead" (P. N.) the Warfield show clicked sofly. The pay customers were highly approving of the juvenile entertainers.

Work of the kiddies, some 50 in number, reflected months of arduous training. In several instances the vocal soloists had to be replaced by seasoned troupers. Wolf and band opened with a novel rendition of "Laugh, Clown, Laugh." Then came the youngsters. Solos, duets, and trios, ensembles—everything moved

with clocklike precision. A drill dance of 24 polo girls was one of the cleverest seen hereabouts in many a day, and was followed by pickaninies, three boys and three girls, to sew it up.  
Plenty of laughs in Rube's antics with the youngsters and a corking good time was had by all. Lillie on Movietone, a Movietone newsreel as well as a regular M-G news completed the well-balanced show. Looks like plenty of shows at the box. Edwards.

# ROXY

(WIRED)  
(New York)

New York, June 16.  
The Cathedral has a bright and modern presentation of a six-act. It needs something enlivening to balance the feature picture, "How to Handle Women" (U).

High spot of the performance is a canny subplot for the finale of the 40-minute stage interlude, colorful in costuming, picturesque in grouping and action and crisp in its success of stage material, and dance numbers. A smashing stage picture giving background to a stimulating performance.

The way the Roxy puts on spectacle and presents with musical accompaniment makes good musical entertainment. Outside of the feature the show is rich in variety and eye-filling and ear-soothing beauty. Which makes the feature picture this week doubly irritating.

The light, summery idea seems to have been in mind of the producer. The more pretentious vocal ensembles are out for the time being, while the melody department goes into the hands of soloists dealing with more light and musical material, and surprise chorals and mad cathedral atmosphere in stage lighting and dressing.

To the same end is the technique of break dancing numbers both by the groups and by specialty principals. One of the outstanding bits was the adagio by Berlinoff and Eubala, break dancing performance, and a powerful man and mere whelp of a girl who does unbelievably graceful contortion. As an acrobatic exhibition this bit is remarkable aside from its artistic value.

The carnival fete touch is established promptly with the opening before a patterned dance in diamond shaped pattern. The Hades is light. Band, this time, the dancers group does a lively number. Douglas Stanbury solos a number from "The Barber of Seville," and there are a number of other bits.

Introductory diversissement had Nicolas Daks and Patricia Bowman in a dance merely set in an interior studio and carrying on a pantomimic story of artist and model. Arthur and Jean Lang do a sentimental song and dance, "Back of the Sky," and the Roxettes did a slightly bit of stepping as jacks-in-the-box, all in red tights.

Never carried plenty of kick through the Movietone records. Good topical shots by International and one clip from M-G-M of a Frenchman in a chut and showing plenty of French fling.

## ORIENTAL

("Ride 'Em, Cowboy"—Unit)  
(CHICAGO)

Chicago, June 14.  
Jack Laughlin has given Mark Fisher a nice show for his last week at the Oriental. Fisher is to be supplanted by Al W. C. C. back to the Harding and Senate, where he alternates with Al Belasco. Unit has 10-gallon hats, six-shooters, barroom girls, and the Back of the curtain line Laughlin has constructed a typical old-time saloon. The miniature stage, usually occupied by a threesome of musicians and a battle-scarred piano, is exaggerated in size to accommodate the gang. No musicians are in evidence, their chairs and music racks standing barren. The band march in single file from the wings to take their places on the platform. As they march briskly in, and double across the stage once more, they are played by the band. Mark Fisher takes command, after which the ballet performs. Alene and Evans, hand balancers, are two boys recently spotted at the Morris office at the Windsor theatre. The boys have become more smooth.

Don Lyndon and Thelma Farman danced with a comedy apache. Helen Kennedy follows to clown with Mark, possesses personality, is a brunt, sings funny songs and gets by well. Doyle and Sehlmer sing, and the band follows to clown with well-known stepping. He was allowed too much time chatting with Fisher.

Fisher did a story song telling of various types of cowpunks. The replicas, recruited from the ballet, came forward to illustrate.

Show is in Laughlin's favor, although the band is a weak point. "The Magnificent Plut" (Par). Henri A. Keats, as competent at the organ as ever, got poor co-operation on the community singing. Loop.

# CALIFORNIA

(SAN JOSE)  
San Jose, Cal., June 16.

Corking good specialty show, with several acts outstanding, and Jay Brower and band playing an important part all the way. Laughlin was specially whipped together for this date and clicked smartly. Offering billed as "A Night in the San Jose Police Court," with ideas from Franchoni and Croco's "Jazz Justice," but localized and some home talent thrown in for good measure.

Brower, m. e., is in court. The various acts and band numbers figure as evidence to prove he is giving San Jose a good show. "Poet and Peasant" overture for the opening, and then Brower introduced the talent. Carlton Sisters and Mae, singers, were out after the first show, not fitting into the bill, but the rest of the program was big-time stuff.

Blair and Thornton, nifty hoofers, sewed things up right. Joe McGinty, local boy with a fine pair of pipes, played over a good deal of music, and Heath, comics, also scored. Joe McKiernan, San Jose song writer, favored with one of his late numbers, the band playing a powerful song, "Laugh, Clown, Laugh."

For a finale, Brower sang his parody on "Laugh, Clown, Laugh," having to do with the ups and downs of Bank of Italy stock. If panicked the mob, many of whom were dabbling in the bank issues.

Seen feature was "Street of Sin" (Par). Irma Falvey accompanied at the Wurliizer. Edwards.

## WISCONSIN

(MILWAUKEE)

Milwaukee, June 14.  
How to make something out of very little material seems to be the motto of the Wisconsin. The show does it. For instance, in "On the Air" this week Weisfeldt had three acts to use outside of the band and stock, dancers and soloists. Combination is offered was pleasing.

Opens in two with a huge radio set in center of stage, with cartoon drawing above showing various modes of broadcast. The set is a mixup of receiving are pulled back stage, with the upper portion of the drop lifting to reveal the band on top the radio set. Jack Richmond, tenor, sang the Berri dancers on for a chorus. Band next did some burlesquing in which all members took part.

"Uncle Bob" reads the bedtime stories over KYW, Chicago, had the next spot telling how he entertains the kids. Okay with the women and men, but the men seemed rather bored. Roy Cropper, tenor, did three songs, followed by "Three Sons," another band burlesque.

Buck and Bubbles, colored, make the most of the 15 minutes given them. They can't sing, but can dance and clown. Great stuff for stage band shows. The band next did some burlesquing in which all members took part.

Pit orchestra did the second of its series of operatic concerts with Victor Herbert melodies. Helen Schoen, soprano, was on for one song. Art Ricker, organist, played an original when switching from slides to shots from "Laugh, Clown, Laugh." Good effect.

"Barry Sullivan" (Fox) film feature. The shorts, with the exception of M-G newsreel, were very poor.

## STATE

(WIRED)  
(Minneapolis)

Minneapolis, June 15.  
For the first time in several weeks the State slipped on its stage show offering, "Down South," a jazz jam-boree. It used approximately 30 singers and dancers and gave excellent satisfaction.

Doubtlessly the intended setting was either a levee or a cotton plantation, but they used a set that had seen previous service which looked more like a jungle than anything else. Not a performer was programmed with the unknown. Everybody in blackface, the eight good-looking State ballet girls being under light tan. Their hard shoe dancing was well received. The best-like number proved to be one in which they strummed mandolins while doing some neat stipping.

Male chorists of 12, the individual male soloists sang well, and an eccentric dancer and a pair of mandolinists contributed materially. The finale was a rainstorm with real water.

With W. W. Nelson, regular conductor, absent, orchestra was under the direction of the State band. International newsreel was flashed and O'Neill and Vermont played on Vitaphone. A Vita trailer for "Ten-Ten-ten" also proved interesting. This was followed by a cartoon comedy.

Larry's organ number was "Laugh, Clown, Laugh," with the words on stage. The State band gave a robust voiced tenor in white clown attire against a background of black. Audience liked it. Feature was "The Actress" (M-G). Business mediocre.

# PARAMOUNT

("Step This Way" Unit)  
(NEW YORK)

New York, June 16.  
It might be presumed on a mid-June Sunday afternoon that the tall bloke in front of the Paramount who is wound up to keep saying "Plenty of good seats without waiting," would for once be speaking, unconcerned of the crowd. Truth inside, a flash at the foyer found a squad of ushers riding herd on the usual patient standees. Tough on the stage, the casualness of the house. Clara Bow in "Ladies of the Mob" (Par) and Paul Ash are the attractions. There was also evidence that Helen Kane may have brought out some of the trade. Her reception bespoke the warmth of popularity.

The continued story, "What About Paul Ash?" seems to point in the present installment to a happy outcome. The Paramount is doing business since Paul's advent and despite uniformly so-so pictures Ash is getting some real respect. The former played Paramount stage band, "Song of the Vagabond" and another number were made to sizzle and sparkle. The Paramount is the band should finish these feverish orchestrations with more wham and upgh from the brasses and percussion. There's a tendency to fall away at the end that may be part of the explanation for the not-too-strong applause.

R. H. Burnside's turn this week to produce the Public unit "Step This Way" it's called and it will not burden the circuit with overhead while providing as much, or more, intrinsic entertainment than the gaudier unit. There has been an improvement in Public units in the last year. Less scenery and more talent. Operating cost on units has probably been reduced, except for the cost of what it formerly was even with the 10 producers on the list.

"Step This Way" contains two outstanding numbers. The first, named Mitzl Mayfair created a large sized hit for herself with some remarkable dancing. In view of the miniature thunderclap of applause, it may seem capricious to suggest that she would do better for herself in the long run if concentrating and developing the straightaway dancing part and dropping the contortion.

Bob, Bob and Bobbie, two club jugglers in tramp makeups with a trained dog, provide laughs galore. Little by little, the Public unit with the dumb acts from vaudeville. And the non-speakers generally credit better than the more familiar class of vaudeville acts.

C. A. Nigremeyer is program credited for the staging of "Temple Belle," the orchestral production featured. The Roxy gang, but lacking the sensational lighting effects that Engineer Rothafel accomplishes. Naon Pierce, solo dancer, awakes from a dream to find a girl in a dream. She goes into a dance recommended to her by a goddess. Sure enough, Nydha, after getting a load of those ersatz costumes, makes the temple bells ring and the pit orchestra rumbles to a close.

Kinograms, seldom seen in any other Broadway house for many months, is again represented in the newsreel by two clips, one showing a group of Brooklyn, Kansas, and the other, the English Derby. Bad photography in the latter. Five clips from Paramount complete the reel. Land.

## LOEW'S STATE

(LOS ANGELES)

Los Angeles, June 15.  
Minus an m. c. but with the band on stage, the Panhandle State's "Spaniards" Unit carried itself well though the show is lightweight entertainment. Might have been sold to better advantage with a conferecner at the helm.

Layout stacked up okay under circumstances with the producers building some great looking flash sets and costumes.

Band got under way by themselves for a fast opening bringing on the Pyramid Girls (16), classy hotsty toties with a lovely display of fancy looking band and impressed with their work. Muriel Gardner specialized with acro-toe routine to a nice reception, scoring well. The band followed with a Scott vocalized effectively in baritone to the melody strain of the fem number. Stadler and Rose, tempo with a fine latine embellished with aerobatics and scored.

Ted Marks, whistling comic with a lot of eastern experience and line of him, brought Ernie Wohl, from the band, for a toll. Marks knows how to sell and has a strong delivery. Possesses a knack for initiation and not a bad actor. He did a click all along the circuit. Stanley and Dimes, couple of feet boys better known to vaude, are going to set the picture house bugs by time they get through on the Coast. A hit here, an introduction and closing with a classic burlesque.

Helen Hughes, bell ringing solo. (Continued on page 41)

# Vaudeville Reviews

## PALACE (St. Vaude)

Kind of a lay-out bookers dream about the Palace this week, as smooth as a supervisor's alibi, and had a kick in every entry. In the closing act can hold out at 11.15 and hold them like the Harvard line, it's vaudeville. Multiply this week's bill by 52, if that can be done.

Class predominated, but there was food for every appetite on the menu, and the booker had courage enough to put a uccycle comic on third, dumb turn that hypnotized the commutators was the Four Ortons closing.

Both halves of the bill held plenty of entertainment and names. In the first half Louise Groody (New Acts) making her first vaudeville appearance, came close to copping the hit of that portion, although Harlan Dixon, second, fourth, hooped to a speech. He used about the same tap routine as on his last appearance between musical comedy engagements, but was perfectly effective. The genesis of the Charleston was "Off to Buffalo" and illustrates his evolutions. Hoofers are like alienists, they can testify either way. The dance did in "Manhattan Mary," which is the same dance he did with James Doyle years ago but at different prices, topped just as prettily as it did then and as it did in the \$5.50 opera.

"One of the Finest" (New Acts), with William Boyd featured and John Wray in support, were perfectly ever written, and how this pair play it. It served as a walk-in for Robert. Warfield, who is now doing vaudeville. Boyd's now doing the copper. The role was made to order for him. They loved it at this factory.

Just ahead of Dixon, George and Jack Dornand showed them how a dumb act can go when it gets a break. The drunk on the uccycle stalked the crowd, and they got a yell. The drunk did more tricks with the soft ball than a monkey can do with a coconut. His balling was a scream. He finally shot a goal by laying the ball in front of the cage and moving the cage on top of it. A great act of its kind, imported this season ago and a long way from home yet.

Miss Groody opened the second half following Fane News. The little musical comedy ally closed to a speech and left them in a receptive mood for the hoke clean up that Trahan and Wallace next scored. This pair took the crowd by the bill. How that Trahan has improved. He should be an inspiration to all piano players. His comedy work on the box and his singing are top notch. He handles the log 100 per cent. better than when last seen and has developed into one of the best comics on the vaudeville stage. The musical comedy duo were drooling at the mouth, watching him mop up. The girl is the ideal foil. She makes three changes, each time perfectly singing and dancing acceptably. They alternated them. And that with the general tone of the turn reminiscent.

"Dancing Rambler" (New Acts) opened, with Rose Wyse, a strong dancer. Assisted by his mother and father, who, unlike most of these family comos, couldn't strengthen their act by bringing the kid dances his way to huge returns. His pop hoofs and does ground tumbling; mother plays the sax, singing and dancing. Some of the gags are harsh, but the dancing is audience proof. They mopped up sizably.

Business also reminiscent. All most capacity downstairs. Con.

## STATE

(Vaudeville)

Good show at the State, but no particular standouts. Harry Fox, a swingover from Keith's, frolicked and held back. Fox also headlined and held back with his usual conglomeration of acts, and a solo aided by Beatrice Curtis and a male pianist. Since last around Harry takes the encore solo. He did Monday night to advantage, getting out of an assortment of trick instruments, it put him over nicely. Harry Fox next to win without a struggle in building up for the piano of "Towels" with his sextet of choristers neither Ziegfeld nor Carroll want.

For Peier's Orchestra, flanked by Vivian Hart and a comical dancing team, closed with as nifty a song-and-dance flash as has been around. Stranded music is particu-

larly intriguing, packing plenty of good harmony. Miss Hart is a corking prima and still in splendid voice. The orchestra are a personable couple above the usual. "A Night of Mystery" (Par) screen feature. Edbo.

## PROCTOR'S 86TH ST.

(Vaudeville)

Eva Tanguy billed to headline at Proctor's for the first half but cancelled, it was announced, because of illness, with Healy and Cross substituted.

Whether the crowded house was due to Miss Tanguy's scheduled appearance or not, it's certain the cash customers got their four bits' worth with a well framed bill, the crack pianolog team wowing 'em with a series of special and pop numbers sold and delivered with snappy fashion and received royally. The boys only recently played the uptown house.

Michael McCall and Leonia Keller deuced for good results with a comedy skit, "Love and Larceny," in which two dips try to out-smart each other, finally deciding on a double hitch, special number. "Following in Our Father's Footprints" sends the turn in for a strong finish despite the familiar flirtation bit opening. George Beatty is credited with authorship.

Art Frank and Harriet Towne were in the third spot on the five act bill with a rube comedy act. It builds up to some neat tap stuff for good results.

Dorothy Byton and Co. opened with a dancing revue. All six girls supporting Miss Byton give evidence of good training, while Dorothy is an outstander in her solo and ensemble toe numbers. Carr Bros. and Betty, hand balancing turn, closing very well received. "The New Single" (Warner Bros.) feature film. Overture an organ rendition of a quartet of pop songs with slides by William J. Gilroy, house organist.

## BROADWAY

(Vaudeville)

This is almost a news item: after all these years a team of Texas Tommy dancers arrive on Broadway. Dancing McDonalds is the act. Maybe the authentic name is Tommy, but, anyhow, it's reminiscent of the Taft administration.

Then there's Charles Harrison and Sylvia Dakin. They might also be described as a quartet of pop songs and material has a faint suggestion of the Gilbert and Sullivan era. They are full of whimsy, most of it leaving a gathered throng unmoved. Monday night. There is, however, evidence of a desire to be progressive and they deserve a mark for effort.

To look like a case of elbow ache when the George Broadhurst act got under way, George was a little slow in revealing his talents as an entertainer, but once lubricated he was off on his own. Their style, George needs a producer. Don Cummings (New Acts) is preceded by a length of animated celluloid announcing that he is the 18-year-old champion rope spinner and showing why. Unlike many acts who build up via the screen trailer route Cummings does not fall down. His rope spinning is miles ahead of any of his competitors and even with the act's undoubted weakness in talk he could step in anywhere and make good.

Slate Brothers, three of 'em, accomplished the impressive feat of literally stopping the show with tap dancing. They had to come back for bonanza, long after the next act was announced. Boys didn't seem to be getting very high class cooperation from the orchestra either. Sylvia Clark was a hit, too, but that's not news. "No Other Woman" (Fox) on the screen. Biz fair.

## AMERICAN ROOF

(Vaudeville)

Any old time they dish 'em up pretty good comedy atop the American, the more their money's worth. And with more comedy than the American has had, as a whole, in some time, the show Monday night gave a lot of entertainment.

Three (New Acts) opened, dancing nicely, although showing nothing away from the beaten path of jugglers. Bud and Elinore Cole combined acrobatics, music and dancing to success, although the act could stand reshaping. The duo is working much along the same lines as in yesterday.

The duo's Monday outburst came with Harry Steppe and Lola Pierce. Steppe is the burlesque comic who, since entering vaude, has remained there. Miss Pierce is an attractive looking girl for Steppe's Hobe monkey-shines.

They are followed by "At the Supper Club" (New Acts) and Steppe and Lola Pierce are the main principals in the club offering. More comedy.

After intermission, Vincent O'Donnell (Continued on page 42)

## LOEW'S STATE LOS ANGELES

(Continued from page 40)

prano, in a duet with Smoot, sold a pleasing ballad as a forerunner to the finale. Strong finale was a sun-baked affair, with girls put to together. Girls were lined up in good formation with Stadler and Rose bringing up the finish with an adagio.

Wesley Lord, house organist, had an attractive comedy novelty at the console, using screen slides. Lord's organ specialty is attracting attention each week. The house pulled early trade Friday afternoon, lower floor being pretty well spotted with cash customers and mainly teens. Screen feature "Harold Teen" (P. N.).

## METROPOLITAN

("Snap Shots" Unit)

(Los Angeles, June 10.)

"Snap Shots" is (in memory serves right) the third Chicago-produced Publix unit and the first put on by Will J. Fox, who is now in Minneapolis. From there the show hopped to Seattle, and after five working weeks landed here at the Met.

To compare this unit with those produced in New York, which in the majority have played here, a little figuring with pad and pencil would have to be done. This production is, in evidence, inexpensive. No 20 or 30 grand blown on this one. For the actual amount laid out, it does not measure up proportionately to its scenic construction, talent, effect, etc. Nonetheless it is not a strong show and integrally largely a good one. The unit in this lineup includes the Gould Girls (10), Bert Tucker, Lillian Bern and Flo Henrie, Mills and Shea and Tyler Mason.

Tempo more than anything else dragged. Spotting could have been to better advantage. Frank Jenks, regular m. c. at the house, tried vainly to cope with what he had on hand and a few times succeeded. Jenks is not an aggressive confederer, but he has a smooth, personable style and the Met patrons like him.

This batch of Chicago girls is as good as any of the others who have traipsed the circuit. They are consistently and thoroughly rounded up and have a variety of specialties. Lil Bernard and Flo Henrie this or any other unit would not make much difference. Long time ago, back around Chi cabs, this pair were publicized as the "Dancing Girls Schenck." It still goes! Sophie Tucker's offspring, Bert, finds a welcome place in this unit and makes most of his opportunity with a good many lively chords and sticking to hoofing, something he can always count upon. His sense of showmanship appears to have been developed, too, since last seen around.

Tyler Mason, vet in blackface, looks and works great in this lay-out. Some of the best of the heads, but that wasn't Mason's fault. His pipes are something no one can miss, at any rate. Mills and Shea are average comedy acrobats who are themselves. Don Threlkell, local tenor, impresses with his voice and led several numbers with the girls, one of which is a cigaret fantasy and the only thing approaching a flash in the show. The musical combo on stage seemed more lax than usual, and this didn't help matters. The boys, from obvious stage fright, did not appear to be set in orchestration.

With Eddie McGill, songologist in the house, they were more cetrain, and McGill sold "Melancholy Baby" for a good crowd and plenty of applause, preceding with the trombone.

Again the band, in the pit for the overture, found themselves with unusually ineffectual accompaniment. "Techicolor classic, "Red Men's Homes." Credit for this, however, should go to Raymond Paige, who conducted with earnest effort and got results.

Martha Vaughn, who closed here two weeks ago with the "Dancing Feet" unit, soloed effectively vocally with the band, and her vocal organist in this town, selected a good idea in going over a medley of song hits, past, present and one maybe in the future—a new dream. That the new dream was "The Bee" is not yet taboo was proved by Kern when he got the mob going more than once.

Garamont, held out a varied selection of news events on the magnanoscopic screen, featuring an Arctic shot.

Adolphe Menjou in "His Trial Lady" (Par) topped the cinema fare.

## GRAND RIVIERA

(DETROIT)

Just a one-man show this week with nothing of note on the stage other than Donald "Monk" Watson, the m. c.-conductor, and in a class by himself, the "Bee" gag.

In spite of the bill's frailty, not a bad house, with "Sorell and Son" (U. A.) the feature. Shows that the "Bee" gag is not yet taboo was proved by Kern when he got the mob going more than once.

A Fred Ireland production, called a "Night In June," was a garden set

minus any flash after the first peep. House still derives its talent from Keith's Western, Chicago, and remains one of the few presentation houses to present a variety of presentation acts. About on every three really belongs, a better batting than booking average.

Chicago Reviewers the neighborhood presentation field of Detroit to itself and shows less progressive than any theatre in town. Perhaps a name act every so often would help. Or a name act every so often would help. One of the two policy aid in delaying a split week policy into which the house is bound to be forced if the present manner of doing things continues.

Of the three outside acts in "Night In June," only one seemed at home. This was a two boy dancing act and caught downtown at the State a few weeks ago. Remaining two acts were from Chi and should have been of the usual standard. A single woman, a fairly good blues singer, but making a bad appearance. She is a well known woman in small time circles. Her attire not only made her look like a streetwalker, but as a flop the moment she walked on. Turn number three is a standard mixed two act of intermediate classification. Considering the way they worked before this stage band, the Riviera is obviously their first or second presentation engagement.

Comedy man and girl are suitable for vaude. May prove likewise for picture houses when this man and woman learn their new routine.

The band (Keystone Serenaders) and Watson are under average this week. Girls are on thrice, including opening and finale, and never quite reach the usual reliability standard. Only one real fault with Watson, that's staying too long in one spot. Two years in one neighborhood largely in the same spot, and that particular theatre. Three band numbers by the Keystones, all good, and one, special arrangement of "Beau Brummels," exceptionally well played.

Merle Clarke works straight at the organ and applause heavy.

## EASTMAN

(ROCHESTER)

Rochester, N. Y., June 14.

Two presentations turned out by Director G. R. Bunker. "The Clock Shop" is a musical comedy with a cast of nine. Setting includes a variety of time pieces in hero sizes, characters being concealed within other characters.

Curtain rises on dimly-lit stage with orchestra playing "Tick-Tock." The hour strikes and Marion Keon sings. Figures step down and dance, the usual, followed by Dorothy Drakeley and Gordon Davis, bronzed decorations, singing a duet.

Martin Vort, as the alarm clock, contributes a comical bit, and the grandfather clock chimes in with an old melody. Act closes with a dancing finale to a tune composed by Benjamin Schenck of the Eastman musical staff.

"Nocturne" is a fantasy featuring Thelma Biracree and Ivan Trelisault, premier dancers. Behind a gauze curtain, a variety of corbels flit about as moonbeams. Moon rises, carrying Miss Biracree. She trips down to pair with Trelisault, then returns to her place and ascends with Trelisault as the Mortal, vainly trying to clutch the disappearing lady.

Overture, Guy Fraser Harrison conducting, the piece orchestra, was Sir Arthur Sullivan's "Di Ballo." Feature picture, "The Actress" (M-G).

## GRANADA

(WIRED)

(Chicago)

Chicago, June 12. Programs of Marks Brothers' Granada and Marko merit frequent reporting because of their forward progress despite independent rating and thoroughly organized opposition. Since partially overcoming the difficulties of securing good publicity, the duo have devoted to cementing a reputation with stage shows.

Having perfected presentations to a degree beyond any similar act, they are capitalizing on the quality by using name draws. This week it's Jack Osterman, and next it's Leon Brel at \$7.50.

At an early week matinee the house was past three-fourths full downstairs, and the Osterman presentation was received with enthusiasm. Titled "The Boy of Fun," it used a carnival set, Marguerite White started before the house drapes, singing a specialty ditty about going to the carnival. Then to white ballet and orchestra strolled about before an outside tent drop, looking over the phoney freaks. Osterman described each in Barker style. It was a good act, but made this preliminary appearance, as it took the house a while to get his exceptionally fast delivery.

Benny Meroff, m. c. finally appeared after several rehearsals had walked past Osterman and the ticket box, claiming they were on the living skeleton's staff. Switch to full stage was maneuvered with a slight laugh when Meroff walked through, saying he was the living skeleton.

through, saying he was the living skeleton.

Full stage was a ludicrous tent interior with plenty of color. Musicians were seated in a circle, and a few men wore bright red shirts. As usual start was made with a hot band number. Where the boys shine is in a skilled and accurate use of vocal work. They outplay any band in the city on this count.

Opening act, Joe Fong, is a novelty of a high class, singing excellent English and Italian, two numbers—an Irish ballad and the other an operatic in Italian. Coupled with a clear voice and a passable although overworked sense of humor, this idea makes good neighborhood and small town material. In sophisticated stands his tall, meaty build, against the Gaudsmit Brothers are veteran vaudeville and can be recommended for other picture house dates. Meroff followed with a band number, but the house departments carry solo choruses.

A dark stage novelty, effective here, was worked by white girls before a black and white background. Girls were first on in horse costume. Then two more, as lovers, going through heart-warming chase-me and necking motions. For a flash the scene behind them suddenly broke into a dance, with a girl in each fencepost. Two trees capped with a Charleston. Somewhat on the order of Royal silhouettes, seldom seen in this town.

Marguerite White, plump little gal, went on the make for Benny Meroff with some of those songs. She's a bit of a mimic, and a band interlude, and then Jack Osterman. Latter started with a comedy song and raced through it. Then a ballad, slowing up and letting the customers in on the words. They liked it. Middle running time was filled with gags. He said the two worst weeks in show business are the Holy Week and the Fourth of July. Osterman brought out Miss White to kick to hearty returns and sang a song to her for a forth night. This guy, however, didn't feel gipped when he walked off.

For a finale a beaver board merry-go-round was lowered to the stage. The house was romping around, while Benny and his boys blew loud harmony.

Edward K. House, singing organist, presented the "Dancing Girls" numbers, encouraging community singing and finishing with a solo. Voice is good and a pretty loud response on the community work.

Vitaphone subjects were "Movie Man" and Rosa Raisa, reviewed in another department. Movietone newswreel and feature "Box and the picture" and "The Apple Tree" (Fox).

## STATE

(BOSTON)

Boston, June 16.

Business started off heavy, due to the advance publicity on "Tamara" (U. A.). Picture not only drew but held solid even on the last grand. Introduction came through the amplification of the Dolores del Rio Victor record followed by the announcement that the voice was that of the star. Idea was good but a beautiful but feature "Box and the picture" was passed up by not building the thing up by means of a silhouette of a woman singing. Amplification coming from the house, not from the stage, to hold a picture house crowd.

Vadi-Gygi band unit was one of the most pretentious sent out of house this season and scored instantly. House doesn't quite get the identity of either Gygi or Vadi, but these individuals apparently having estimated the season, they introduced. Band pleases and the novelty opening with the buck dancer on the platform of a mammoth Victrola got a hand. Happy-Go-Lucky boys were the supporting feature.

Roach comedy, "Soup to Nuts," was voted the house's funniest of the season for short. Birge Peter went on the organ for the second week in succession, pushed over his weekly song plug, getting the house to really sing. The introduction to public amusement today that has less brains used than the color slides ground out to back up song plug. "Shades of the Apple Tree" originally had the same type of art work (possibly the same slides) that now show up regularly for the first time, these slides are to be admired by the patrons have viewed million dollar murals in the lobby before coming in.

## SHERIDAN

(CHICAGO)

Chicago, June 8.

Neighborhood picture house opening without a ballet and save money. An alert manager can save money by avoiding overtime through carefully planned schedules. Out at the Sheridan the house was introduced. The house is operated by Joe Leo for Fox through the Chicago Title and Trust Company. The manager is R. C. MacMullen. He was saying the other evening, "I'm not a money man." (Continued on page 43)



**LOUISE GROODY**  
 Bits From Musicals  
 18 Mins.; Full Stage  
 Palace (St. V.)

With H. Hupfeld at the piano and Edward Allan from "Hit the Deck" in support, Louise Groody made an auspicious vaudeville debut at the Palace this week.

Opening with "My Ideal Boy" she quickly ingratiated herself with the Palace gathering. "In Love With You" as a double with Hupfeld vocalizing and handling the piano, followed.

Allan, in gobs of uniform, is next and soloed "Good Night," a near-blue lyric. His excellent eccentric legmanian stuff followed, while Miss Groody was changing to a fetching yellow summery dress to rejoin him in "Tea for Two" from "No, No, Nanette." They duplicated the number as they did it in the show, and she followed as a French girl and a Chicago cabaret baby, doing the same number. The cabaret's fraill's version was a bull's-eye, as was the double dance that followed.

It pulled Miss Groody out for one of those "I think you're adorable" things. She said she was nervous, but didn't appear to be.

Miss Groody duode vaudeville a set-up and can remain as long as she cares to. Con.

**ROSS and COSTELLO**
**Comedy**  
 17 Mins.; One  
 Lincoln Sq. (V-P)

Clean cut man and woman in talking and singing turn. Do nicely with well worked material. Work like experienced troupers, probably representing new teaming of seasoned workers.

Open with cross fire, man handling nut stuff to woman's straight feeding. Smart wise cracks, but delivered smoothly and with effortless ease, innocent of that over-emphasis that often spoils this style of comedy gab. Man sings one number in fair voice and with moderate effect, while girl, good looking, is changing to slashed skirt frock that reveals a good deal of leg and they then get away to singing and mild stepping finale for applause.

Neighborhood crowd liked their grade of talk which has plenty of the mother-in-law and family wrangle hokum. Next to closing here and held it, but wouldn't rate that spot with a wisecrater. Rush.

**ROBINSON and CONNIE**
**Songs and Talk**  
 17 Mins.; Full Stage  
 American (V-P)

Robinson and Connie have been on the stage since kiddies. The stage training stands them in good stead when it comes to registering comedy as this is an out and out comedy turn and something a little different from the rest.

The girls go in for wise chatter and laugh-getters at the American. Connie, the blonde, has a decidedly effective way of gagging her lines that are made all the more effective with her sister sending every point over, her speaking voice in particular proving a valuable asset.

The girls are assisted by a tall, young man who also goes in for a bit of vocalizing. The flippant cross-fire is built around a date the girls are making with the same boy, who is sweetie to each, unknown to the other. An idea for a bit of comedy brylay that grew in laugh proportions as it went along.

Singing finale by the three but it is the laughs that make this turn a corking bit of stage property at this time.

Surefire and big at the American. Mark.

**MISS ITALY (2)**
**Songs**  
 10 Mins.; One  
 Academy (V-P)

Miss Italy, among the International Beauty Contest winners, appeared here No. 5 on an eight-act bill. Greeted with applause from a considerable number of her nationality.

Opening with "Sole Mio," Miss Italy's voice was a little too high pitched and uneven. She followed with a novelty number entirely unsuited to her style of delivery but recovered for a strong finish with "Laugh, Clown, Laugh." A little polish in delivery and substitution of another number in place of the novelty number should give this girl a just claim on average programs.

Makes dignified and impressive appearance despite clumsily tailored evening gown. Poses and walks across the stage in a bathing suit, as she appeared in the beauty contest, for the finish. Morl.

**CARMELA PONSSELLE**
**Songs**  
 20 Mins.; One  
 Palace (St. V.)

Miss Ponselle, a former vaudevillian but now a mezzo soprano from the Metropolitan Opera Co., is back for a brief tour at \$1,500 weekly.

Her repertoire consists of an aria of three operatic excerpts plus a piano solo by her accompanist which was given recognition.

Miss Ponselle was one of the applause hits here although she wasn't credited with being a draw. Operatic turns for vaude seem to gather considerable applause and entertain, but on top of a show, out front, that's something else again. Con.

**HICKS and HART**
**Sister Act**  
 14 Mins.; One  
 Lincoln Sq. (V-P)

Very blonde and intense brunette. Blonde is perfect 36 plus. Other is petite.

Harmonized in mild opening wearing evening frocks and bare legs. Run to jazzy selections and coon shouting. Fair vocal turn. Strip to blouses and trunks and finish in jazz, taps, black bottom and acrobatic routines, for lively finish.

Likeable, good humored pair of femmes, nice appearance, filled No. 2 here satisfactorily and that about fixes their rating. Rush.

**MARTY DUPREE and CO. (18)**
**"MUSICAL FOLLIES" (Unit)**  
 63 Mins.; One and Full Stage  
 Fifth Ave. (V-P)

Mildly entertaining burlesque tab depending mainly on a big shoe, putty-nosed comedy for laughs. Lat- is greater part of the time with a flock of released gags, burlesque bits and blackouts. He scores heavily with his rubber faced comedy chatter. Company consists of eight chorines, six boys, prima, two comics, and Miss Dupree, soubrette. Costuming neat but not lavish for all needed.

Rearranging of routine might help as act at present has two or more comedy bits followed by a similar number of hoofing turns. Quartet uses the sure-fire burlesque songs to advantage and finale has all on with Miss Dupree leading a wedding bells number with her bridal train coming from the flies.

Nothing new or novel about the turn, which is inexpensively mounted. A little fixing will make it acceptable as a flash in the neighborhood vaudeville houses.

**DON CUMMINGS**
**Rope Spinner**  
 12 Mins.; Full  
 Broadway (V-P)

Cummings is announced as 18 years of age, looks it, and his stage presence is good. He hasn't developed a style in gab as yet, but what talk he uses he manages to handle with helpful ease. Might be suggested he tone down on apologizing for the gags. Let 'em lay where they fall or get better ones.

Cummings' performance with the lariat is top-notch. He is entitled to that time worn adjective, "sensational." Particularly impressive is the smallness of the loop he jumps through. And he is a big guy. Doesn't wear cowboy costume or use anything suggestive of the open country except the ropes.

With good sense and proper plotting, Cummings should have no trouble in vaudeville indefinitely.

Land.

**"YOUTH and PERSONALITY" (8)**
**Revue**  
 17 Mins.; One and Three  
 Academy (V-P)

Songs only in introductions and between changes. Hoofing is of every variety, with solos from various members of the act. Includes seven girls and a boy, the latter furnishing most of the spectacular stepping.

Comes neat but routine of familiar type and doesn't rate higher than the deuce, as appearing here. Morl.

**THREE FANS**
**Juggling**  
 8 Mins.; Full Stage  
 American (V-P)

Two men and a woman. Act has the boys dressed as baseball players. Open in "one," gets away slowly as the girls sing a topical number.

Men handle clubs and wind up with hat exchanges. Girl does a little of the juggling and goes in the hat routine for some comedy stuff.

Nont act. Not exceptional, but pleasing in what they do with the clubs and hats. Mark.

**TRACY and GLECKLER**
**"The Decision" (Sketch)**  
 14 Mins.; Full  
 Palace (St. V.)

Left Tracy and Robert Gleckler, both from "Broadway," are featured in this sketch from the pen of John Dillon. Joseph Crehan is in support as a butler.

The act, after a brief opening between the butler and Gleckler, becomes a two man affair. Jeff (Gleckler) arrives home and decides to wait up for his younger brother, a black sheep. Will (Tracy) arrives, plastered. Jeff upbraids him, reminding him that he saved him from jail by using his influence and that he had promised to stop drinking. Will defies him and refuses. Jeff tells him he's through and orders him from the house. Will says if he goes "Mary goes too."

Jeff is startled and says he won't allow her to go. Will says she loves him. Jeff says he isn't fit to have her. They decide to leave it to her. Previously, they had cut cards. Will had lost but refused to admit by the gamble.

Will agrees to let her decide it. They look offstage and Will calls, "Mary, Mary," and an Irish terror bounds on for the blackout.

Just a waste of talent and 14 minutes of mediocre gab for one laugh. Fair play the thing for all it's worth but the material fails.

Suspense, aimed for a build up to the comedy finish, isn't always there. Tracy's drunk stands out and Gleckler is as convincing as the dialog warrants. Butler also is burdened with some early inane dialog in which he tells Gleckler he would like tomorrow off to get married. He is even given an aside, before Tracy's entrance.

"The Decision" is just an alibi to keep Tracy and Gleckler talking for 14 minutes. Con.

**THE AGEMOS**
**Risley Ladder**  
 10 Mins.; Two  
 Palace (St. V.)

Two male athletes in an interesting routine of ladder balancing and risley work. Top mounter works with the ladder balanced on the under-desk.

Compares favorably with any acts of its kind. Con.

**"AT THE SUPPER CLUB" (6)**
**Comedy**  
 18 Mins.; One and Full Stage  
 American (V-P)

An afterpiece preceded by Harry Steppe and Lola Pierce in their comedy turn in "one." It recalls the burlesque days of Steppe as he occupies the center of the stage in the little club scene that follows.

Two girls with several numbers vocally, strumming ukas as accompaniment. Effective.

Tall young man straight for Steppe and another man as an old bird who feigns deafness, enabling Steppe to clown with him. Harry uses a big layout of celery, taking a bunch time and again for a slam at the old man's bald pate (wig).

Miss Pierce works throughout and in an abbreviated outfit at the finale comes on for a song and hot bit of blackbottoming that was appreciated.

It's all hoke stuff, burlesque, but a sure laugh-getter. Mark.

**WALTER NILSSON**
**Comic Unicyclist**  
 8 Mins.; Two  
 Senate (Pcts), Chicago

Very breezy. Comes on wearing knee breeches, green frock coat with black fur collar and a bald-headpiece with tuft of black hair in center and black fringe at nape of neck. Comic map made to order. Enters on a split bicycle; discards front half, making it a unicycle.

Going into his stuff, he removes the coat. Cavorting about the stage on the one-wheeler, he laughs and giggles infectiously. His chatter, in effeminate voice, and his skilled clumsiness carry him over 100 per cent. He introduces various single-wheels of various descriptions.

Nilsson's own laughter is so contagious his value as a laugh-getter is undisputed. Good for the best houses. Loop.

**DALTON and LAMARR (2)**
**Tumbling**  
 10 Mins.; One  
 Academy (V-P)

One is a tumbler with a difficult and flashy routine that sends him over during the next seconds. Does some complicated and seemingly dangerous balancing for the climax with chairs perched on four bottles placed on top of three tables.

Comedy is light. Morl.

**"TAMBOURINE GIRLS" (14)**
**Dancing Revue**  
 10 Mins.; Full Stage (Cyc)  
 Palace (St. V.)

This is a Leo de Valery and I. Tarsos production. They are said to be pupils of the producers. At any rate they're a credit to somebody. The 10 girls in the line are excellent dancers, all pretty and well formed.

Opening in a Spanish dance with castnet accompaniment they are nicely costumed in red fringe costumes. This is followed by a solo dance of spins and cuts by Effem Geers, also in Spanish get up.

Gay Nell, the other principal, next sells a vo do de do song and jazz tap dance. She's another looker and dancer. The girls are back for an oriental ballet that clicks.

Miss Nell plugs the next costume change gap with an excellent tap dance. The closing ballet and the one the act gets its name from is a kicking routine (tumbling) according to the company. The girls handle the tambos like old men. Their ballet work is smooth and the kicks have plenty of distance. The tambos are phosphorescent and used in a black out, showing up illumined. A chu chu exit of taps with the male dancers as the caboose, emitting puffs of smoke from his collar, wasn't original but fitted nicely.

Corking turn for anywhere on a bill. Ideal opener here. Con.

**IRVING'S FLAPPER FRESHIES**
**Girl Act**  
 25 Mins.; Full Stage  
 Lincoln Sq. (V-P)

Cheapest kind of a production turn. Six girls merely form a background for what amounts to a monolog by young juvenile, perhaps Mr. Irving himself.

Setting is a schoolroom of six check benches and a back drop. Girls wear kid dresses and make no changes. Overhead for stockings nothing.

Irving is the teacher who wise cracks and gets hot replies from pupils. From time to time they come down front and do a few mild steps, taps, simple kicks and black bottom.

Breaking the monotony of cross-fire, teacher blows whistle to get silence. Midway of the routine they hold everything while teacher steps down into "one" and does several silly tricks of magic accompanied by more talk.

Fair small time laughs in some of the lines, but the act is merely a cheap and shabby pickup in production way. Here closed a five-act bill, where its number of people and hard worked gaiety got it past the neighborhood audience.

For a wise mob, it would be sunk in an important spot. Rush.

**HACK and MACK**
**Acrobatic**  
 11 Mins.; Full Stage  
 Lincoln Sq. (V-P)

Two men doing a novel routine of hand-to-hand and equilibristic stuff who could open anybody's bill. Open in parlor set, one at home and the other entering for pantomimic greeting. Go immediately into series of those slow lifts to hand-to-hand, done with acrobatic perfection of style.

Understander is handsome young giant of good deportment. Does striking feats of strength with appearance of ease. Back bend over apparatus, taking mounter in hand-stand on floor and straightens up to standing position.

For finish much silent comedy by-play of building high pedestal of boxes, from which top mounter does thrill leap to hand-to-hand. They use another man for comedy assistant here, but there is no talk. Rush.

**HUBERT KINNEY CO. (3)**
**Dances**  
 10 Mins.; Full  
 Audubon (V-P)

Kinney has been around some time. About three years ago he staged a flash turn. His present layout includes a pianist and two girls, who Kinney declares are of his former revue.

Kinney and the girls feature dancing from solos to trios. One blonde does a nifty tap. Kinney dishes up his usual stepping and toward the finish goes in for high kicks and splits. He's a hard worker and brought a quick applause response. Mark.

Harry Dull, who managed Loew's New Rochelle, N. Y., theatre for several years, is now representative of P. J. Tierney Sons, Inc., dining car builders, with factory in New Rochelle. Dull also has four of the Tierney cars in operation on a concessionaire basis.

**WILLIAM BOYD and Co. (2)**
**"One of the Finest" (Dramatic)**  
 14 Mins.; Full  
 Palace (St. V.)

Bill Boyd, of Sergeant Quirt fame, is featured in this sketch, originally a Robert Warwick vaude vehicle and later elaborated into the three act melodrama "The Night Stick." In support is John Wray, who collaborated in authoring the sketch and play with Elaine Stern Carrington. Wray plays "Lefty" Williams; Geraldine Wall is a pip of a gun moll as "Min" and Edward Soreghan an all right harness bull.

Lefty is packing up for a fade out after having killed a copper. Min and Soreghan induce him to kiss her with him, but he's travelling single. Boyd, as the pal of the dead copper, steps in as Lefty reaches the door. He chases Min and then proceeds on the theory that Lefty is yellow, tells him he's going to get him with the dead officer's gun.

Lefty dogs it and wits. He pleads for the chair, anything that will delay his finish. His plea failing, he dashes for the window as Glennon (Boyd) fires two shots at him. He falls. It develops the shots were blanks and Lefty has fainted. The uniformed cop arrives hearing the shots and as Lefty regains consciousness, kids him in baby talk about being frightened by the big bad policeman. He drags Lefty off to the can, as Glennon reads some lines about "You can rest easy now," or something of the sort. This was the only let down. Even the telephone would have made a more plausible finish. Boyd could have phoned his chief the same message.

Act scored strongly. Excellently played by the splendid cast. Wray made the rat bandit convincing and Boyd kept copper written all over him. He played with a repression that was commendable and rose to the heights at just the proper altitude. Great vaude act and spotted perfectly on this bill. Con.

**AMERICAN ROOF**

(Continued from page 41)

well, who had tough sledding at first, as the boys were doing nothing back to back. This was the only let down. Even the telephone would have made a more plausible finish. Boyd could have phoned his chief the same message.

Act scored strongly. Excellently played by the splendid cast. Wray made the rat bandit convincing and Boyd kept copper written all over him. He played with a repression that was commendable and rose to the heights at just the proper altitude. Great vaude act and spotted perfectly on this bill. Con.

Following Dalton and La Marr (New Acts), comedy acrobats, in the opening spot, Yough and Personality (New Acts), a dancing flash including a girl in a blue and white outfit, filled for over a quarter of an hour.

Next to closing Weston and Lyons, eccentric comics, were hardly strong enough for the spot. First half of act is barren of surefire laughs, though the girl displays some ability as a nut comedienne.

With the impersonation of Nick the comedian, girl gives the balance of the time to good use.

Emmy's Pets, dogs, were No. 4 and okay, followed by (New Acts), who evidently attracted quite a following from her own nationality here.

Rigoletto Bros., magicians, with a black and white, done a song and dance, closed lightly.

Feature film, "Domestic Trouble" (W. B.) and about 12 minutes of Movie act, who evidently attracted quite a following from her own nationality here.

Speech by Senator Moses at the convention, on the screen, very effective. Business nearly capacity.

"The Altimaniacs," by Dan Ruben, rewritten, will reopen Aug. 6 at Asbury Park. Producer Sam Lowett has engaged Lester Loneragan to direct.



the fanciest name among the en-  
gineers, with Maxine Dessly  
Jacout DeBromette about equal.  
While Margie Turk may or may  
not be the name of next week's  
opera. (Big)







## COLORED 7-YEAR GIRL OUT OF NITE CLUB

**Danced Late at Everglades—  
Parents and Manager  
Summoned**

Little Esther Jones, colored 7-year-old dancer, who has been here from Chicago only a short time and starting at the Everglades night club, 203 West 48th street, was brought before Judge Boyle in the Children's court. Her case was postponed.

Thomas Kelly, assistant superintendent of the Children's Society, and Agent Joe McCarthy served summonses on the parents of the dancer and the manager of Esther. The manager, Louis Bolton, 1576 Broadway, appeared in court before Magistrate Thomas McAndrews and was granted an adjournment.

While Bolton's case was being called, Little Esther was snoring in the complaint room. She was remanded in the custody of the society until the case is disposed of. The manager is charged with permitting a minor to perform, and the parents, William and Gertrude, will be charged with improper guardianship.

**Dances at 3:35 a. m.**

Just how much salary Little Esther is receiving could not be learned. The father is said to be a photographer and a decorator. Kelly and McCarthy told newspapermen that the night they served the summonses on Bolton at 3:35 a. m., Esther had responded to five encores from the Everglades patrons.

The child is small for her age and is said to be an exceptional black-bottom dancer. The crowd in the place continually applauded the little dancer, said the agents. The latter's father was always present and took the child home. Bolton and her parents will have a hearing in West Side court this week.

## WIGLER LOSES OUT

**Had Hackert Arrested in \$500 Play Matter**

Karl Hackert, 26, 6 Charles street, importer and exporter, was discharged in West Side Court by Magistrate George W. Simpson when arraigned on the charge of grand larceny. Hackert was arrested by Detective Early of the West 47th Street station.

The exporter was arrested on the complaint of Samuel Wigler of the theatrical firm of Tompkins and Wigler, of 225 West 46th street. Wigler charged that Hackert accepted a \$500 check for the release of the libretto of the religious play, "The Pageant Sublime."

According to Wigler, the money was paid to Hackert as advanced royalty for the libretto which was to be used in book form as a souvenir. The play has been in Toledo. It is scheduled here, said Early.

Hackert is said to be of the firm of Hackert and Laurentius, Inc. The play is reported owned by George Fasnacht. A third party is said to have paved the way for release of the libretto.

According to Wigler's story to the police, he learned after he gave the \$500 that Fasnacht was the only one that could release the libretto. Wigler demanded that Hackert be arrested.

Hackert was exonerated. His testimony showed he was not culpable. The court found that he had done nothing criminal and dismissed the proceedings.

## Iowa Towns Compelling Road Places to Toe Mark

**Des Moines, June 19.**

Now that the city council believes the barbecue stands have been adequately chastised and taught to obtain township licenses, if the "chicken coops" are located outside the city limits, the next difficulty that confronts the council is the establishment of dance halls outside the city limits, who are attempting to operate without securing the necessary permission from the township trustees, and several operators have been fined this week.

It is believed, however, that the dance hall operators will not take the matter into the courts as was the case with the barbecue operators.

## 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—"We Americans."  
Paramount—"Paul Ash and 'Ladies of the Mob' (Bow).  
Rialto—"The Drag Net" (Bancroft) (run).  
Rivoli—"Ramona" (Del Rio) (run).  
Roxby—"How to Handle Women" (Tryon).  
Strand—"Happiness Ahead" (Moore) and Vitaphone show.

### SPECIAL FEATURES WORTH SEEING

"The End of St. Petersburg" "The Lion and the Mouse" (Vitaphone)  
"Street Angel" "Trail of '98" "Tempest"  
"Fazil" "The Man Who Laughs" "Wings"

### NIGHT LIFE

Open air places coming into vogue with Helen Morgan switching to W. 52d street roof, ditto 54th St. Club, opening its roof with Harry Richman slated to come in. Silver Slipper and Frivolity, two of biggest money makers, expect to continue through summer with girly floor shows. The weather got George Olsen at the Richman and the Lido, both now shut for the summer.

Vincent Lopez is now at new St. Regis Hotel roof garden. Hotels Astor (Freddie Rich), Pennsylvania (Johnny Johnson), Biltmore (Bernie Cummins), Manger, Park Central and Waldorf-Astoria have also thrown open their roofs.

Texas Guinan's hottest spot in town where curfew never rings because of hotel location of the Salon Royal. Everglades hanging on but due to blow soon.

The call of the road with better weather breaks in slight portends well for motor draw. Vincent Lopez is doing the bulk of the biz on the northern roads at Woodmanstein Inn with his crack orchestra (doubling with St. Regis) and Frank Libera as co-feature. Castilian Royal on Pelham Parkway much better than before with a nude revue. Ben Riley's Arrowhead Inn also clicking pretty.

Down Merrick Road, Harold Leonard at Castilian Gardens is beginning to draw nicely, while John and Christo always get a break with their Pavilion Royal restaurant. Van and Schenck in later in month.

### RECOMMENDED SHEET MUSIC

"Sorry for Me" "Happy Go Lucky Lane"  
"Adore" "Mammy Is Gone"  
"Georgie Porgy" "I Can't Give You Anything but Love"

## On the Square

### 33-Story Complexion

Topping the Central Park reservoir vogue for that outdoor complexion is the Paramount tower, which is getting a play from the midtowners desirous of acquiring a roseate hue to offset the Scotch tan. For two bits and a 33-story ride to the top of the Paramount building, one finds retreat in the tower, where hot and cool spots are available for parking and spending.

Inviting porch furniture of settees, easy chairs, arm chairs, etc., attract those desirous of a little ozone above the bustle, bustle and hubbub of Times Square, and the lack of numbers at all hours of the day permits for sprawling and resting with a newspaper or periodical while getting a facial sun bath.

### Fooling With Margins

The panicky decline in the New York stock market caught any number of people along Broadway.

A recovery may have been made by a prominent picture producer who sold Radio Corporation of America all the time it was hitting the ceiling.

### Standing Room Cut Off

Columbia Beach lost about five feet of standing room when the east side of 7th avenue north of 47th street was ripped up to make way for new road construction. After considerable chiseling on the beach the curb was moved back, making the traffic outlet into 7th avenue wider.

Layoffs who have made the corner their office for years, and even claim certain riparian rights, were not considered in the matter by the city.

### A Garden of Radishes

Polly and Oz, vaudevillians, live during the summer at their Stony Brook, L. I., home. Each June Polly plants the spacious front yard. This June is was suggested she plant hollyhocks. Polly took a bag of seed and spread it all over the yard. To make it better, she transplanted them, up and down, over and under the arbor, on the porch and any other place.

As the seeds commenced to sprout Polly became pleased with her hollyhocks job. Later, one of the gardeners of the village, making a call, asked her what she had planted in the yard. Telling him about the hollyhocks and her transplanting, the gardener pulled out one of the plants, saying, "They're radishes."

And they were and still are radishes, a garden full of 'em.

Roof apartments seem to be on the increase, with the most popular locations in the 50's between 6th and 7th avenues. From the upper floors of the Warwick Hotel, opposite the Ziegfeld theatre, about 60 roof homes are visible in the immediate vicinity, with gay-colored awnings and umbrellas for the summer season.

Many have hedges and garden plots adjoining the apartment.

Music as you stroll seems the rule of one Squarette seen carrying a portable radio with self-contained batteries in a suitcase contraption and emitting sound as he walked along. Nobody paid particular attention to him, with no army of followers trailing the radio unless he headed in his direction regardless. He gave out cards of his radio firm as he walked.

Artistic temperament crops out in some of the most unexpected places as was amply illustrated at a swanky party thrown at an exclusive Long Island club Saturday night. Following the entertainment it was announced that a dinner would be served the artists in an adjoining room.

The bunch was led into a dining room, in which about a dozen bus boys and chauffeurs were seated. They right about faced and decided to go hungry.

Only Will Mahoney and his accompanist got a cup of coffee and a bit of cake. Will refusing to let his mental equilibrium be disturbed. He got a kick out of the card which advised all chauffeurs to sign the name and address of their employers on their checks. Mahoney was about to sign Gene Buck's name on the tab but was told by the headwaiter that it was not necessary as he was an "artist."

## Films' Scarce Baseballers

Warner Bros. have a baseball nine organized and itching to play, but finds the other film companies shy of teams.

The Warnories accordingly issue a challenge to company teams outside the trade for matches.

Sidney Rechechek, 321 W. 44th street, is the date-fixer.

## Astor Guests Annoyed By Nite Club Solicitors

As a result of complaints received by Captain Edward Lennon, West 47th street station, that guests of the Hotel Astor annoyed by being handed cards for various night clubs, Detective Thomas Ward was assigned to make an investigation.

Ward, who looks anything but a cop, strolled out of the Astor Friday morning. He stood a moment as though deciding where his next stop would be when Nicholas Tully, 28, East 82d street, handed him a card.

On the outside of the card was printed in bold faced type "Club Chez Desart, 53 West 24th street."

"On the inside was printed 'Blondes, Brunettes and Redheads. Dottie sees her guests are well entertained by her gang and hostesses.'"

After reading the card Ward announced who he was and brought Tully to West 47th street station. Later in West Side Court Magistrate Thomas McAndrews imposed a fine of \$10 on Tully and warned him to seek other fields of employment.

## William O'Neil Dead; Struck by Taxicab

William O'Neil, 55, for years a trainer of race horses, died in Sydenham Hospital from injuries sustained when he was struck by a taxicab at 123rd street and Morningside avenue.

O'Neil was struck by a cab operated by James Judge, 619 West 123rd street. Judge placed Mr. O'Neil in the cab and surrendered himself to detective Edward Schnaible and William Barrett of West 100th St. station.

Judge told the jury that he was proceeding south. O'Neil, Judge said, was crossing east to west. Judge said he stopped his cab after O'Neil stepped into the path of the car. Judge declared he was blameless.

O'Neil died several days later in the hospital. Judge was charged with felonious assault at the time of the accident. When Mr. O'Neil died the charge against Judge was changed to homicide. O'Neil lived at 525 West 125th street.

Judge will have a hearing in the Homicide Court.

## H-W Circus in Tie-Up With F. & R. Film Houses

**Minneapolis, June 19.**

The Hagenback-Wallace shows, here June 25-26, are advertising a new stunt locally to attract people to their circus grounds. By means of posters and lithographs the fact is broadcast that "every person" on the grounds between 11 a. m. and 2 p. m. on each of the two days "will be photographed by an expert camera man from Hollywood."

Through a hook-up with F. & R. the pictures will be shown at the Loring, Lagoon, Rialto and Lyndale theatres, the four leading F. & R. uptown houses.

## Carnival Cancels When Games Not Allowed

**Decatur, Ill., June 19.**

The ban on all gambling and chance games with carnivals here stands. The city council notified Coe Brothers, whose shows were booked for the last of the month, auspicious local Moose, that the police would make immediate arrests where in operation. After a conference last week when a carnival man came to make final arrangements the Coe Bros. cancelled the date.

## Roach's Tough Nut

**Los Angeles, June 19.**

While playing polo Saturday, Hal Roach was hit on the head by the ball and knocked unconscious. He resumed play upon recovering.

## LOMSKI FOULS LATSO

**Decision Against Courtney Questioned by Fans**

**By JACK PULASKI**

Two socking matches featured the outdoor boxing cards around New York last week. At Ebbets Field Wednesday Leon Lomski and Pete Latso were the finals, drawing better business than the other outdoor shows there, but again the cheaper sections were rather bare. A \$5 top drew the ringside.

In the sixth round Lomski aimed a blow that hit Latso in the cup, that meaning an unsatisfactory result. At the time of the sudden ending, Latso was coming strong. It was not until the third round that he got going and he copped that session from the tough western party. The fourth might have been even and the fifth was Lomski's. In that round Peter claimed to have been hit low and he doubled over. Referee Magnan refused to consider the claim and Lomski waded in. The man in which Latso finished the round was good enough indication that he had not been hurt.

In the sixth the foul blow from Lomski was sure. It looked to have been delivered deliberately. Magnan stepped in at once, pushing Lomski to his corner. The man watching to see the reaction a Latso, who caved up and went to the mat, being carried to his stool.

Later reports were to the effect that Lomski committed the foul to protect the better who had laid as high five to one on him. The odds were all out of line although Latso was underdog at around \$20 a head. It was about even up between Latso and Lomski and only the fear that he might be knocked out should have provoked Leo to fouling.

The match sort of slams the fight between Lomski and Mickey Walker for the middleweight title. Latso wants that match. Pete beat Mickey for the welter championship which he then dropped to Joe Dundee. At the heavier weight he thinks he can again put the bee on Walker. However they have rematched Leo and Pete next month at which time the best man will likely be decided on. It should draw a real sea.

**Dave Shade's Decision**

At Coney Island on Friday night Dave Shade was given the decision over George Washington Courtney, formerly of Oklahoma and now of New York and the Palace building's favorite for middleweight honors. The customers didn't like the award and the fight reporters took exception too.

Courtney looked like a sure corner last year. This season he has not been going as well as expected and it was his second defeat recently. Any man who can box and hit as hard as George should have gone forward and a lapse of strict training might explain it. Perhaps the loss of two decisions recently will work out to Courtney's benefit more than if he had copped. Last week he looked drawn at 18½ pounds. It may be that he is outgrowing the middleweight class and in another year will mix with the light heavies.

## Carnival Mess May Disrupt Legion Post

**St. John, N. B., June 19.**

The local branch of the Canadian Legion got into such a mess here with the arrival of a carnival June 9-16 that the Legion has taken action that may force the local boys to disband.

The post was ordered to cancel the carnival. It refused and the post appealed to the provincial command to recall the rescinding of its order, which followed the carnival operation.

The convention upheld the action of the provincial command. However, on the agreement of the officers of the local post it was decided to have two trustees take over the post on July 15, and to handle the affairs for an indefinite period. In the meanwhile the post is to be liquidated, and all the present officers are to quit office on July 15.

## Dog Track's Flip

**Elgin, Ill., June 19.**

Another Illinois greyhound racing project, a 100-acre farm, was when the "102 Ranch," a 49-acre field into which 100 local sportsmen and investors put \$50,000, could not raise a bid in excess of \$35,000 in forced sale by the trustee.

If sold, some 25 contractors and mechanics, including the land owner himself, would be in the enterprise, will receive about 50 cents on the dollar and the stockholders will get nothing.

# Gingerless Dance Marathon Staggers Around Garden All Day and Night

With about as much excitement as a toy sail boat contest in the lagoon at Central Park, and to the tempo of a Scotch or post office, the end of the dancing derby at Madison Square garden on Sunday was on its eighth day. Grossing about \$2,300 a day on a 24 hour grind, the gross for the eight days was around \$19,000. It developed into a stalling and walking contest. Only when some rounder offers prize money does any real hoofing happen. The contest started June 10, with 14 couples.

Some of the contestants are going goofy, while others are but a few feet away from the nut factory. Those remaining on the floor mumble and talk to themselves.

Thursday morning one mug slapped his dancing dame in the face, exclaiming that someone was trying to kiss him on him. Another entry made a dive for some pop grass in front of one of the tents, remarking that he was going to sleep on the lawn.

Pat Salmon wanted to quit on the second day, but the Broadway mob bullied her. Pat remained the grind for 135 hours. Miss Salmon figured out that she had walked from New York to Shelby, Mont. and back.

Charlie Shing and his partner, Mona Loy, flopped the second day. Baron Suriani and his partner who entered under the name of Bella Laurilla, were ruled out. The Park Row gang figured this entry was a frame to grab space and laid off. The sob sisters missed a few good bets. Couple No. 16, two New York kids, Helen Schmidt a stenographer by day and a switchboard operator at night, and Joseph and her partner, who were not dancing, is working in a furniture store, furnished a thrill for the spectators in the small hours of the morning. Joe was all in, dying on his feet, and insisted he was going to quit. Helen had been carrying him around for hours. Figuring he would drop, the nurses and doctor prepared to carry him off.

Helen was desperate. She slapped him, talked to him and as a last resort gave him one of those kisses that the movie censors shorten. What a comeback Joe did. On Sunday this couple were still in and going strong. The he and she or those who go to bed early were the first to quit. Those in the show and night club racket have the following records: Patsy Salmom, 135 hours; Mable Stewart, 108 hours; Miss Stewart might have lasted much longer if she had not wasted energy by winning a number of special prizes.

Donald Leonard, in vaudeville with Leonard and Knisha, and Bobbie Fox, the best looking girl in the contest copped off most of the prize money. It is estimated that about \$500 a day was given by the spectators to stir things up. For winning this prize money Miss Fox, like Miss Stewart was forced to drop out in the early days of the contest.

Milton Crandell, the promoter, should be given credit for bullying Tex Rickard to give him the Garden at a cut rate or on a sharing basis.

Of the 134 couples that entered the contest, 11 were from Pittsburgh, where Crandell held one of these "talking and walking contests," playing to 110,000 admissions at \$1 top. Sunday six of the 11 couples from Pittsburgh were still in and going strong. They are probably on the payroll. Edward Leonard, from Pittsburgh, holds the non-stop dance record of the world. Tommy Nolan, from Pittsburgh, has 145 hours to his credit. Each day Crandell has been vainly confident that it would be the breaking point and that the yokels will storm the box office.

Another dance marathon started in Harlem Sunday at the Manhattan Casino. The big prize is \$1,000 for the colored couple in longest. Like other dance contests, this one runs day and night and is likewise equipped with a set of judges, one of whom is Bill Robinson now in "Hitchhicks of 1928," at the Liberty. Mrs. Amy Garvey is another judge.

Thursday a fight is due in the

## Ehrenfels, Tenor, Under Charge of Bigamy

Paul R. Ehrenfels, tenor, who has appeared at Roxy's and the Rivoli, has had charge of the German Hour over WGL and also has sung for the San Carlo Opera Company, will be placed on trial on a charge of bigamy before a jury and Judge William Allen in General Sessions on Thursday.

According to the complainant, Hetty Roel del Pino, former lyric soprano of the San Carlo Opera, married Ehrenfels at the Municipal Building in New York in July, 1923. It was only recently, she claims, she learned that he had previously married Ethel Catherine Grubmeyer, daughter of a Germantown, Pa. family, in March, 1917, at Elkton, Md., and that he had never been divorced from the latter.

In the presence of his counsel, former Judge E. Oberwager, Ehrenfels, who claims to be a German count, denied he had married Miss Grubmeyer in 1917, declaring that during that period he was confined in Philadelphia as a German alien. Miss Grubmeyer claims he married her under the name of George R. von Norman.

The only reason Ehrenfels could give for his wife having him arrested was that she was jealous of his attentions to Mrs. Edith Carroll, night club entertainer, who will appear as a witness for him. The defendant and Mrs. Carroll claim that Mrs. Ehrenfels' jealousy was groundless and that the only relationship existing between them was that of teacher and pupil.

Since the singer's arrest his wife and Miss Grubmeyer occupied the apartment established by Ehrenfels at 250 West 55th street.

## Caught 2, Men Packing New Suits in Grip

In the arrest of two men charged with the theft of three men's suits valued at \$168.50 from Leighton's, clothiers, 1571 Broadway, the detectives believe that they have the pair that have been robbing clothing stores along Broadway. The men gave their names as Jose Mendez, 30, Costa Rican, and Louis Ascenda, 38, both residing at the Seamen's Institute, South street.

The prisoners were charged with grand larceny. They were captured by Bernard Segel, manager of Leighton's. Segel was informed by one of his tailors that the pair were packing a large grip they carried with several suits.

Segel seized both by the scruff of the neck and yanked them to the street. He called Patrolman Charles Kiel of Traffic B. They were later taken to West Side Court and arraigned on the charge of grand larceny.

Both were held without bail for the action of the Grand Jury. Jose has quite a criminal record, Leighton's discovered that last week they missed 10 suits.

The defendants had been in the store before and always sought a suit of knickerbockers. Other tailors have told the police that they had been robbed after a pair of men bought several suits of "knickerbockers."

Garden. If the contest is still on, the program is to have all couples that are left dance down to the small hall in the Garden and back again in the main floor after the ring event.

Of the 18 couples left yesterday, the following are from Pittsburgh: Couples Two, Seven, 17, 28, 44 and 49. All of the Smoky City mob are going strong. Leaving six couples who have had plenty of experience in the racket "in" from Pittsburgh.

"The Graphic" is yelling the contest is lullumane. That may bring a little business. Unless the Health Department, which, according to "The Graphic," is probing the racket, stops it, it may go into next year.

The colored contest at Manhattan Casino, with 24 couples, is still on. The promoter, like Crandell, is from Pittsburgh. Business at the Casino opened poor.

## ATLANTIC GARDEN CLOSES

Former Bowery High Spot, Now Picture House, Coming Down

Atlantic Garden, on the Bowery, one of the first spots to introduce Continental vaudeville in America and a landmark for the past century, has permanently closed its doors. Property has been taken over for commercial purposes.

The site was the main show place of lower New York when the Bowery was in its prime and was once the center of New York's night life. The Garden flourished for a number of years as a music-hall wherein family groups, could imbibe to the accompaniment of a stage show.

Since prohibition it reverted into a picture house and finished with this policy.

## LONESOME AND BROKE, PICKED WRONG SPOT

Charles McDonough Socked \$25 for Being Rough Hugger

Charles McDonough, 23, a clerk, 2345 Broadway, paid a \$25 fine in West Side Court for applying caveman tactics on Geraldine Henshall, 23, 2345 Broadway, model.

McDonough lives in the same building with Miss Henshall. Several evenings ago he decided to go night clubbing with two girl friends of Miss Henshall. They visited several places and Charlie's bankroll dwindled to such small proportions that the girl friends took an unannounced walkout.

Chagrined, Charlie returned home alone. He was lonesome. Suddenly he remembered Geraldine. The two had worked together. He went to her apartment and found her asleep.

He knelt beside the bed and, not realizing his roughness, caught hold of the lady in his arms and began to draw her towards him, she said. Geraldine was not in the mood and struggled to free herself but to no avail. She later said McDonough dragged her from the bed and dropped her on the floor.

Meantime some girl companions in another room phoned the West 42nd street station and excitedly announced that a woman was being strangled by a crazy man. Detectives Delaney and Maloney rushed to the scene in an automobile.

When arriving, they learned that Charlie had undoubtedly realized the futility of opposing hugging and returned to his own apartment. The slouts went there and found Charlie preparing to go to bed. On complaint of Geraldine they arrested him for disorderly conduct.

When in West Side Court McDonough admitted his method of getting home towards his mother. He insisted he had not meant to injure the model. Being found guilty, a \$25 fine was imposed. Charlie did not have the money at the moment and was led to a cell. Later friends obtained the money and he was released.

## Speakeasy Raided While Nude Women Dance

Three women and 24 men were arrested in a raid by Deputy Chief Inspector James S. Bolan and a squad of his men when they descended upon the alleged speakeasy, Cambridge Club, 319 West 57th street, in the basement. The raid was made in the wee hours and the chopping down of the Cambridge doors by Bolan's gang aroused the entire neighborhood.

In West Side Court the next morning, Magistrate Albert Vitale discharged the men and Fay Stark, 36, dancer, of 216 Beach street, Rockaway Beach.

They were seized while watching Mabel Jolly, 28, dancer, of the Aldrich Hotel, and Sarah Rosenberg, 34, of 61 Hunter avenue, L. I. City. The Jolly and Rosenberg women, detective Bill Fallon testified, did a nude dance. Tickets were \$5 each. Much liquor was also seized. The proprietor escaped.

The dance was quite lurid, said Fallon. The women wore few pieces of clothing and presently there was none. They continued to dance amid the shouts of the five-dollar customers.

Fallon gave a signal and Bolan's Boys stepped in. The Jolly and Rosenberg women will have a hearing later.

## HAIR CUT AND SHAVE COST TRANSIENT \$7.85

Magistrate Simpson Wants Gypping Barbers Before Him in Court

Magistrate George W. Simpson, the nemesis of gypping chauffeurs, barbers, and their ilk that ply their trade in the Times Square District is to confer with District Attorney Joab Banton to lay before him facts of swindling barbers on Mazda Lane, who "take" out-of-towners.

Judge Simpson, the head of the Commercial Frauds Court and who frequently presides in West Side Court, had much to do with driving the thieves taxi chauffeur off the streets. It was Magistrate Simpson who declared that a 10c tip was plenty for a taxicab chauffeur. This comment was brought about when a taxicab chauffeur was arrested on the charge of disorderly conduct after he had insulted a fare for offering him a dime for a short ride.

Out-of-towners stopping at hotels in the theatrical district have complained recently that they were compelled to pay extortionate rates for a shave and a haircut. When protesting to the proprietor, the idle barbers in the place glibly said the victim began to sharpen their razors and spoke in Italian.

Fearing the worst of it, the victim pays and leaves. He makes known his trouble at the hotel he is stopping at. The victim then hastens to West Side Court. Some Magistrates advise the complainant to sue civilly.

Not Magistrate Simpson. He immediately issues a summons for the gyp barber. When the victim serves the summons the barber adjusts the trouble by settling. Hence the barber is never brought to court.

Settles Outside "I wish the victim would not settle out of court," said Magistrate Simpson after he had issued a summons for the proprietor of the Palace Barber Shop, 265 West 92nd street, who, it was alleged, had charged Thomas Pullum, of the Lincoln Hotel \$7.85 for a shave and haircut. "I certainly would make short shrift of barbers gypping out-of-towners because they are not acquainted here," said the judge.

Pullum settled his trouble with the barber after he had served the summons.

A few days later the Magistrate received a two column story from the "Morning Herald" of Gloversville-Johnstown, N. Y., which stated a native of their city had been gypped by a barber on East 92nd street. The editor of the paper congratulated Magistrate Simpson.

## Show People Rescued at Nite Club Fire in 55th St.

Two women and one man were rescued by firemen and two women and a man escaped by a rear fire escape when a fire that started from an unknown cause among some rubbish in the basement of the Dumont night club, 136 West 55th street. The fire was confined to the basement and the club. Damage is estimated at \$10,000.

Rumor had it that the Dumont club has been padlocked for two months. Adjoining the fire to the west 138, was the Club Chez Mecca. Smoke permeated in the club. While nobody was there at the time, the firemen were compelled to fight the fire from 138. Water and smoke that entered the Chez Mecca caused it to close for the night.

On the second floor of 136, over the Dumont club, Edwin Strawbridge, who conducts the School of Rhythmic Expression; Ellen Kerns, Mr. Strawbridge's assistant, of 19 Perry street; Livingstone Platt, stage designer, and Flo Hardy, Strawbridge's colored maid, were carried by firemen down 35 feet ladders in front of the building.

The three were trapped on the second floor. They could not make the fire escapes in the rear of the building because of the acid smoke. They remained helpless until the fire engines arrived. Ed Strawbridge's police dog, refused to leave. Platt refused to the apartment and "Nad" consented to be carried out.

Strawbridge was not in the apartment at the time. He left Monday to join Ruth Page, whose dancing partner he will get when she appears with the Chicago Opera at Racine Park, Chicago.

## Thieving Cashier Couldn't Tell Cops When Losing \$400

Virgil Bishop, 37, fugitive assistant cashier of the bank of Tampa, Rount County, Col., who told detectives Edward Schnaible and Bill Barrett of West 100th street station that he fled east after embezzling \$5,600, was arraigned in West Side Court before Magistrate Thomas McAndrews. Bishop was remanded to West Side Jail to await extradition papers.

Bishop was penniless when the slouts arrested him. He had not eaten for two days. He wanted food for his family and he then began his narrative. When arrested he was looking into a store window with the rain drenching him. He wore a cheap straw hat, his blue suit was carelessly and his cheap black shoes well worn.

"I only made a salary of \$150 a month. I was married but my wife quit me. She is now in Kansas City with her father. I played dice and cards but I never won. I was in debt and started to take the bank's funds. I began to juggle the accounts. An audit of the books was due and I decided I had better leave.

Chummy Stranger "I quit with a large sum. When I arrived here after selling my auto for \$600 in Kansas City, I wanted to see the sights. I stopped at the Greystone Hotel, 91st street and Broadway.

"A stranger got quite chummy with me. He invited me to see Chinatown. We went there and he said, 'Have you ever seen Broadway?' I said no. He took me to a night club. I saw the pretty girls and drank much to forget.

"After drinking considerable I awoke dazed. Four hundred dollars, the last of the stolen money, had been taken from me. I couldn't tell the police because they were searching for me.

"I am glad it is over," he said to Schnaible and Barrett. "I can't return too quickly to face the music."

Bishop couldn't recall the name of the night club.

## Road House Man Accused By 10-Year-Old Girl

Joseph Kraus, 55, married, and said to be owner of the City Island Inn, Pelham Bay parkway, Bronx, was freed in West Side Court by Magistrate George W. Simpson after a lengthy hearing. Kraus was arrested on the complaint of a 10-year-old girl who testified.

Magistrate Simpson, after hearing the testimony of Audrey Bertsch, 10, of 415 Central Park West, and her cousin, Florence Ash, 9, who lives nearby, stated that lack of dates and identity was forced him to dismiss the proceedings.

Melville Bertsch, father of Audrey and with Lehman Brothers, bankers, testified that his daughter told him of the actions of Kraus. He was also told the same story by the Ash girl, he said.

He said that his daughter had told him that Kraus had annoyed her and Florence Ash in Central Park opposite their home.

Candy and Money

The Bertsch and Ash children testified that Kraus gave them Hershey bars and placed some money with the confection on some excavation pipes near the 103rd street entrance of the park. The children told of being beckoned to by Kraus. He said to have made an appointment for a later date. It was then that the parent followed his daughter and caught Kraus after a lively chase.

Theodore Rudenick of the Children's Society was notified. He assisted in the investigation. Kraus denied the allegations and said that he had never seen the children before. Kraus is alleged to have told the arresting patrolman that he had suffered a mental lapse.

In court Kraus had several prominent persons to testify as to his good character. During the course of the hearing the exact facts were somewhat lost and a child identification was called for. A doubtful, the court dismissed the proceedings. Kraus lives at 1218 Evergreen avenue.





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## 15 YEARS AGO

(From Variety and "Clipper")

"Quo Vadis," foreign spectacle film, had lately been exhibited and talk in amusement trade was that the future of the screen lay in the big feature picture. Only question was "what can we get to follow" such costly productions. George Kleine, leading importer, was abroad looking for big subjects.

Serious problem in picture industry was how an independent producer could get his investment back on a costly subject because the "trust" had the distribution end tied up. Famous Players had been forced to go to the Edison-Biograph group to get general release for such product as the Sarah Bernhardt film and other major output. Even this early in the picture business, control went with distribution facilities.

Lillian Russell was preparing to go on the road at the head of a touring specialty company and was then engaging acts. Time had been arranged on the circuit controlled by John Cort.

Production plans for the coming season were in abeyance due to break between managers and the labor unions. Some of the definite preparations, however, were for K. & E.'s "Little Cafe" and A. H. Woods' "Potash & Perlmutter," for which Louise Dresser had just been engaged.

Della Fox, one of the leading comedienne's of the day, died in New York. She was the daughter of a St. Louis photographer.

Ben Wallace sold the Hagenbeck-Wallace circus to Ed. Ballard and a group of associates. Price was reported at \$500,000.

## 50 YEARS AGO

(From "Clipper")

Leadville, Col., was in its heyday. Garfield City, however, passed entirely away. Latter had been terminal of the Denver & Rio Grande and had seen boom days before the terminal moved on. Leadville years later met almost the same fate and now it is a one-horse town, not even a one-nighter. In its prime it entertained the greatest stage stars.

The summer time slump was on in earnest. "Clipper" reduced to 8 pages. Another indication of the atypical low ebb is the advertisement of the proprietor of Union Hall, Cambridge, Mass., which is offered for rent to visiting attractions at \$35 a night. House held 1,200.

Trains on the newly completed "L" in New York were drawn by steam locomotives (line was electrified in the '90's). This time sparks from the aerial iron horse set fire to a building in Bleeker street.

"Racing at Belmont Park" creates a false impression. Belmont Park of '88 was in a Philadelphia suburb and ran trotting races. The Long Island track is of much later date.

Current news was a constant record of Indian troubles. Now the citizens near Boise City, Idaho, were arming and many coming into the settlements because of unrest among the redskins.

Louis E. Cooke, circus agent, known to many of this generation until his death two years ago in Newark, N. J., went with the W. W. Cole show. "The Clipper" by the way, makes editorial comment upon the waning number of tented shows, but expresses that as an institution the sawdust show will last forever.

## The Screen vs. The Drama

In the erudite New York "Evening Post" a few evenings ago was an editorial written in a sort of fear that the speaking stage may be displaced through the weight of the screen. The "Post's" editorial was inspired by a story in Variety quoting a U. of Wis. professor who foresees the end of the stage play.

The "Post" need not be alarmed, totally, and Prof. Troutman made his observation a bit in haste. The Prof. may be accurate as to Wisconsin and the stage play, but in New York there always will be a \$3 audience for the right shows.

Throwing out the detail and brackstracking the legit situation as it is now seen in the trade, it's the talking dialog picture that threatens it. The talker (dialog—sound talker not considered) will make or break the present legit field. Chances are with the dialog talker, at inside of \$1 top.

Novelty will carry the dialog talker to the masses for a period at first, giving the picture house public something it never has had, or any other audience for that matter—a blend of the stage and the screen. It will be dialog with the universe as a background; the stage can give but three walls.

The threat to the legit stage, for the information of the "Post" and others who may be interested, is not to the single producer with a theatre, such as the Theatre Guild, Belasco, Hopkins or Amcs, or the Ziegfelds with the musicals. It is against the legit theatre operator who has many theatres but is not a producer or not much of a producer. That theatre operator must depend upon other producers, authors called dramatists, and stage directors. The talking picture may take all of those and the best, with other talent from the speaking stage. There's the headache.

But the "Post" may rest assured that there will remain sufficient individual producers who figure the legit theatre first and real estate afterward, to keep open enough \$3 theatres in New York to satisfy theatre goers who want, as the "Post" stated, "the actual presence of living, breathing human beings on the stage."

There will be dramatists, actors and directors for those theatres, because those theatres have their own producers, for themselves. Neither the "Post" nor anyone need worry about the other legists—they have never really produced anything yet worth while, except for their box offices, and then only by means few others would have attempted.

While the dialog talker if it gets over to 50 per cent of its possibilities in its first or its fifth year, will kill "The Road" for legists.

## Inside Stuff—Pictures

(Continued from page 24)

"Michael O'Halloran," originally released by Hokinson and now the property of Pathe-DeMille.

Balance of the pictures were all made for and released by FBO. The first of these which will come back is "Girl of the Limberlost," due the fall of 1929. Then each year two more of these pictures come back. These include "The Harvester," "Laddie," "The Magic Garden," "Keeper of the Bees" and "Freckles." They revert back in the order named. There is a junior production executive at one of the studios outside of Hollywood who seems to have little faith in his own ability and judgment. He had relied on the "so-called book of Knowledge," a blonde secretary and various hunches for his production tactics. Then some one told him about a crystal gazer who advises most of the picture people. Now, each time he is about to read a story, or start on a production, he goes to this gazer. This gent has been steering him it is said with but little production success. Recently, it is said, he went to the gazer and the latter told him that his mind needed a rest and that Europe was the place for about two months. So the producer is en route to foreign shores.

When the story written on Yale by Wells Root was submitted for approval, prior to Paramount making the picture, it was turned down. The reason, it is said, was because George Angell, president of Yale, didn't approve of certain sequences which showed college men drinking. When the same proposition was then put to Princeton it was accepted, Tiger heads commenting that it can happen at a Princeton man will drink, but it cannot be blamed on the institution.

Exemplifying a faithful interest in premiere openings of Fox pictures, August Tollaie, French eccentric character actor, rushes to the Fox studios after the first announcement of a new picture coming into the Carthy Circle, Los Angeles, and lays down his \$5 for his usual opening seat located in the last row, center aisle.

Tollaie holds the record for being the first person to purchase a seat for the past five premiere openings staged by Fox at the Carthy Circle.

An instance of the importance of sound-proof stages for the making of talkers was furnished at the Fox lot the first day Harry Delf started on his two-reel "The Family Picnic." The stage employed is temporary, pending the completion of the large ones at Fox Hills. A large airplane sailing overhead was the first cause for stopping the works. The company hardly had resumed when one of the big street cars was heard rumbling along the neighboring Western avenue tracks. Again the crew stopped.

One of the most successful skits produced in Movietone has been that in which Gertrude Lawrence sings a coquettish bit of foolery about her experiences on a subway station. It is said the young woman stepped into an improvised studio without make-up or other preparation, walked to the stage and the recording started. Of all the subject recently showed a committee of the Academy of Motion Picture Arts and Sciences this one attracted the most favorable attention.

One of the independent directors on the coast who holds the record of making feature productions in five days without overtime, doesn't get much salary, but saved enough to take a flyer in a block of oil stock at .30, unloaded a month later for .72.

The profits allowed him to pay cash for \$5,000 automobile and enough left to play poker between pictures.

Picture people say the importance of the Will Hay's visit to France, if any, will develop when it is perceived what effect it may have on the remainder of the world outside of the U. S. and France, in the attitude toward American made pictures. Financially France means but little toward American producers over here. It is unlikely that the U. S. receives over \$1,000,000 net annually from that country as film rentals. The total gross France pays for the American makes may be between three and four millions. Distribution costs are excessive in France, materially cutting down the gross to the meagre net.

It has been noticed that Variety's reports on Proposed Theatres,

## When Business's Bad—Make Business

All of the signs since Easter have pointed to a slow summer. And the summer is starting slowly.

When business's bad—make business.

It's no use retorting that that's easily said and difficult to do, especially in the warm weather.

Now is the chance for the chains to let their house managers cut loose—tell them to get business, and find out what kind of showmen-house managers they are. For it's the fellow on the spot who must get the business—not the one back in headquarters.

It's quite possible that if all house managers are given their freedom now in operation for ballyhooing and exploitation that enough new ideas will be developed during the summer to at least do something, and many of those ideas in making business may be employed in the regular season.

Theatre trade will never be gotten through moaning or figuring. It should be the man on the spot and job to do the real thinking among the people he knows the best and who are his trade.

Try the house managers. If only one showman in three is discovered amongst them that will be one showman the chain operator didn't know was there. And maybe there will be two out of three; maybe there are as good showmen at least outside of as in New York.

Who can tell until it's tried? It should be worth trying.

Let the house men loose. Tell them to go to it. Perhaps they have been itching to, and so much so that they will overlook their only chance has been given to them in hot weather.

All of the show ambition in the world isn't locked up in executives.

regular but intermittent department, has singularly fallen to a slight number of such proposals of late. Most of those printed have been alterations or remodeling.

The impression is given that theatre construction throughout the country has undergone an intense change within the past show season. In former times Variety printed the department weekly and it ran to a considerable length each time.

Lucita Squier, the first American scenario-writer to work for the Russian Soviet movies, has sold to the Soviet State studio a screen story entitled "From the Different Worlds" with Russian peasants as its characters. Prior to that she sold "Mullah's Third Wife," a story laid among the Crimean Tartars.

Miss Squier worked for Mary Pickford once upon a time and went to Russia with her husband, Albert Rhys Williams, the journalist. She lived among the moujiks for three years learning the language. Recently she passed through New York westward-bound, bedecked in a Russian fur-cap, Russian boots and Russian kaftan. She is dividing her American stay between Hollywood and Carmel, expecting to go back to the land of Soviets shortly.

Miss Squier is not the only American in the Russian movies though. Anatole Danashev, formerly with D. W. Griffith, is now the chief of a Moscow studio, also Vladimir Danashev, his son, and Paul Maron, a minor employee in the erstwhile Mamaronck, N. Y., studio of Griffith. Danashev, Jr., is a cameraman now, and Paul Maron is an assistant-director in the Soviet movies.

To create the true spirit and atmosphere of a political fight in the picture, "The Head Man" for First National, Eddie Cline, the director, employed professional snipers to paper every available spot around the studio lot with placards and one sheets soliciting votes for Warin. The snipers working under orders showed no discrimination in plastering cars with election labels as they went through the lot and parking stations.

One of the boys pasted a large sticker on the broadside of a Rolls Royce while the chauffeur was reading a hot story. The car was driven around for several days before the owner detected the plaster.

With President Coolidge having chosen Wisconsin as his summer vacation ground, the movie studio press agents are already training their guns on the state. First company to send out its press stuff is Fox, which is using "One Eye" Connolly, champ gate crasher and at present a watchman at the Fox studios on the coast.

Connolly has written state newspapers that he will arrive in Wisconsin pretty soon with the avowed intention of crashing through the iron fence and army gun now being placed around the Coolidge summer estate, and shake hands with Cal. While there is nothing to indicate that the Fox offices are backing "One Eye," newspapers are loath to fall for his letter.

When trying for a second time at the Chicago theatre, Take-a-Chance-Week it flopped as a business maker. Some seasons ago when Balaban & Katz, the first to do it, and in the same theatre, it got over tremendously.

## Inside Stuff—Legit

"Chopin" is a new Shubert musical in rehearsal. At the first rehearsal some one discovered that a character was missing. He called Carter Simmons at the Shubert office.

"Say," he said over the phone, "you forgot to cast the character of Balzac."

Simmons hesitated for a moment.

"Oh, well," he finally lisped, "that's not a very important part. Give his lines to Liszt!"

Joe Leblang's proffer of \$25,000 to the Authors' Guild as a loaning fund to its author members came about through Sam Shipman, suggesting it to Leblang.

A new form of kickback was introduced along Broadway last week, a new and indefinite form, as some of those approached remarked. A man who furnishes various supplies to legitimate theatres is reorganizing his firm and began soliciting new business. His proposition to the people buying is that they are to be presented with stock in his company. Heretofore, the general form of kickback has been on a percentage of the business done. The fellow with the new talker seemed surprised to find a few who didn't tumble.

The Shuberts are sponsoring the Play-Actors Guild of Baltimore, amateur organization, at the Ambassador, New York, in a revival of the Gilbert and Sullivan "Patience." The backer of the group is T. M. Cushman, until recently dramatic critic of the "Sun" in Baltimore. The troupe has been successful in their own small theatre in Baltimore, play-

(Continued on page 51)

## PATERSON MGR. WHIPS LOCAL STAGE CREW

Send Word Want to Go Back After Out All Season—Mgr. Agrees

PATERSON, N. J., June 19. A season long disagreement between the local stage hands' union and orchestra on one side and the Lyceum theatre, stock house operated by Samuel Geenen, has been settled with the latter out on top. Since last September the house has operated without crew or orchestra. Manager, ushers and box office people have handled the scenery, the crew having gone out in sympathy with the musicians whose demands Geenen refused to comply with.

The stage bunch has advised Geenen that they are ready to return to the job, the manager saying they could report at the start of the new season in September. The Lyceum used an orchestra of five men. Last summer they raised the minimum to seven. Geenen refused to sign the contract.

The stage hands, through a local alliance, were called out in sympathy. Stock players are members of Equity, but there was no protest from that source, since the actors did not handle the settings.

After out of work for a whole season the crew voted to withdraw from the alliance and thereby discontinued the liability of being forced to strike in sympathy.

Through the enforced idleness of the stage hands, a scenic artist and other employees were kept out of jobs.

## Clarence Darrow Hops in On "Captive" Hearing

Detroit, June 19. Suit of Samuel Marheim to force the Shubert-Detroit theatre to play "The Captive" and to restrain police officials from interfering with its production began in Circuit Court yesterday (Monday) in a preliminary hearing before Judge Murphy. "The Captive," to which Marheim holds the sectional rights, was closed after one performance at the Shubert-Detroit when Mayor Lodge warned Dave Nederlander, manager of the house, that the theatre's license would not be renewed if the play continued.

Clarence Darrow appeared Monday as volunteer counsel for Marheim. Presence of the noted criminal lawyer is expected to make "The Captive" case a standout in the anti-censor line.

Four witnesses called by the defense were tied into knots by Darrow's cross-examination at the opening session. Of the four, only one, Police Commissioner Rutledge, has seen the play. Remaining three were the president of the Detroit Federation of Women's Clubs (woman), a lady cop and ex-boy Scout Executive Jamieson, also a member of the local board of education. All testified they entered complaints to Mayor Lodge prior to the show's opening and without having witnessed a performance or reading the book. Jamieson stated he was first informed of the "immoral" text of "The Captive" by Jessie Bonstelle, who runs her own theatre here.

Assistant Corporation Counsel Goldstick is attorney for the defense.

Testimony was completed yesterday with Darrow making the final summation. Judge Murphy is expected to deliver his opinion tomorrow (Wednesday).

## Mack vs. Elliott

Willard Mack is preparing charges against William Elliott producer, to recover \$5,000 royalty alleged due the actor-playwright on "The Scarlet Fox," which Mack authored and Elliott produced and which wound up prematurely two weeks ago.

The charges will be thrust out in arbitration before the Dramatists' Guild, and should Mack win all rights to the piece will revert to him. The playwright still could bring proceedings to collect royalties as well.

## Curry Escapes Life

Syracuse, N. Y., June 19. John R. Curry, 55, Boston actor, brought to Onondaga county to face a life sentence under the Baumes law as a fourth offender, will escape that fate by a ruling of the Rhode Island attorney general, who advised District Attorney William M. Peckham that the trouper was not convicted in Providence in 1923, as earlier reported.

Curry was sentenced here in April by County Judge William L. Barnum to a 10-year term in Auburn on a charge of forgery based on a worthless check for \$7.50.

After his admittance to Auburn, authorities in checking the actor's record said he had been convicted four times and was under the Baumes statute a habitual criminal. Returned here, Curry insisted that he had been convicted only three times, and that he had pleaded "nolo contendere" to the Providence charge, being released without sentence. The Rhode Island authorities verified it.

Curry was sent up in Massachusetts in 1922 for a seven-year term for robbery. He also was given four and a half to five years for grand larceny there.

In Auburn, Curry is doing duty as a prison teacher.

## Tony Takes His Medals to Show Old Home Town

Los Angeles, June 19. Tony Martin, who does the show print stuff for the L. A. theatres, is on his way to his home town, Quincy, Ill., for his first visit in 20 years. He is a poor boy, a poor boy. But he goes back a big man from "Golden California."

He is going to stay in Quincy for personal appearances two days. For that purpose Tony has taken along two trunks, with eight suits of clothes. He contemplates making three changes of apparel a day and starting the natives with Hollywood styles. He also took along 500 special cigars he smokes, eight inches long, to give to his boyhood pals. Tony has more honorary civic decorations than any man in Los Angeles and figures he will be elected by public acclamation the honorary mayor of Quincy. Marjorie, his wife, just took along two suitcases.

## 2 Carroll Denials

Earl Carroll denies going back-stage at "Rosalie" and signing Ziegfeld's beaus' when Ziegzy wasn't around. Earl says he wouldn't "be so small."

Edward Graham, ex-Ziegfeld man now with Carroll, reported as the go-between, also denies the story. Graham claims also the first time he ever got his name in Variety it was wrongly labeled Robert, instead of Eddie.

Carroll went backstage at "Rosalie," but only to say hello to some of his friends. The beaus were not approached, it is alleged.

## New Faces in "Volpone"

When Alfred Lunt leaves "Volpone" to sail for Europe with his wife, Lynn Fontanne, he will be replaced by Douglas Montgomery, the 19-year-old lad who made a strong impression last season as the juvenile of "Crime."

Dudley Digges, who also leaves for a vacation, will be followed by Claude Rains.

## Cast Changes

In Newark, N. J., Thursday, Roger Gray will replace Lester Dorr in "Sue Whinn." Joseph Letera, replacing Guida Nardo at the same time. The show is due to open at the Morosco next Tuesday.

## REVIVAL IN L. A.

Los Angeles, June 19. "Tommy" comes back a nine weeks run at Broadway about June 30. It will be followed by "Why Men Leave Home," done here several seasons ago at the same house when it was the old Morosco.

"Tommy" goes on to San Francisco, at the Alcazar, July 2.

## ANNE FORD RECOVERING

Lost in, June 19. Anne Ford is recovering from an operation for appendicitis. She is at the Parkway Hospital, Brookline, Mass.

Miss Ford is the dramatic editor of the Boston "Herald" and the local correspondent for the New York "Times."

## 2 Shows Out

"A revival and an earlier musical favorite will close this week. Saturday the withdrawals also included a repeat date, it being 'The Road to Rome,' which drew only moderate trade for a month after returning from tour."

"Fanny Face," presented by Aarons and Freedley at the new Alvin, will terminate an engagement of 31 weeks. It was a smart draw in the earlier months, averaging around \$37,000 weekly. Along with most other trade declined during spring and lately the pace has approximated \$22,000.

## "FUNNY FACE"

Opened Nov. 22, Atkinson ("Times") said: "uncommonly rollicking entertainment." Osborn ("N.Y. World") said: "amorous glittering show." Variety (Abel) wrote: "Fanny Face is a smash."

"Diplomacy," with a name cast, will wind up a month's stay at Branger's. The revival did well the first week, getting over \$20,000. Last week the gross was around \$16,000, not enough for a heavy sabred attraction.

## LAMBERT MUST PAY WIFE

Court Rejects Actor's Reasons for Defaulting in Alimony

The Appellate Division held with Josephine Teller (Lambert), actress, that her husband Ernest Oliver Cavan Lambert, who is earning \$200 a week in "Rain or Shine," should support her at the rate of \$80 weekly alimony, as was previously ordered.

Lambert contended that his past indebtedness of \$10,000 compelled his paying off that amount at the rate of \$15 weekly installments and that, obviously, he could spare little towards his alimony obligations out of the \$35 balance.

The courts were not in sympathy with this argument and Lambert must pay the \$6,960 due his wife since 1920, or else.

## SHOWS CLOSING

"The Way Out" closed in rehearsal this week when Harold Payne, producer, failed to post bond and Equity stepped in to stop rehearsals.

The company had been rehearsing a week figuring Equity security, had been posted but walked when it wasn't.

## Country Homers' Stock

The Actors' Playshop has taken over the Auditorium, Stamford, Conn., for a season of 10 weeks of summer stock, assuming tenancy this week (June 18).

The Playshop group comprises professionals with summer estates in adjacent territory. Roster includes Theresa Maxwell Conover, Harry Neville, Daisy Belmore, Harry Heland, Janet Beecher, Peggy Wood, Charles Underwood, Louis Mudie and Spring Byington.

## SARANAC STOCK

Adirondack Players, Saranac Lake, opened June 9 with "The Baby Cyclone."

Company includes Octavia Powell, Bently Wallace, Albert Moore, Patricia Robinson, Geo. B. Kingston, Ralph Dorr, Wallace Palmer, Alvin Mathes.

Fred De Bondy is manager.

## L. A. Playhouse Goes Art

Los Angeles, June 19. Hollywood Playhouse, after announcing it would go dark this week, following the exit of "Pomander Walk" changed its mind.

Instead they turned the house over to the Hollywood Community Players, who will experiment with their "little theatre" production "The Dance of Death" at \$50 to \$150.

## MARBURY SHOW CHANGES

The Marbury show, "Say When," is to undergo an entire shake-up in cast. Four or five changes are to be made this week when the show plays Newark, N. J. If arrangements are satisfactory, "Say When" will open at the Morosco, New York. At present Ruth Thomas is in the lead.

## Nell Kelly's Flop Hubby

Los Angeles, June 19. Nell Kelly, comedienne starred on this coast by Fanchon and Marco, has brought suit for annulment of her marriage to Walter C. Collins through Attorney Philip Cohen.

Miss Kelly sued under the name of Mary Gale Nelle Mills Collins, and states that she was married on Feb. 23 of this year at San Juana, going through another ceremony at Portland, Ore., on May 4.

Complaint says that Collins posed as a wealthy oil man, but after becoming a husband took the greater part of \$2,900 his wife had earned, as he was temporarily out of funds.

## Adams In or Out?

Denying he was out of the Wolfsohn Musical Bureau as its president, John T. Adams is said to be inactive with the concert agency and devoting himself chiefly to the Adams Art Service, radio booking agency. When Adams was quizzed on the phone at the Wolfsohn address, he stated he was still active with the concern his father and Henry Wolfsohn founded 45 years ago.

Concert people aver that Calvin Franklin, husband of Katherine Meisle, Chicago Opera contralto, and George Brown are the active heads of the Wolfsohn Musical Bureau and that Adams is more concerned with radio talent bookings.

## Dorys LeVene's Records

Dorys LeVene has been awarded a fellowship in piano by the Juillard Foundation for the fourth consecutive year. At the same time Miss LeVene won a fellowship in voice.

She is the only student to hold fellowships in two subjects and her record of coping the piano award four times is also unique.

The young woman is Herb LeVene's daughter.

## High School to Stage

Los Angeles, June 19. Marjorie Lane, recently graduated from Hollywood high school, has been engaged to understudy Sylvia Beecher in the feminine lead of "The Spider" at the Belasco.

Miss Lane made her first appearance on the stage a month ago in Oliver Morosco's production, "Hell Cat," at the Belmont.

## "TELL ME AGAIN" CLAIMS

Los Angeles, June 19. State Labor Commission is prepared to take action against Arthur P. Smith, producer of the defunct musical, "Tell Me Again," as the result of wage claims totalling more than \$2,500.

Complaints were filed against Smith by twelve stage and house employees following the closing of the show. The cast was paid off from an Equity bond.

## SICK-A-BED OUTROR

Los Angeles, June 19. C. D. Lancaster, who wrote the play, "The Great I Am," which was given local production two years ago, has been confined to the Hillcrest Sanatorium for the past six months, due to a physical breakdown.

While in bed he has been collaborating on a play to be called "Career," with George Scarborough.

## Film at Columbia, Frisco

San Francisco, June 19. Columbia, local Elstlinger house, forces to make two weeks' ago through scarcity of attractions, will reopen temporarily July 1 with "The Man Who Laughs," Universal special picture.

## Syracuse Stock Shifts

Syracuse, N. Y., June 19. Halbert Brown and Fred G. Morris, stage managers, have been released from the Wilcox stock at the Wieting.

Helen Mayon and Clay Cody replace the departures. Willard Foster is also new, as character comedian.

## Negro Art Director

Hensley Winfield has been made director of the Negro Art Theatre which is to operate in the Tripping Theatre in Greenwich Village.

## Hollywood's Playhouse Dark

Los Angeles, June 19. With "Pomander Walk" closed at the Hollywood Playhouse Saturday, the theatre goes dark.

## Posting Co. Edits Nude

"Night in Spain" Paper

San Francisco, June 19. Though not putting itself in the role of a moral censor, Foster and Kleiser, billposting company, refused to post the paper for the sheets "A Night in Spain" until "spots" have been prepared to cover the glaring nudeness which predominates in the 24's, eight's and three sheets of the musical.

So that the billposters might make no mistake, the billposting concern had each of the stands of Amer paper photographed with the "spots" properly placed. Last fall the Shuberts sent "Gay Paree" into this territory, and in several of the near-by towns edicts were issued against the posting of the show paper because of nudity.

It was to offset any possible repetition of complaints that the local billposting company ruled for the "spots."

## Whole Cast on Stock Job Basis in Brooklyn

Joseph Shea's contract for stock at the Empire, Brooklyn, has actors up a tree as to their status. Many have appealed to Equity regarding the \$35 clause in the contract, which seemingly mean nothing when the actor accepts employment on percentage.

Some actors in at 1 per cent have averaged between \$7.50 and \$15 and can't understand the \$35 joker in the contract.

Equity has explained that the \$35 clause is protection against their being dropped after rehearsing, which under the percentage arrangement would give them nothing.

Shea is operating his Brooklyn stock practically as an all-jobbing unit, with contracts issued each week and with more or less continual changes through dropouts.

Shea is in at the Empire on straight percentage arrangement, with stage hands and musicians the only ones in the entire outfit actually on a specific payroll. The entire stock is working on straight percentage basis, and percentage of profits at that.

## Carlton's Judgment Opened

Carle Carlton will bid his time about spending that \$23,539 default when he was awarded by judgment against G. Maurice Hecksher, the philanthropist, and husband of Luella Gear, musical comedy actress. The Appellate Division has affirmed the order vacating the judgment and giving Hecksher an opportunity to defend the case at trial.

Suit arises out of a Florida realty development. Carlton, alleging he forsook show business to align with Hecksher and claims \$250,000 damages, plus some cash expenditures.

## New Subway Stand

The Boulevard, Jackson Heights, L. I., will open as a Subway Circuit house Aug. 16, playing Elstlinger and Shubert attractions.

## Head and Back

Evart Griggs has replaced Ray Payton as company manager, "Her Unborn Child" (48th St.).

## "SHOWMAN" DEFERRED

Rehearsals of "The Showman," musical, were stopped by the Shuberts last week, with the Shuberts paying off the cast and shoving the piece until next season. Difficulties in obtaining several principals, now tied up elsewhere, was given as the reason.

## Brooklyn Stock Closing

The Fulton Players, at the Fulton, Brooklyn, will wind up their season this week, with house going into straight picture policy for summer.

J. J. Leventhal is lessee of the house.

## Strouse-Feinman, Publicists

Irving Strouse and Al Feinman are opening a publicity office, they claim to be the only press agents with full town representatives.

Ted Feinman is in the Chicago and New York Review in the past.

## TEX'S DRAMA, MAYBE

Texas Guinan's next stage venture may be, next season, in a drama, joint work of Fulton Outisler and William Harlowe Brice, literary editor of "Harper's Magazine."

No title as yet. Al Lewis alleged as producer.

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# No Alibis for Dull Summer Trade On B'way Except Very Few Shows

Broadway generally digs up an alibi. It may be the weather, stock market, dearth of hits and so on, all applying during the season proper. Right now the stock exchange is in the dumps, but that means nothing late in June, when the season reaches the lowest level of the year. This summer finds fewer new musicals than heretofore. Only two warm weather attractions of the kind have arrived to date. Another is due next week and a fourth will open a week later. That appears to be about all of that type until August. The several musicals which debuted in winter and spring appear to be taking care of the demand.

The desultory premieres of comedies, one by one, mean nothing. None has a chance in the present going. There are some non-musicals due in July as forerunners to the new season, while several plays of the same style which looked promising at try-out performances are carded for August.

**Closing Notices**  
Generally business slipped downward again last week and closing notices are in order. Among the non-musicals "The Bachelor" (Pathe) leads in gross at \$20,000, with "Strange Interlude" next, \$16,000 or better weekly (on six-performance basis and in ticket demand). "Volpone" expected to slip, again close to \$16,000. "The Royal Family" about \$15,000, same for "Diamond Lil", nine performances (midnight show), indicating a drop in pace; "Coquette" quoted at \$12,000. The Happy Husband (Empire) same for "Trial of Mary Dugan"; "Paris Bound" and "Burlesque" slumped to \$8,000; but more for "The Silent House", "The Foreigner" (Pathe) strong, getting about \$7,000 last week; "Excess Baggage" and "The Skull" down to \$6,000; "Her Unborn Child" \$5,000; "Sliding" \$4,000, estimated. "The Cyclone Lover" low, with the takings less than \$2,000.

**Musicals**  
Considering the great pace of "Show Boat" (Lafayette), last week's gross nearly \$52,000; "Three Musketeers" next at \$43,000, virtual capacity; "Rain or Shine" held up very well at around \$37,000; "The Girl" off slightly again at \$34,000; "Good News" doing better than quoted with \$23,000 last week; "Greenwich Village Follies" hit over \$20,000 but away off. "Present Arms" slipped to \$22,000; "Here's How" over \$20,000; "Connecticut Yankee" strong at \$19,000; "Grand Street Follies" sell-out at \$16,000; "Blackbirds" claimed \$16,000. No openings this week. Single starter last week was "Married and How". It went into cut rates at once as expected. Next week is "Say When", musical, at the Moscow. "The Silent House" moving over to the Strand, at "The Girl" to be played by the Play Arts Guild, semi-amateur troupe from Baltimore, at the Masque (first announced for the Strand). "The Funny Face" closes Saturday. The Alvin; "Diplomacy" stops at "Elmagers"; "The Road to Rome" went off last Saturday. "The Three Musketeers" (Lyric), "Rosalie" (New Amsterdam), "The Greenwich Village Follies" (Winter Garden), "Show Boat" (Ziegfeld).

**Buys**  
The number of attractions on a buy basis in the premium agencies has dropped to 12, the lowest of the year. The brokers say even that small group is too much: "The Bachelor" (Pathe), "The Grand Street Follies" (Pathe), "The Happy Husband" (Empire), "Diplomacy" (Elmagers), "Rain or Shine" (Geo. M. Cohan), "Strange Interlude" (John Golden), "Present Arms" (Mansfield), "The Three Musketeers" (Lyric), "Rosalie" (New Amsterdam), "The Greenwich Village Follies" (Winter Garden), "Show Boat" (Ziegfeld).

**Cut Rates**  
"The Greenwich Village Follies" is now in cut rates. No new winter garden attraction has been forced into bargain prices so early in the engagement. "Here's How", another musical, is also in the class. Others are Columbia Burlesque (Columbia), "Black Birds of 1928" (Liberty), "Here's How" (Broadhurst), "Excess Baggage" (Ritz), "Paris Bound" (Musical Box), "Sliding" (Bijou), "His Royal Highness" (Village Playhouse), "The Happy Husband" (Empire), "Married-and-How" (Little), "The Foreigner" (Elmagers), "Marriage of Approval" (Edyth Totten), "Burlesque" (Plymouth), "The Skull" (Forrest), "The Silent House" (Morosco), "Her Unborn Child" (48th St.), "The Trial of Mary Dugan" (Harris), "Ten Nights in a Barroom" (Wallack's), "Greenwich Village Follies" (Winter Garden).

## One Daily's Sense

Chorus girls' engagements to prominent men about town are going to be as cold as jewel robberies from now on, as far as the "Herald Tribune" dramatic department is concerned. After receiving announcements of chorus betrothals from every musical comedy p. a. in town, most of which have turned out to be phoney, the department has adopted a standing rule that nothing less than an actual marriage, accompanied by bona fide documentary proof, will rate space in that august journal.

## Future Plays

"I Declare," new musical by Louis Simon, Luke Dudley and Ted Helms will be given production next season by Lyle D. Andrews. Andrews will also be associated with Lew Fields in production of a new musical for Helen Ford, Robert Fields, Lorenzo Hart and Richard Rodgers will do the latter.

"By Request," the new George M. Cohan show, opening at the Windsor, Bronx, June 18, appears headed for the Hudson, New York. "The Snake Charmer," comedy of carnival life by James Murphy and Joseph Smith, will reach production next month via Johnson & Hoey. Cast includes Nan Bell, William Deane, Kathleen Mahoney, Nora Dineen, William Sullivan, Mabel Silberbauer, Butler Books, Larry Lawrence and Alvin Kayto. "Fellow Workers," hobo comedy by "Slim" Kuhlman, goes into rehearsal this week with Carlos and Payne sponsoring. Mark Linder will stage it.

"The Girl From Childs," musical, which tried out two seasons ago and was scrapped before reaching New York, is being readied for another try by Elliott Productions, Inc. The piece is now casting and due for rehearsal next week. Eddie Dowling has acquired the stage rights to "Show Girl," series by J. P. McEvoy which has been running in Liberty and will convert material into a musical which he will produce next season in association with Edgar MacGregor.

Dowling and McEvoy will collaborate on the book and lyrics with James Hanley doing the music. Dowling and Ray Dooley are figured to co-star in the piece which will retain "Show Girl" as its title.

"Possessed" will be Edgar Selwyn's first production of the new season with Edna Hibbard featured. Selwyn is now casting the piece for try out latter part of next month after which it will be camphored until autumn.

Sammy Lee, stager of musicals is venturing into the legit producing field on his own. Lee will sponsor a new musical, untitled as yet, by Dan Russell with lyrics and music by Joseph McCarthy and Harry Tarnow.

Production is set for latter part of August.

## Blinn's Header

Holbrook Blinn was thrown from a horse while riding near his home at Croton, N. Y., Saturday, and landed on his neck. No serious injury was disclosed on first examination, although the star is abed.

## "RINGSIDE" SET

Detroit, June 19. Gene Buck will open his new show, "Ringside," in this city. House is the Lafayette, date July 5. "Ringside" will be a departure from the usual Buck ventures in being non-musical. Detroit is Gene's b. r. town.

## LAMBS IN TRADE?

Los Angeles, June 19. Thomas L. Martin, giving his headquarters as "The Lambs Club, New York," returned east after securing several hundred endorsements from various screen celebrities to be used in conjunction with a national advertising campaign to be conducted for an auto tire company.

## Nowell Out on Coast; Miller Equity Man in L. A.

Los Angeles, June 19. Wedgewood Nowell, Los Angeles representative of Equity for five years, has resigned. Charles Miller, well known coast actor, principally in the legitimate, has been named to succeed him. Paul Duizel, sent here from Equity's New York headquarters, will initiate Miller into the duties of the position.

In offering his resignation, Nowell is said to have stated that pressure of outside business was the cause. He has a rep as a radio announcer, which will probably occupy his time.

A change in Equity's office here has been impending for some time. Several months ago it was reported a mid-western Equity man was here on a survey of the Los Angeles office at the instance of headquarters.

The flop of Equity to establish a standard contract for picture players last fall may have been an angle, although Equity membership is not extensive in the picture colony.

Before he was made the coast representative Nowell was chairman of the Equity executive committee here.

## HUROK PLEADS POVERTY

But Wife, Separated, Is Allowed Weekly Alimony

Although separated since 1924, Mary Hurok has recently resorted to the courts for a legal separation from Solomon Hurok, concert manager, who has been ordered to pay his wife \$50 weekly alimony and \$100 counsel fees.

Hurok states he will not contest the suit since in 1924 after 15 years of marital existence, they agreed to disagree. Hurok argued he was already paying his wife \$25 a week for separate maintenance and was putting their 19 year old daughter, Ruth, through finishing school and paying all expenses.

The wife stated she had lived on her insurance policies since 1924, which she turned back and converted into their cash equivalent. Hurok denied a \$25,000 annual income, pleading poverty and setting forth a personal bankruptcy last year plus some ten judgments still pending against him. Hurok states he is an employee of Hurak Attractions, Inc., of which he is the nominal president.

## Firm's Split No Alibi

Los Angeles, June 19. At a hearing by state labor commissioner, Sydney Sprague and Warren Millais, producers of "Hotel Imperial," at the Egan theatre, were held jointly responsible for unpaid salaries to the cast.

The show closed after playing less than three weeks. Before the first week Sprague walked out, declaring he had dissolved his partnership with Millais. Sprague contended that Millais did not come through with his financial end of their agreement. Lowry's ruling placing responsibility on both men was based on the ground that both had issued written contracts to the players. The cast had waived Equity bond.

## Kath. Crawford's Break

Los Angeles, June 19. Kathryn Crawford, former chorus girl and member of the Los Angeles "Hit the Deck" company, will be given her first important screen part in "The Kid's Clever," starring Glenn Tryon, for Universal.

Miss Crawford was first considered for the part of Magnolia in "The Show Boat." After tests she received a term contract to play leads in Universal pictures.

## Ruth Chatterton-Jannings

Los Angeles, June 19. There has been a switch in the leading woman for Emil Jannings' "Sins of the Fathers."

Ruth Chatterton, instead of Olga Baclanova, will play opposite the male star for Paramount.

## "Whoopee" From "Whore"

"Whoopee," the forthcoming Eddie Cantor show, will be a musical version of Owen Davis' "The Nervous Wreck."

## Society Hooley

The society hooley is a dud idea with Miss West, who's gotten tired of gals-galing the hi-hats. Hence Wendell Phillips Dodge is no longer the three-in-one social sec., Boswell and company manager, but is confining himself to the latter task. Theron Bamberger is now officiating as p. a. of "Diamond Lil," with the society introductory blab passed up.

The ordeal of doing straight for the carriage trade as they were steered backstage to give "Diamond Lil" the double-o-got too much for Mae. Unless it's a three-star extra special, the prop introductions after the opera is out-for-the-summer at least.

## Rosalie Claire Killed

In 5 A. M. Auto Crash

Chicago, June 19. Rosalie Claire, dancer and comedienne with "Sunny Days" at the Four Cohans theatre here, died at St. Luke's hospital on Sunday morning from injuries sustained in an automobile accident at 5 o'clock the same morning.

Others in the automobile party were Audrey Maple, Herbert Carnegie and William Tasek. Carnegie and Tasek are "Sunny Days" chorus boys. Julian Black, negro chauffeur, drove the car, a hired vehicle, into a lamp post on Jackson boulevard, while traveling at high speed.

Carnegie was severely bruised about the head and lost several teeth, while it is feared that Tasek's skull was fractured. The chauffeur suffered a broken jaw, fractured skull and injury to his spine.

Audrey Maple figured in divorce courts recently with Alexander H. Pines, New York millionaire. Rosalie Claire had just announced her resignation from "Sunny Days" cast. She had signed a contract to star in a New York musical. Friends here say that she was 22, had been on the stage four years, one in the Ziegfeld "Follies."

She is survived by a husband, Joseph Oppenheim, New York banker, and a daughter, by her first husband, John Weiner, a New York garment manufacturer. Audrey Maple, who also figured in the accident, is back in the show.

Melaine Carson, understudy, took Rosalie Claire's part in the Sunday and Monday shows. Miss Lockwood of Leavitt and Lockwood, who will arrive today from New York, will replace Miss Claire. Vernette Hoots assumed the role of Audrey Maple until her return.

## Bond for Chorister, Must, Aimed at Short Bankrolls

An Equity ruling has tightened against short role producers of the musical division through an edict prohibiting members of the Chorus Equity from waiving a bond.

The edict was handed down when choristers had attempted to waive security for "Not Now Henry," musical, produced on the commonwealth plan by Harold Payne. Equity demanded security rated at \$35 a week for the choristers be posted. When not forthcoming it ordered out the ladies of the ensemble.

## Cut Rate Trade Still Bad

With around 18 Broadway shows in the Leblang cut-rate agency, its trade at present is 10 per cent below that of this time last year.

Latest entry into the cut rates is "Diplomacy," the Leblang office handling a large number of the revival's tickets, down and upstairs.

Of the total number on the current list, cut-rate tickets may be had for about seven of them a week in advance.

## Macloon Tax Jam

Los Angeles, June 19. Louis O. Macloon pleaded not guilty in Federal court to a charge of withholding admission taxes during May, June and July, 1927, at the Hollywood Music Box.

It is charged that Macloon failed to make returns to the government on admission taxes amounting to \$8,153.53. His case was continued to July 9 to be set for trial.

## Pierce Reconciliation

Danbury, Conn., June 19. Rose Holcomb, formerly of "Follies," and Walter H. Pierce of Marietta, have been reconciled, according to the plaintiff's attorney.

The divorce action, in which Pierce accused his former show girl wife of many things, is expected to be withdrawn.

## Mulligan's "Seduction"

Charles Mulligan, inactive as a legit producer for the past season, contemplates a comeback with "Seduction." It is casting.

## CONNOLLY OFF "SAY WHEN"

Mare Connolly has staged a final walkout on "Say When," the Elisabeth Marbury musical of "Love in a Mist," for which he wrote the book. His name will go off the program, with the book credited a Calvin Brown, netitious name.

## Inside Stuff—Legit

(Continued from page 49)

ing several evenings weekly with local casts. Several other Maryland towns were visited with the show before the New York try, which opens next Monday.

Alvin Kayton, formerly handling advertising for the Brooklyn "Times" and the Long Island "Daily Star," has now corralled the "Citizen" and "Standard-Union" of Brooklyn, and is offering the trio of Brooklyn sheets at a combination ad rate. Kayton has, in addition to this, a string of 18 suburban papers. He exercises control over the dramatic pages of the lot.

A story in "Variety" from Los Angeles that reviewers for college papers were not only a nuisance, but too many in number, brought responses from New York to the effect that the situation is even worse here.

There are several college publications, notably the "Columbia Spectator" and "N. Y. U. News," that are valued, to some extent by press agents, but each college hereabouts has several student publications, some daily, some monthly, some weekly, and even a few quarterlies. They all appoint a dramatic editor who writes in for tickets and uses the phone plenty when the letters are unanswered.

But worse, high schools are now appointing dramatic editors to their school papers, and in addition to wanting to catch shows, several request permission to go backstage and write "impressions." Two colleges in Jersey request tickets for their several publications and one goes at it on the ad basis. Most offices disregard these requests and hold their reviewing tickets to the accredited papers. As the big flops don't care who they admit, taking care of most applicants, it makes the school and college reviewers sore if they don't make the first week of a hit.

Last week's issue of the "Saturday Evening Post," a Philadelphia publication with right smart circulation, carried a story by E. H. Sothern, ghost written by Charles B. Parmor, who does considerable of this work. When the story was in preparation Mr. Sothern wanted to refresh his memory on certain dates and events which happened when he was under the management of Lee Shubert. His idea was to say a nice word for Lee, and Parmor volunteered to go to the Shubert office and check up on the days. When he went he called on C. P. Grenaker, the Shubert press man, and was pre-emptorily told that Sothern wasn't under their management any longer and that they had no interest in looking up the date. Grenaker probably figuring that this was a corner of the million and one silly requests that every p. a. gets, whether he works for the Shuberts or not.



*This  
Little  
Lady*



Hit London August 20, 1927  
Played London Hippodrome in  
**"HIT THE DECK"**  
for 41 Consecutive Weeks

# ALICE MORLEY

IN

## "HIT THE DECK"

SHE HAS NOW

## *Hit New York*

Arriving June 18th

## AFTER HITTING THE DECK OF THE SS. LAPLAND

New York Representative, JENIE JACOBS

# 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 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 (34th week) (M-\$82-\$5.50). Outstanding musical and should easily hold own through summer; record business for house, scale counting; about \$19,000 last week, when matinees were the rule on Broadway.

"Blackbirds of 1928," Liberty (7th week) (R-1,202-\$3.30). On nine-performance basis; rain hurt midnight show Thursday, but gross okay at about \$18,000.

"Burlesque," Plymouth (43d week) (CD-1,041-\$3.85). Slumped to around \$8,000, lowest figure to date; light matinee trade here, as with most others.

"Coquette," Maxine Elliott (33d week) (D-912-\$3.85). Rated around \$12,000, or bit under previous week; excellent money for drama at this time of season; pinch to stick through summer.

"Diamond Lil," Royale (11th week) (C-1,117-\$3.30). Playing extra performance midnight Thursday; attendance good then, with pace somewhat under previous going, but profitable; \$15,000.

"Excess Baggage," Ritz (26th week) (C-915-\$3.30). On summer basis attraction just about getting by; estimated around \$7,000; summer holdover questionable.

"Funny Face," Alvin (31st week) (M-1,400-\$5.50). Final week; started new theatre off very well; high around \$33,000; recently about \$22,000.

"Good News," Channing's 46th Street (42d week) (M-1,413-\$5.50). Heads group of earlier musical successes; \$23,000 last week, bit under previous week; excellent, considering run.

"Grand Street Follies," Booth (4th week) (R-704-\$3.30). Playing to at least trade; indicated from gross of \$16,500 or bit more, third week.

"Greenwich Village Follies," Winter Garden (12th week) (R-1,433-\$5.50). Never rated among musical leaders; agency trade lightest of any Garden attraction in

some time; hardly better than even break; \$23,000 estimated.

"Here's Howe," Broadhurst (3th week) (M-1,118-\$5.50). Agency buy supported this summer musical, but will not be renewed; using some cut rates, with grosses moderately good; quoted over \$20,000; considered to have tried too high a scale.

"Married and How," Little (2d week) (C-530-\$3.30). No break from critics, and entrance of this type show in early summer not indicative of making grade; opened June 14.

"Paris Bound," Music Box (18th week) (C-946-\$4.40). Matinees away off here and gross of \$8,000 lowest since opening; doesn't figure to last much longer.

"Porgy," Republic (2d engagement) (4th week) (D-901-\$2.75). Doubtful of going through summer, repeat date's objective; last week \$7,000.

"Present Arms," Mansfield (8th week) (M-1,050-\$5.50). Based off again somewhat, with pace about \$22,000 last week; agency buy helpful, but run possibilities untried.

"Rain or Shine," George M. Cohan (20th week) (M-1,371-\$5.50). Continued strength of this musical establishes it as unusual; business holds to virtual capacity, with gross around \$37,000.

"Rosalie," New Amsterdam (24th week) (M-1,702-\$6.80). Not holding pace like "Show Boat," "Musketiers" and "Rain or Shine"; dropped slightly last week; about \$34,000.

"Show Boat," Ziegfeld (28th week) (M-1,750-\$6.80). Little difference in weekly gross considering record figures registered by list's leader; not far from \$52,000 last week.

"Skidding," Bijou (5th week) (C-605-\$3.30). Appears dependent on cut rates; costs little to operate; \$4,000 estimated.

"Strange Interlude," Golden (21st

week) (D-900-\$4.40). About only dramatic attraction actually playing to standing room now; six performances weekly over \$16,000.

"The Bachelor Father," Belasco (17th week) (C-1,000-\$3.85). Heads non-musicals in pace; somewhat affected at week-ends now, but still around \$20,000.

"The Cyclone Lover," Frolic (3rd week) (C-602-\$2.75). Agreement for roof house on rental basis for four weeks; doubtful of sticking beyond then; second week under \$2,000.

"The Happy Husband," Empire (7th week) (C-1,000-\$4.40). Another week, possibly too; dropping as figured with last week's gross down to \$9,000; with rent off that, claimed all right.

"The Ladder," Cort (89th week) (D-1,094). Rarely plays Monday nights, but what's difference; tickets free and looks like another summer, with theatre rented.

"The Royal Family," Selwyn (26th week) (C-1,067-\$3.85). Did better than most non-musicals last week; by holding pace at about \$15,500; one of season's best money getters.

"The Silent House," Morosco (20th week) (D-893-\$3.30). Moves to Shubert next week, when "Say When" was listed to follow here; new musical; mystery play rated about \$8,500.

"The Skull," Forrest (5th week) (D-1,051-\$3.30). Dipped under \$6,000 last week; may get out of production red before shutting down; routed for road in fall.

"The Three Musketeers," Lyric (15th week) (C-1,335-\$6.60). Class operetta of season, holding to virtual capacity trade all performances; last week over \$43,000.

"The Trial of Mary Dugan," Harris (40th week) (D-1,051-\$3.85). Change of house to 42nd street should aid business, which had dropped at National; last week in new spot about \$10,000.

"Valpone," Guild (7th week) (C-941-\$3.85). Agency demand not too hot and buy may not be renewed; business holds up fairly strong; last week bettered \$14,000.

"Social Attractions—Little Theatres," "Diplomacy," Erlanger's. Revival in final week; about \$16,000 last week, a figure not profitable for name cast attraction.

"The Road to Rome," Playhouse. Repeat date was terminated last Saturday.

"Her Unborn Child," 48th Street. Repeat engagement; got about \$5,000 last week.

"Ten Nights in a Bar Room," Wall-lack's.

"Marriage on Approval," Totten.

## FRISCO GROSSES

San Francisco, June 19. Legits were dealt a blow first part of week when the stock market downward flurry had thousands of local investors upset, but latter part of week showed strength. Only four legit's running, with all but one, "Chicken Feed," at the President, doing business. Henry Duffy closed the latter June 16, and followed with "The Wooden Kimono." At the Alcazar, Duffy's, "The Lady Next Door" did nicely, with business holding up.

Ethel Barrymore showed signs of slipping on her third week. Matinees were capacity but the nights were off. On the other hand, "The Racket" took another jump on its third week, with the sale indicating even better business on current and final week.

Estimates for Last Week

Curran—"The Contented Wife." Ethel Barrymore continued to draw, though gross off several grand over second week. Figured at around \$17,000.

Geary—"The Racket." Everyone talking about this police-crook play and business advancing. Theatre party helped third week to better than \$12,000. Now in final week. "Command to Love" follows.

Alcazar—"The Lady Next Door." One of Duffy's most satisfying comedies. Dale Winter making a whale of a hit. Fourth week bettered \$5,000.

President—"Chicken Feed." Five weeks was enough, and too much. Dropped to below \$3,000 on final week. "Wooden Kimono" figured for a draw.

## Minneapolis Biz

Minneapolis, June 19. "Her Cardboard Lover" gave the Bainbridge Players the biggest week of the four weeks of Edith Talfierro as guest star. At \$1.25 for the entire lower floor, the stock company did around \$6,200.

The presence in the city of 10,000 American Medical association convention visitors stimulated business. Miss Talfierro remains two more weeks. This week "A Kiss for Cinderella." Continuation of the cool weather is causing Bainbridge to run longer than during any other season.

## E. B. BARON MARRYING

San Francisco, June 19. Edward B. Baron, San Francisco theatre manager, will be married this week to Mrs. Rose Piazioni Smith, prominent local society woman.

## PHILLY WASHED UP

Three Houses Open—"Necker" Un-expected Hit at \$150 Top

Philadelphia, June 19. Although hot summer weather came to Philly several days last week, attendance in the three legit houses remaining open continued astoundingly good.

With the Garrick closed this week the number of legit houses doing business remains the same because of the relighting of the new Forrest with "Chopin," the Shubert new operetta. This piece had a fairly good opening, but figured as too heavy for this time of the year. Two or three weeks will probably see the end of the engagement, but there may be further attempts to keep the new house open.

Outside of this, Philly's season is washed up.

Estimates for Last Week

"The Madcap" (Shubert, 5th week). Philly's musical comedy continued to do good business, although dropping notch or two, to about \$14,500. Last two weeks announced, giving six in all.

"The Great Necker" (Shubert, 5th week). This farce surprise hit. At \$1.50 top did over \$9,000 last week, not far from capacity. Run indefinite.

"Chopin" (Forrest, 1st week). Shubert's operetta opened Monday and nicely, though not enthusiastically received. Heavy for this time of year.

## Grosses in L. A.

Los Angeles, June 19. "A Night in Spain," second week at 10thmore, got \$27,000, big biz for this burg. "Good News," fourth week at Mayan, was a leap behind at \$24,000. Return engagement of "Desert Song" opened around \$16,000 at Majestic.

The outlander among the dramas was "Trial of Mary Dugan," reported \$4,500 for its fourth week at Mason. Solid success at that figure.

"Command to Love" also strong at \$4,000 at Belasco.

Among the top priced companies "Queen's Husband," fourth week, Vine Street, quoted at \$6,200. Tenth week at El Capitan of "New Broome" \$4,500. "Tommy" at President, \$4,200. Third and final week "Pomander Walk" at Hollywood Playhouse, \$3,000. Other houses dark.

# Press and Public Approve

Good News

Critics Said She Was the Biggest Hit in Musical Comedy in Years and Theatregoers Packed the Houses for 15 Weeks and Still Going Strong

Majestic Boston

## "WE'LL SAY SHE'S GOOD NEWS

Boston "Post," March 20

"There is Dolores Farris, a cute little blonde girlie, who does the part of the girl who helps the hero, only to fall in love with him. And Miss Dolores can both act and sing and dance with something more than ordinary ability, to put it mildly."

"Miss Farris, who also belongs to the blond charmer class that gentlemen are said to prefer, took her place among the Hub favorites the minute she started stepping. She plays the fair heroine in 'Good News,' but it is her dancing that extracts the applause."

—Boston "Advertiser," March 25.

"Dolores Farris, the heroine of the production, is an attractive blonde who is a mighty fine dancer. Her role last night of the girl who is in love with the football star and coaches him in astronomy proved her a versatile young woman with real dramatic ability."

—Albany "Times-Union," March 6.

"There could be no more charming Constance Lane than Dolores Farris, a delightful little blonde whose abilities as a stepper have long been no secret. But this charming little lady's talents did not stop there—in fact, she proved a charming little heroine who could warble quite as nicely as she could dance."

—New Haven "Register," Feb. 18.



# DOLORES FARRIS

Now Playing Leading Role  
"GOOD NEWS"

From Boston "Transcript," March 20

"Dolores Farris, as the bright-eyed, fair-haired Connie, girl-boy, knew what it was all about, caught the 'Tait College spirit' and made it of amusing theatre."

"Chief among them is the blond loveliness of Dolores Farris, for love of whom Don Lanning simply can't play football. Miss Farris has a delightful personality, dances well, sings, and is most soothing to tired eyes."

—Boston "Globe," March 20.

"Dolores Farris pleases the ear with a sweet lyric soprano and the eye with vivacity and lissome grace."

—Boston "Traveler," March 20.

"Heading the feminine contingent of the 'Good News' company is the slight, blond lady whose face is attractive and who understands the delicate comedy embodied in the leading role. Her name is Dolores Farris."

—Boston "Post," June 10.

"Pleasing voice agile and graceful dancer."

—Providence "Tribune," Feb. 21.

"One of the brightest spots in the performance is the appearance of the blond and lovely little Dolores Farris, who, besides being personable and engaging in manner, is able to dance delightfully."

—Springfield Union.

"Standing out particularly, however, was Dolores Farris, a little blonde with charm and wistful appeal."

Rochester "Democrat-Chronicle," March 9.

"She's a real hit."

—Boston "American," April 26.

# THE WORLD'S GREATEST TOE DANCER

**IF YOU DON'T  
ADVERTISE  
IN VARIETY  
DON'T ADVERTISE**





After ten years of most pleasant association with

PAUL WHITEMAN

# HENRY BUSSE

Presents His Own Orchestra

In New Musical Ideas and New Rhythms

*Featured with the*

ELISABETH MARBURY - CARL REED PRODUCTION

## "SAY WHEN"

OPENING SOON AT THE  
MOROSCO THEATRE, NEW YORK CITY  
FOR THE ENTIRE SUMMER

---

PERSONAL MANAGEMENT

Bernie Foyer, of Johnston-Spizzi Enterprises, Inc.  
745 Seventh Avenue, New York City

**THANKS** to the VICTOR TALKING MACHINE COMPANY for the wonderful contract they gave me  
to MAX SCHECK for his co-operation and kindness in assisting in the presentation of my band

*I also wish to acknowledge my appreciation for the many personal courtesies extended to me by*

PAUL WHITEMAN

## Disc Reviews

By Abel

### Ben Bernie

Get a load of "the maestro" with the "Show Boat" hits, "Can't Help Lovin' Dat Man" and "Make Believe," in which Vaughn de Leath and Scrapper Lambert assist vocally, respectively. The Bernie jazzlike is as smooth and dance-inspiring as ever, this record rating with his best. Brunswick No. 3808.

### Shilkret-Whiteman

"Pascalin Vamp" and "Dancing Shadows," by Nat Shilkret and Paul Whiteman on Victor No. 2141 are a pair of powerfully rhythmic fox trots. There is some undeniable brass orchestration which'll inspire the dance-hounds.

### Ruth Etting

"Ramona" and Walter Donaldson's "Say Yes Today" are Ruth Etting's assignments, done in the usual Etting style of clean and clear diction and smart lyric interpretation. The vocal modulations are, as ever, one of the comedienne's strongest features.

### Paul Ash

"Dolores" and "My Pet" are Ash favorites at the Paramount, and his allies, including Paul Small, make themselves heard and felt instrumentally and vocally on this Columbia release. They are zippy fox trots and rousingly sold.

### Emerson Gill

This is Gill's debut recording for Columbia and a good one it is. Gill is a Cleveland favorite, a feature at the Bamboo Gardens there, and also known on the radio in the Midwest. All should favorably combine, for Gill's sales possibilities. "The Yale Blues" and "The Dance of the Blue Danube," despite their indigo titles, are smooth fox trots, with Pinksy Hunter contributing vocally. Gill is no tyro on the wax, having "canned" extensively for Okeh in the past.

### Arnold Johnson

This is a bear of a dance record by Arnold Johnson doing "Ma Belle" and "The March of the Musketeers," the "Three Musketeers" hits by Friml. Lewis James and a vocal trio are also heard in the vocal in-

terludes, but it is the smart orchestration and the musical technique that distinguishes this one.

### Harry Archer

In line with smart production music dandipation, get a load of Harry Archer and his jazzists with the "Rosalia" music, also a Brunswick. The Gershwin rhythms are enhanced, if anything, by the composer-conductor's ensemble. "Oh Gee" and "Say So" are the selections; Scrapper Lambert on the vocals.

### Noel Taylor

This tenor is coming ahead with his vocal versions of the better type pop songs. "Fleur De Lis" and "Was It a Dream?" are the selections on Okeh No. 41040. Rube Bloom accompanying extraordinarily. Taylor is a relative newcomer, commanding attention via the ether first.

### Chisholm-Munn

Robert Chisholm re-creates his stirring "Whip" song from "Golden Dawn," the Hammerstein opera, which the baritone sings with gusto. "Dawn," another excerpt from the musical, is tenored on the reverse by Frank Munn. It is a more melodious if not as colorful rendition as "The Whip." Brunswick No. 3389.

### Abe Lyman

Here's the "Good News" music all over again by Abe Lyman's California Orchestra featured in the Chi company.

"Varsity Drag" and "Good News" comprises the couplet with Phil Neely on one side and a trio on the other doing the vocal interludes. Brunswick No. 3901.

### Guy Lombardo

Probably one of America's foremost dance orchestras as far as being representative of the terpsapation tendencies of the younger spirit, is Guy Lombardo and (strangely enough) his Royal Canadians. This is a dance band, heard in Cleveland and now in Chicago, that is making dance music history but has yet to

register that wow click to gain recognition for them.

However, their stuff on Columbia is just a sample as witness No. 1364, "Forevermore" (fox) and "Japan" (waltz), with Guy Lombardo doing the vocal choruses.

### Milton Charles

The crack Chicago organist, Milton Charles, is back again with "The Man I Love" and "Dream Kisses." Plenty of colorful and deep resonance to Charles's organ stuff. Mirth Mack is heard vocally in the Gershwin number. Columbia No. 1363.

### Fred Rich

Hotel Astor's maestro returns in his stride with the "Present Arms" hits, the captivating Rodgers-Hart ditties, "Do I Hear You Saying?" and "You Took Advantage of Me," vocals by James Melton. Columbia No. 1389.

### Harry Reser's Syncopters

In line with summer show music, the Roger Wolfe Kahn-Joseph Meyer score from "Here's Howe" is skillfully interpreted by the Reser syncopters. "Imagination" and "Crazy Rhythm" with Tom Stacks and a trio doing the singing choruses are coupled on Columbia No. 1378.

## Publix M. C.'s Moves

Changes of Publix masters of ceremony west and south of Chicago starting the end of this month and continuing into July are as follows: Jimmy Ellard, of the Capitol, Des Moines, to be followed by Jay Mills, from the Fort Armstrong, Rock Island, Ill., June 19. Ellard goes to Denver, where he opens for five weeks June 21, replacing Lou Forbes. Forbes leaves for the Palace, Dallas, for a month starting June 23, replacing Ken Whitmer. Ellard then follows Forbes into Dallas. Whitmer goes from Dallas to Houston to succeed Lindy Coons at the Metropolitan June 30.

Coons switches to Dallas to sing in the band with Forbes as m. c., and then goes to the Texas, San Antonio, where he will be stationed indefinitely in that theatre's stage orchestra.

Al Morcy starts on a four-week vacation June 23 and turns over the Worth, Ft. Worth, Tex., to Eddie Stanley, who goes on from the home office to take up his duties June 30.

Another change is in New Orleans where Art Landry will be replaced at the Saenger June 30 by the Jack Stanley from the Howard, Atlanta. Al Morcy going into the latter house.

## N. B. C. Colors Out

National Broadcasting Company networks hereafter will be sans their colorful differentiations as the blue, red and orange (Pacific Coast) chains.

Too much public confusion prompted the decision to plug the NBC name exclusively, with individual station distinction in each locality.

## SEN KANEY BACK

Sen Kaney, veteran radio announcer, is back on the air with the Chi announcing staff of the NBC.

Kaney is one of the few staff spiels who has a following dating back to 1922 on KYW, where he remained until 1926, switching to WGN later on.

## JUDSON'S UPTOWN STUDIO

Judson Radio Program Corp. has taken over four floors of Steiny Hall on West 57th street as a radio broadcasting studio. It is for convenience of Judson's radio advertising clients.

## Organists-Announcers

Bridgeport, Conn., June 19. Ernest Braithwaite and Steve Rahrig, organists at the two Poll theatres here, have been appointed joint program directors at Station WICC, the local broadcasting station.

Braithwaite and Rahrig will continue working for Poll.

## Radio Rambles

By ABEL

They sure hopped on "That's My Weakness Now" fast. And not so good unless distinctly done as a Helen Kane. The tune doesn't inspire to sales particularly as a dance version and the vocal attempts seem to suffer only in comparison to the truly excellent delivery of the Paramount songstress.

### Stern's Wrong Spiel

Harold Stern has been too stand- at the Hotel Belvedere roof and the other of those upper west side family hotels to require any criticism, the Stern music being okay and seemingly well liked in the neighborhood. But Stern should not announce via microphone, or, if he must, he should have it written out for smooth delivery. As he sounded last week in faltering, his inept phrasing not only fell poorly on the ear, but permitted a discordant note of unintended ego to creep in through Stern, trying hard to talk imperiously and in the third person, ballyhooing himself instead as if he were commenting on another personality. His dandipation is okay, but he nullifies it through the spiel.

Darl Bethmann and Steele Jamieson, alias the Keystone Duo, with an orchestra, and a guest composer as the star of the evening were heard on WJZ to advantage as ever before. The band opened with "Adoree," a good fox-trot, and the vocalists got in their innings later.

### Lew White's Glory

In the second of his organ recitals as a new NBC soloist Lew White covers himself with glory aplenty. The console specialist of the Roxy does his stuff from his White Institute of Organ, knowing how to mix up the pops with the classics like nobody's business, a training that unmistakably is a development of his theatre experience.

White, of course, gave his maestro, Erno Rapee, of the Roxy, a plug with "Mutterchen" ("Little Mother"), one of the Rapee-Pollack series of picture theme songs, hits, and also threw in a dash of "Present Arms" after Handel's Largo from the New World Symphony, not to mention "Rag Doll" and others. Withal, one of the most enjoyable organ recitals heard on the air.

### Organ Neglected East

The organ seems to have been neglected by the NBC in the east, the Buffalo and Chi soloists going in more for that, as well as in New England and via the lesser Jersey stations from that state. White should be developed and will become an important feature on the NBC chain from WJZ.

### Continuous Clickers

Of the consistent bands still clicking pretty on air, Johnny Johnson from the Pennsy, Hal Kemp at the Manger, B. A. Rolfe at Palais D'Or, the new Gondoliers at the Park Central, the marathon Meyer Davis from the Waldorf-Astoria at the dinner sessions (light stuff

great and relief from the heretofore orthodox standard music programs) and Fred Rich at the Astor, are ever sure-fire.

Goldman Band is back on the air through the endowment of the Murry Guggenheims from their N. Y. plaza open air band concerts. Del Staigers is again the cornet soloist, the general ensemble being certain to renew its grip on the radio public over the summer.

### Philco Hour, Wednesday

The Philco Hour, switched to Wednesday, again impressed with Jessiva Dragonette and Colin O'Moore as the leads in Victor Herbert's "Her Regiment." The William Le Baron libretto has been skillfully adapted for the ether by Harold Sanford and his continuity specialists, with the interpretation as noteworthy as ever before.

The Jospe Woodwind Ensemble were their usual Sunday afternoon click, doing this time an all-Mozart program. Samuel Jospe heads this unique woodwind orchestra and their dulcet notes as a Sabbath treat of week-ends.

## Aching Hearts Out Loud

Probably the only feature of a daily newspaper not adopted by the radio until now has been the advice-to-the-lovelorn. It now becomes an ether proposition as the Aching Hearts Club on WGGU.

The same station, along with the dramatic and movie columns, is also inaugurating a Little Theatre of the Air.



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OF EXCEPTIONAL MERIT  
156-8 WEST 48TH STREET  
East of Broadway

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## WILL MAHONEY

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Dance Music by Meyer Davis Orchestra

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**MEYER DAVIS' AUGMENTED VANITY FAIR ORCHESTRA**  
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**SUNDAY EVENING**  
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All Star Entertainment  
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PLAYING THE BETTER  
THINGS IN MUSIC BETTER

# GUS C. EDWARDS

AND HIS

## EDGEWATER BEACH HOTEL ORCHESTRA

EDGEWATER BEACH HOTEL  
CHICAGO, ILL.

A HIT ON BROADWAY

# WILLIAM SCOTTI

and His VENETIAN GONDOLIERS  
AT THE  
**PARK CENTRAL HOTEL**  
NEW YORK

## Organists and Talkers

In response to queries from organists concerning the possible effect of picture talkers on picture house organists, the consensus of the theatre experts is that not only will there be no ill effect but that the organist's position should be enhanced, if anything.

Edward Mansfield, console artist at the Regent, Kansas City grind house, along with S. G. Del Castillo, head of the organ school bearing his name in the Loew's State Theatre Building, Boston, and Lew White, the premier organist at the Roxy theatre, New York, and also the head of the White Institute of Organ, have been among the interrogators concerning this problem of the talkers' relation to music, particularly the organ.

Insofar as the talkers are concerned, it seems as if they possibly might react to make the organist almost imperative in the picture having organs. Considering the pit orchestra situation as it may develop through the canned music on feature films and possible shorts, an organist should become permanently necessary as a relief from the mechanical music. Another good reason could be that there should be an interlude for chasing or to replace an overture, if those two are not blended into one.

### Emergency

While the large wired houses place their hope in the regular wired equipment, most of them also have or have placed orders for the non-synchronous device using the Victor records for thematic scoring. It is a supplementary attachment to the regular wired equipment, intended to amplify mechanical music in an emergency. Just what the emergency might be perhaps will be answered first by the American Federation of Musicians.

If trouble between the theatre and union musicians should arise, as the A. F. of M. appears to believe possible through the "wage case" taxation of members, the Victor substitute would be ready for use if there were a sympathy strike by the operators.

In that case, and others which could come up through use of the talkers, there is but little doubt the organist would be called in for a heavy portion of the musical end of the picture program.

It strikes those conversant with the situation as it presents itself at present and in the near future that the organist must become a permanent attachment to the picture theatre. Should pit orchestras be generally relieved, the organist in that event could be used to advantage for alternative music, especially with shorts, giving the theatre an opportunity to show, besides the talking feature with the sound and light shorts, a black and white short here and there to vary the anticipated monotony of the sound and light shorts. If a house determines to keep solely to the talking policy.

### Opportunities

These opportunities, as they may happen, should be of vast benefit to the organist if by that time he shall have become possessed of the popular style of organ playing, the light rendition of pop numbers and even more benefited by the player can intersect a semblance of jazz into his music.

Those fortunate organists, when the opportunity arrives, if it does, may be able to prove to the chain or individual house operator that the organ can be made to surpass with an audience for any sized pit orchestra. That is an opinion held by many who have watched the picture house shows week after week. Some have expressed their conviction that if there were enough organists to fill the demand when the time came, with or without the talkers, that a pit orchestra for its house music might return to first principle—the organ.

Another conviction is that some organists would become the biggest drawing cards of large dance halls if dance halls installed organs. Dance halls, regardless of their size, could throw out a pit of the house for one crackjack pop playing organist.

### Depends on Organists

And yet another solid impression is that the future of the organ and the organists as entertainment and entertainers in the show business, meaning any diversion with a gate, must depend upon themselves. If the organists should perfect and widen their range on the instrument, they must create a demand

with a commensurate salary increase.

Variety but recently reported organ going into the homes of the wealthy, replacing the melodeon of years ago. Your great-grandfather may have had a melodeon in his front parlor and he liked its music then, as his great-grandchildren are commencing to like the organ now. But there are different organs and different players, then and now, and even now alone.

With the chances always with the progressing and advancing organist that if he takes care of himself he will be taken care of.

One of the writers on the organ subject stated he found it difficult to get into close communion with fellow organists. He stated that when visiting another theatre organist there would be a feeling of restraint by the other fellow, and usually as he left the house organist would inquire:

"Are you coming to work here?"

Probably a bit less of job-fearing and more freedom of converse amongst organists could lead to much mutual advantage.

## College Prof Wins Estey Competition

Dr. William Berwald, M.M.D.M., and professor of composition and piano at the Syracuse, N. Y., University, won the \$1,000 prize offered by the Estey Organ Company through the National Association of Organists. The piece submitted by Dr. Berwald is called "Symphonic Prelude."

It is being played this week at the Capitol, New York. About 2,000 persons entered the contest, lasting about a year. It was for the best musical work for solo organ and orchestra. Judges were Olga Samaroff, Rubin Goldmark and Harry Jepson, professor of organ at Yale University.

## HERE AND THERE

Mose Gumble and Leonard Goldstein, of Donaldson, Douglas & Gumble, left yesterday (Tuesday) on a western tour to Chicago, Cleveland and Detroit, to establish offices there.

Goldstein, who is in charge of presentation plugs, will visit the picture house organists and stage band leaders en route.

The new Hotel President, Atlantic City, opens its grill as the Club Wohlman June 29, with Al Wohlman at the helm. Abe Salinger's Parodians, last year at the Beaux Arts, A. C., will be with Wohlman. The room seats 200. Six acts will be in support.

Joe Cadullo and band open at the Silver Slipper, New York, June 24.

That sizzling futuristic fox-trot which Duke Ellington and his colored jazzists from the Cotton Club, in Harlem, have been broadcasting, is now being published by Jack Mills as a novelty piano solo.

Billy James is now arranging for Jack Mills, Inc.

Leo Doucetta and orchestra are the musical feature at Island Park, Manchester, Me. Eddie Mixer is master of ceremonies.

Ralph Wonders and Grace Kay White, ballroom dancers, open June 29 at the Ambassador Hotel, Atlantic City. Wonders will also act as master of ceremonies in the Pompeian Room of the shore hotel.

## Why Africa's "Dark"

Washington, June 19. Broadcasting in South Africa is seen as an aid to the phonograph disk sales, says Assistant Trade Commissioner D. B. Lawson, Johannesburg, reporting to the Department of Commerce.

A recent test for popularity had an African station send out phonograph recitals with disk numbers. Public was asked to vote on the seven most popular. Tabulation disclosed that the seven selected did not include one of the so-called "jazz" numbers.

## UKELELE PLAYERS

More than 200 applicants answered a New York department store's ad in a morning paper seeking a salesman capable of playing the ukelele for its musical department. Looking over the mob the employment manager said: "I'm glad all the colleges have not closed for the summer or there would have been 2,000 'musicians' for me to wade through."

## BERLIN FIRM SUES WATERSON, FOR SPITE?

In seeming retaliation for reviving some of the old Irving Berlin song successes, Berlin, Inc., has started a Supreme Court suit against Waterson, Berlin & Snyder Co. for the recovery of \$5,078 for merchandise alleged sold to the W-B-S stores in Boston, Buffalo, Cincinnati, Niagara Falls, Philadelphia, Pittsburgh and Scranton. Other music publishers have sold sheet music to the Waterson stores and have money due them, but Berlin, Inc., at Saul H. Bornstein's instigation, has seen fit to bring a lawsuit to recover.

Berlin, Inc., is peeved at Waterson's for bringing out a 10c edition of 20 of the former Berlin song hits. After making a lot of \$17,000 for these rights, the Berlin firm had no alternative but to sit back and see Waterson capitalize on some of his old copyrights. It was with Ted Snyder and Henry Waterson that Irving Berlin first came to attention, the songwriter leaving Waterson to go into business with Bornstein and Max Winslow.

Waterson, as with the other music men, have suffered in the recent music slump sale.

## 1/4c More English Disc Royalty Angers Makers

London, June 10. A provisional order by the Board of Trade was made May 21 increasing the royalties of gramophone records from 5 to 6 1/4 per cent of the retail price.

A bill entitled "Copyright Order Confirmation (Mechanical Instrument Royalties)" was introduced into the House of Lords May 22 and received its first reading to give effect to these recommendations.

As at the inquiry it was stated 75 to 80 per cent of mechanical royalties went to American composers, the present increase will mean an additional annual income to American composers of some \$200,000.

The decision has been received with disappointment by the authors, composers and publishers, who, through the Copyright Defense Association, has applied for a review of 10 per cent and a minimum of one cent. William Boosey, its chairman, who is managing director of Chappell & Co., who was one of the principal witnesses at the inquiry, said he considered the decision to be a scandalous farce.

"If we are entitled to have the rates revised," he said in an interview, "we are entitled to a bigger percentage. What the tribunal are offering means only a quarter of a cent more for the composer on a 75-cent record."

The decision to increase the minimum from a halfpenny (one cent) to three farthings (1 1/2 cents) on the other hand, may make the sale of the popular 12-cent record impossible. W. R. D. Davis, director of the Crystalline Company, largest manufacturers here of the 12-cent record, said the increase of a 1/4 of a cent was a serious matter and he was not sure the 12-cent record could stand it, as the margin of profit was cut so fine.

## Black as Developer

Ben Black has been placed in charge of a special division in the Public organization to develop personality stage band leaders. Heretofore, this was part of the general music department's activities, with Boris Morros, now assistant to Nathaniel Finston, looking after that.

Black has been a standard stage band leader with Public before aligning in the home office in an executive capacity.

## Inside Stuff—Music

### Noisy 2 A. M. Radioing

Whoever paces those ribald midnight-till-2 a. m. broadcasts on WAAT from the Village Grove restaurant in Greenwich Village sure has a sense of humor. While his witteisms are not always choice or subtle, his ready wit and glib tongue seem equal to any occasion.

Monday night they were making radio whoopee with a vengeance. "La Belle Rose," sounding like a "muncie" personator, was the particular butt of the evening. His or her screeching was brutal but not without its comedy value. Larry Funk's zissists contributed brightly and Artie Dunn, the songwriter and a particular favorite in the neighborhood seemingly, introduced a new "My Home in the Bronx" humok ballad.

Duke Ellington and his sizzling syncopators from the Cotton Club should make that scorching "Black Beauty" fox-trot a Monday night staple, if only for the particular edification of the Variety mob which awaits the midnight session from the Harlem cabaret with glee, particularly that one indigo composition. Ellington's heated trumpeter kills the Variety mob.

### Cooled Heels Become Actually Cold

The business acumen and perspicacity of modern songwriters is ever a surprise to show people who knew songwriters of yesteryear. This particularly has to do with one songwriting team, noted for its success with picture theme songs, who turned back a publisher's \$5,000 advance royalty check for the sole reason they didn't like that particular firm's business tactics.

This music executive is known for what he thinks are shrewd and smart business methods. For once the tables were turned on him because the writers, with the pick of the publishing market at their beck and call, recalled the times when they cooled their heels and countenanced considerable stalling by that same publisher. The boys gave the song to a rival publisher.

### Hit Too Big for Small Firm

Bud Green and Sammy Stept had to quit Louis Bernstein's music publishing firm to clock. As staff writers of Shapiro-Bernstein while doing well with the regulation-alignment of plug songs, their first real woe is "That's My Weakness Now," which they authored and published under their own imprint, selling the rights to Bernstein for \$5,000 cash advance royalty and extraordinary terms, as the song was too fast for a small firm like themselves to handle. Green and Stept are continuing publishing.

### Must Have the Goods

The newest publishing combination, headed by Walter Donaldson, as Donaldson, Douglas & Gumble, Inc., portends a still further manifestation of the adage, "It's all in the song." The quick click of DeSylva, Brown & Henderson under Bobby Crawford's guidance is the important evidence that a good catalog of worthy song material is the backbone of the music business and that no longer can indifferent material be foisted on the public consciousness just because of a terrific plugging organization. Such business methods will succeed in familiarizing new songs, requiring only the radio as the biggest outlet nowadays, but it will not sell anything unless the plug is backed up by worth-while material.

### The Co-op Spirit

One of the smartest moves in the music business is Joe Kelt's co-operative declaration of the Remick Music Corporation, which he recently purchased. The morale of his staff and the intensive application to duty is the talk of the alley, traceable solely and self-admittedly, according to the staff, to the new co-op spirit.

William Kernell, former song writer, now under contract to Fox as a title writer, returned to his original vocation long enough to write the music and lyrics for a song. T. B. Harms is publishing. Beatrice Lillie used it in a recent Movietone show.

### Digging Out Old Fads

In line with the peculiar public demand for old pop song revivals, all of the publishers are reviewing their catalogs and selecting likely numbers for revival purposes. The good new material is being nursed for the fall and the revivals are counted on for some ready mechanical money over the summer.

The most likely contenders are being tried out through a picked number of band and radio plugs and the reaction thus gauged.

### Smith Songs Selling

With the Democratic National Convention on this week at Houston, campaign songs for Al Smith, put out a few weeks ago, were given a plug.

A song, titled "Al," and another called "He's Our Al," strangely enough published by a Boston firm, met with a fairly good demand according to sheet music-dealers.

### Whole Colored Orchestra Fled

On the receiving end of a pistol fired from the Regal theatre (Chicago) audience, Fess Williams' stageband galloped to the wing in nothing flat during a Saturday night performance. The firing was being done by a 19-year-old gal who had previously exchanged hot words with Jasper Taylor, drummer. She was aiming at Jasper, but missed so widely the entire band figured they might as well take air.

Considerable excitement followed, but the colored deluxe house staff eventually brought about order and the performance continued.

## Installment Opera

Chicago, June 19.

In an effort to popularize Chicago's Civic Opera, that organization is offering season seats for sale on the partial payment plan.

Seats must be paid for in full before the opening of the season. It is expected the subscriptions will greatly exceed those of previous years, with the payment plan feature authorized.

## McLane's Fast Work

San Francisco, June 19.

Edward McLane, drummer, recently arrived from the east to join the Eddie Harkness orchestra, at Tait's-at-the-Bench, after a few days here met Alice E. Hirschberg, Thelma of the University of California.

The couple declared a marriage intention and three days later were wed.

## Publix Changes

Among the recent Publix changes or booking additions are Frank Cornell opening this week at Loew's Syracuse; Alex Hyde succeeding Alan Kane at the Minneapolis, Minneapolis; Buddy Shepherd and Eddie Stanley going into the Fort Worth and Houston stands.

Harry Rose, the comedian, who is completing a Publix tour with "Dancing Feet," is being courted for a ceremonial mastership at the helm of a permanent band unit.

## Koch's Organ Tricks

Des Moines, June 19.

Following his stunt of teaching the playing of the organ to an applicant from the audience, by means of "mental telepathy," Herbie Koch, organist at the Capitol here, worked another wizard by playing a very difficult operatic aria while blindfolded.

Last week he did an organ and piano duet.



## Freeman Bankrupt Over Attempted Comeback

After cleaning up in the nite club racket as kitchen concessionaire, Joe Freeman has gone broke trying to do a come-back with a pop priced Times Square eatery in the Hotel President on West 48th street. Freeman has filed two voluntary bankruptcy petitions, one in the name of the Manfree Restaurant, Inc. (his surname syllables inverted), with total liabilities of \$24,097 and no assets.

The petition is personal in the name of Joseph Friedmann (name in private life), of 3667 Broadway, with debts totaling \$32,653 and assets of \$11,260 consisting of insurance policies.

The claimants are restaurant supply concerns, and for wages due his restaurant staff.

Freeman formerly controlled the popular Freeman's restaurant at 711 7th avenue which he sold out to Gertner's five years ago. With the five-year restrictive clause off, Freeman's cherished ambition to re-establish himself in the Square resulted in the opening of his restaurant in the Hotel President. It failed to click, the dope being that the location over toward 8th avenue on West 48th street was too much off the beaten path.

Freeman had concerned himself chiefly during the restrictive period in operating nite club kitchens as a concessionaire, his cash advanced to the class places virtually underwriting operating expenses, besides which the cafes received a percentage cut on Freeman's kitchen gross. Freeman was stuck plenty in the Paul Whiteman's (later the New Yorker restaurant) but mopped up in spots like the Club Richman.

## STEEL PIER (ATLANTIC CITY)

The Steel Pier, Atlantic City, June 9. The Steel Pier, Atlantic City, has inducted its summer season officially with Creators and his Band and Jack Crawford and his orchestra as the premier attractions, the former in the concert auditorium and Crawford in the marine ballroom at the outermost end of the pier.

In a driving rain, some 15,000 admissions were clocked at 50c a head on the opening, the pier like the other resort amusement piers giving a bargain buy for four bits.

Besides the concert and dance bands, continuous pictures, minstrel troupe of 30, General Motors exhibition, Ross's Midgits and other acts come under the head of the general admission.

Crawford is in for a limited engagement with Ted Weems, the Goodrich Silvertown Cord Orchestra and others underlined, and in the concert field, Sousa's Goldens and other bands follow Creators. The Crawford aggregation were well received and the older folks went for Creators like a nite club hostess for a whoopee chump. Abel.

## BARRON CLUB SUITS

Acquittal of the president and treasurer of Barron's Exclusive Club, Inc., the Harlem black-and-tan at 198 W. 134th street, is no excuse for the dismissal of a padlock proceeding against the cafe. So rules Judge Thomas D. Thacher, who ordered the Government suit against Barron's to proceed.

Along with the corporation, Joseph Bagley, its president; Sandy Thompson, treasurer; Edward Brown, Daniel Henry, George Sadler, Norman Wilson, Sam Calvin and the Barron estate are jointly sued.

Bagley and Thompson, in a criminal action, were acquitted, but the Government's supplementary action to abate a public nuisance must go to trial.

## MAYBE VINCE BARNETT

Frank Libuse, clown waiter at Lopez's Woodmansten Inn, New York, was forced to cut his engagement short last week to rush to the bedside of his father, who is critically ill in Chicago.

If Libuse does not return, Gene Geiger may sign Luke Barnett's son, Vincent, for the comedy feature of the road house.

## Any Kind of Alcohol

Detroit, June 19. George Adair was fined \$100 in Windsor as the first violator of the new Ontario law which prohibits drinking rubbing alcohol.

## Broken Nose Charge Is Thrown Out by Jury

A jury before Judge Cornelius F. Collins in General Sessions acquitted Arthur Gintasio, former owner of the Crystal Club, West 32d street, of a charge of felonious assault brought against him by Lenore Casanova, former "Follies" girl. The jury was out only a few minutes.

The indictment against Gintasio was more than two years old. Prosecution was delayed, as Miss Casanova had been on the coast.

The actress claimed that on the night of Oct. 11, 1926, Gintasio struck her on the nose, breaking a bone, while she was in his night club with a girl friend.

Miss Casanova testified that she and her friend, after taking two drinks, decided to go home. Gintasio, who had seated himself at their table and had purchased the drinks, objected to her leaving the place, the witness testified, and when she insisted he punched her.

Gintasio denied he had struck the actress, but admitted another man in the place had hit her after she had thrown an ash tray at him. He declared she had been drinking heavily and was in a "scrappy mood."

His testimony was borne out by Eileen Howley of 345 West 58th street, employed as a hostess at the club when the fight occurred.

In his charge to the jury Judge Collins favored the prosecution, charging that the fact that Miss Casanova went to the club seeking "good beer" was not to be considered as against her character or reputation.

"In these days," the judge said, "many of us would be glad to get an occasional glass of real beer."

After the jury came in with its verdict Miss Casanova remarked blandly: "What could anyone expect from a bunch of old men who probably have never visited a cabaret?"

## 2 Class Clubs Shut

The weather got the Club Richman, which, folded up Saturday night. George Olsen as the attraction had put this spot over big all season.

The Club Lido's renewed interest with Barbara Bennett and Charles Sabin as the dance attraction was short-lived.

## BALTO'S CIVIC REP

Baltimore, June 19. A movement is definitely under way here towards the establishment of a civic repertory theatre along the lines of the Guild and the Le Gallienne ventures in New York. A committee has been formed and the resolutions adopted were read from the stage of the Auditorium Monday night. The endorsement of the governor, mayor, prominent churchmen, laymen and local artists has been obtained.

## EXPANDING LYRIC

Baltimore, June 19. Work has been started on the expansion of the Lyric, local opera house and concert hall. At a cost of \$60,000 an addition of 714 seats will be provided. These will all be balcony locations, and will enable the management to offer more low priced seats.

## Colored Hour

Colored professionals will appear July 6 on WABC for an hour's program. Among those taking part will be "Fats" Waller, Will Vodery and Josephine Hall.

## New Club Opening

A new nite club called "Boeuf sur la Toit" opens within two weeks on 51st street. George Walsh, of the Yacht Club Boys, will be featured.

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## Chi at Low Ebb

(Continued from page 54)

Claims to have the original New York cast without Miller and Lyle. "Good News" reached its peak two weeks back, at \$28,000. The play had been running at this figure for 15 weeks. A slight decrease in business on Mondays has been felt, with the decline starting this week when the gross touched \$27,000. After 15 weeks to such good money the play can still run for plenty of mazzini, tapering off gradually to a remarkable record, similar to that established by "Desert Song."

"Excess Baggage" is still one of the consistent attractions climbing above \$13,000. "Sunny Days" is still in the \$24,000 groove, and good for some time. "The 19th Hole" with no kick coming at a \$25,000 is running competently for around \$12,000. "A Man with Red Hair," rather disappointing, taking only \$6,000 in its opening week. "Companionate Marriage" lost last week's gain.

Estimates for Last Week. "Good News" (Selwyn, 15th week). Now shipping gradually, registering \$27,000 for the week. Still very much of a draw, still leading 'em all, still considered eligible for a long run record.

"Baby Cyclone" (Blackstone, 10th and final week). As predicted, a nice ten week run, still satisfying though not flattering business. Followed by "Elmer the Great," based on the "You Know Me, Al" yarns.

"Excess Baggage" (Garrick, 17th week). Another consistent money-grubber, plugging along to dependable business around \$13,000.

"Sunny Days" (Four Cohans, 6th week). Still getting its \$24,000 a week, and good for very fair run, excellent light musical.

"The 19th Hole" (Erlanger, 7th week). Sticking to last week's surprise gross of \$12,000.

"A Man with Red Hair" (Adelphi, 2nd week). Opening gross of \$6,000.

"Companionate Marriage" (Cort, 6th week). Took a slump from an already disappointing gross; \$5,000.

## Constitution Upheld, G. O. P. Paid for Booze

Kansas City, June 13. Republicans in their spiritless convention last week upheld the Constitution in a special plank, but the Republicans also had to plank down for booze.

Phone bootleggers recommended by bellhops charged \$15 for a one-fifth quart of bum scotch, with pretended rye, \$14.

Bathub gin got \$6 and Baccardi was a favor for \$12.

Bottled beer in the town went for \$1 a bottle, and in the red light joints \$1 per person. Needed guaranteed.

While in the convention hall the band played "Onward, Christian, Soldiers."

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Castilian Gardens Harold Leonard Orch Cliff O'Rourke	Frivolity N T G Rev Vercelli Sals Maryland Jarbeau Mile Sandra Willie May Bernice Yarden Mary Bay Mary Adams Mayven Dale Evelyn Sather Eleanor Gail Van Murray Pete Woolery Jack White Tom Timothy Bd	Leverich Towers Hotel Mel Craig Orch Montmartre Emil Coleman Bd
Castilian Royal Eddie Elkins Orch N T G Rev Wanda Goll Estelle La Velle Lee Wiley Ethel Bryant Lillian Bond Virginia Beach Kay Green Don & Jerry	Harbor Inn Rockaway, N. Y. Milton Spielman Orch	McAlpine Hotel McAlpine's Terrace Oakland's Terrace Will Oakland Lindau's Bd
Club Monterey Bunny Weldon Rev Carol Boyd Orch	Club Richman Geo Olsen Orch Juliette Johnson Geo Williams Bd	Faith D'Or B A Rolfe Bd Rolfe's Rev
Club Richman Geo Olsen Orch Juliette Johnson Geo Williams Bd	Helen Morgan's Helen Morgan Arturo Gordon J Friedman Bd	Faith D'Or B A Rolfe Bd Rolfe's Rev
Connie's Inn Sam Manning Rev Leroy Tibbs Orch	Hofbrau C F Strickland Rev	Faith D'Or B A Rolfe Bd Rolfe's Rev
Everglades Earl Lindsay Rev Eddie Davis Alan Lane Orch	Hotel Ambassador Frances Mann Fred Carpenter Van der Zanden Orch	Faith D'Or B A Rolfe Bd Rolfe's Rev
54th St. Club Dan Healy Rev Fuzzy Knight	Hotel Baltimore Madie Northway Geo Chiles B Cummins Orch	Faith D'Or B A Rolfe Bd Rolfe's Rev

## CHICAGO

Alabama Dale Dyer Low Law Ralph Hart Ernie Adler Eddie South Bd	Alfred & Maxine Ruth Durell Rick & Snyder Abe Lyman Bd	Betty Tascott Gladyce Kiday Harriet Smith Al Wagner Bd	Marion Kane Frank Sherman Leo Fox Bd
Alame Eddie Bruce Eddie Bruce Coster & Rich Julia Lyons Jack Johnstone Bd	Golden Pumpkin Danks Sisters Russell & Durkin Gene Gill Jean Gage Austin Mack Bd	Samovar Olive O'Neil Carroll & Gorman Joffre Sls Fred Waite Bd	Eddie Clifford Alan Sinder LaMar & Josine Con Sanders Bd
Ches-Terre Earl Hoffman's Orch	Kelly's Stables King Jones Char Alexander Johnny Dodds Bd	Terrace Garden Ted Ledford Spoke Hamilton Bd	Garden of Allah Josephine Taylor Ross Wynn Hank Jabin Bd
College Inn Simmes & Babbette Dehman Kate Smith Sherman Bd	Lantern Cafe Fredie De Syrette George Taylor	Vanity Fair Larry Vincent Allen LaMar	Villa Venice Victrol Angella Dooley & Gage Al Bouche Rev James Wade Bd

## WASHINGTON

Carlton Harry Albert Meyer Davis Orch	Club Mirador M Harmon Orch Jardin Lido B Dougherty Orch	Bert Bernath Meyer Davis Orch Lorus Ross Conking Orch	Fowhatan Roof J Slaughter Orch Roma Gardens Chas Wright Orch
Chevy Chase Lake Al Kamone Meyer Davis Orch	La Paradis Roof Harry Albert	Mayflower Sidney Sherman Sidney's Orch	Willard Roof Meyer Davis Orch Wardman Park Sidney Harris Meyer Davis Orch

## PHILADELPHIA

Club Lido Broadway Follies Club Madrid Chio Barrymore Velos Yolande	Joan Wallis Jocely Lyle Marcella Hardie Pauline Zenos Buddie Tru Joe Candullo Orch	Al Woodman Murray Sls Jean Gaynor Walden Dwan Mattie Wynne	Al White Aveda Charkoule Ave Balingier's Rev Willard Roof LeRoy Smith Orch Chas Crafts
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## No Concession Plan To Stop Gypping

Topeka, Kan., June 19. A carnival without concessions. That is the plan reported of the Morris & Castle shows for next season, according to Joe Sholibo of the M-C management. The carnival will send its contract man ahead arranging with town merchants for a merchant display and an auto show, with exhibition space. These shows will be placed on either side and just within the entrance where the "stores" are now located. Morris & Castle, take the stand that the concessions are hurting the business rather than helping it. They played Topeka with a 10c gate and two free acrobatic acts as a reason for the gate, but got lots of squawks.

## Raspberry Chorus Calls Out New Canaan Cops

Danbury, Conn., June 19. The raspberries described as noise made by the lips and dedicated to second lieutenants, was handed the Buffalo Ranch circus at New Canaan last week. The raspberries nearly broke up the show and the management called the police. The show performs in a side wall canvas arena, pitched in a lot by a woods. Every time the performance was halted for the purpose of making announcements non-payers, who numbered more than the payers and who watched the show from the tree tops, hooted and howled and drowned the announcer's voice.

## Church Books Carnival And Starts Hot Fight

Danbury, Conn., June 19. Seven residents of the town of Litchfield have taken court action against St. Anthony's Catholic church to secure an injunction for the purpose of stopping a carnival the church is fostering during the last week in June. The injunction is asked on the grounds that traveling carnivals are a menace to the community.

## TENT SHOWS CROWD IN

Norwalk, Conn., June 19. And still the circus invade Fairfield County, Connecticut. Sells Floto, Downie Brothers, Gentry Brothers, Hunt's Shows and even Buster's Wild West Show, have played or are playing every vacant lot in sight. Buster's Wild West Show came into Darien, Conn., a week ago with no advance with the exception of a few handbills. A slim matinee audience of about a dozen townspeople.

## "Rodeo" Picture

Los Angeles, June 19. The California Anti-Rodeo Cruelty Association has made a picture in the interest of propaganda against cruelty to animals. It is "The Truth About the Rodeo" and will be shown through the state in an effort to secure passage of a statute against rodeos as at present conducted.

## TOO MANY CIRCUSES IN CONN.

Danbury, Conn., June 19. Circuses have played western Connecticut to death during the first two weeks of the current month. Every city and town of any size has had one circus and in most cases two, during that time. Circuses which have played this section during the past two weeks are Ringling, Sells-Floto, Downie, Hunt, Gentry Bros. and Buffalo Ranch. This week all these shows excepting Sells-Floto have invaded the eastern section of the state.

## Circus Routes

Ringling B-B-B  
June 20, New Haven; 21, Hartford; 22, Worcester; 23, Portland, Me.; 24-25, Montreal; 27, Ogdensburg; 28, Watertown; 29, Syracuse; 30, Niagara Falls.  
Al G. Barnes  
June 20, Bismarck, N. D.; 21, Devils Lake, N. D.; 22, Grand Forks, N. D.; 23, Fargo, N. D.

## BARNES-CARRUTHERS

Fair Booking Ass'n, Inc.  
121 No. Clark St., Chicago  
HIGH-CLASS OUTDOOR NOVELTY ACTS WANTED AT ALL TIMES  
Largest Fair Booking Agency in America

## CARNIVAL

(For current week (June 18) when not otherwise indicated)  
Alabama Am. Co., Danville, Ky.  
Barker Am. Co., Union City, Tenn.  
Barkoot Bros., Wabash, Ind.  
Barlow's Big City, Spring Valley, Ill.  
Macy Barnhart, International Falls, Minn.  
Bullard Bros., Howe, Okla.  
Cetlin & Wilson, Hinton, W. Va.  
Coleman Bros., Warren, R. I.  
J. J. Colley, Oklahoma City, Okla.  
Harry Copping Shows, Ford City, Pa.  
Craft's Greater, Sacramento, Cal.  
J. L. Cronin, Mansfield, O.  
DeKreko Bros., Burlington, Ia.; 25, Quincy.  
Dodson's World's Fair, Connersville, Ind.  
Drew & Murray, Westbrook, Me.  
J. R. Edwards, New London, O.  
Empire Shows, Ferguson, Mo.  
F. E. Am. Co., Kenbridge, Va.  
Florida Tip Top Shows, Gardfield, N. J.  
Florida Expo, Charlottesville, Va.; 25, Shipman.  
Foley & Burk, Petaluma, Cal.  
Carl J. Folk, Defiance, O.  
John Francis, Pampa, Tex.  
Gold Medal, Boonville, Mo.  
F. E. Am. Co., Grandon, Tex.  
Roy Gray, No. 2, Raymondville, Tex.  
Bill H. Hames, No. 1, Wichita, Kan.  
A. C. Hansen's Shows, Braidwood, Ill.  
Lew Henry, Mt. Clemens, Mich.  
Hoffner Am. Co., Wyoming, Ill.; 25, Princeton.  
Isler Greater Shows, Clarinda, Ia.; 25, Washington.  
Johnny J. Jones, Madison, Wis.  
Leclaire Am. Co., Morris, Man. Can.  
McKean Shows, Smethport, Pa.  
Manhattan Expo., Albany, N. Y.; 24, Crotona.  
Marshall Bros., Portsmouth, O.  
Mighty Hoy Shows, Columbus, O.  
Mimic World, Siloan Springs, Ark.  
Morris & Castle, Sioux Falls, S. D.; 25, Sioux City, Ia.  
D. D. Murphy, Kalamazoo, Mich.  
Northern Expo., Bismarck, N. D.; Oliver Am. Co., Salem, Ill.  
Pacific States, Grande, Ore.  
J. J. Page, Princeton, Va.  
C. E. Pearson, Tuscola, Ill.  
Pouffe Greater, Harlan, Ky.  
Pouffe & Berkley, Rayway, N. J.  
Rainbow Shows, Milan, Tenn.  
Rice Bros., Evansville, Ind.  
Rice-Dorman, St. James, Minn.  
Rock City Shows, Middlesboro, Ky.; 25, North.  
Royal American Shows, Rock Falls, Ill.  
Rubin & Cherry, Fairmont, W. Va.  
Rubin & Cherry Model, Bessemer, Mich.  
Siebrand Bros., Edmore, N. D.  
Snapp Bros., Paducah, Ky.  
Sam E. Spence, Grandon, Pa.  
T. Stone, South River, N. J.  
J. C. Weer, Bryan, O.  
S. H. Wilson, 27, Bottineau, N. D.  
David A. Wise, Westfield, N. Y.

## Playwrights of Newport

With the season of plays at the Newport Casino getting under way, some of the playwright members of the colony ought to arrange a few tryouts. Some time ago it was reported that Mrs. Herbert Shipman, wife of the Bishop, was writing a drama. Whatever became of it? Since then she has been associated with a magazine. She is the heiress daughter of Mr. and Mrs. Edson Bradley of New York and Newport, their millions having come from distilling.

Then it was said that Ann Booth Brokaw, wife of George T. Brokaw, of New York and Newport, was writing a play. George shares in the millions amassed in the clothing business founded by his father, the late Isaac V. Brokaw. Finally it was announced this spring that the Duchess of Sutherland, who was in New York for several weeks, had finished a play which would be done on Broadway next season. This lady is only called Duchess "by courtesy," as, after being the widow of the duke, she divorced Brig.-Gen. Percy Fitzgerald and then married Lieut.-Col. George Hawes. She is the mother of the present Duke of Devon. Alastair Leveson-Gower, who married Elizabeth Demarest of New York, sister of Charlotte Demarest, who married Count Edward Zichy, and danced with him in cabarets in New York and Atlantic City.

## A Future Countess

Variety printed a story telling how Elisabeth Marbury had replaced Lady Ashley with Jane Aladen in the rehearsals of "Say When." Her ladyship, living at the Algonquin, was known on the London stage as Sylvia Hawkes. She starred in the English production of "The Whole Town's Talking," previously presented in New York.

## Industrial Expo. Shows

Elizabethport, N. J., June 15. Mike Centanni, former operator at Centanni's Greater Shows, is behind this outfit which has been playing the current week under a tieup with the local auspices of the T. J. Fife and Drum Corps. Four rides and one show comprise the list of attractions, with 26 stands, six operated as displays for local merchants and the others regulation carnival set up of various sorts of merchandise.

Good crowd on the lot Friday night and plenty of spending. Probably a Friday pay-day town with the family groups going for everything in sight. Wheels running wide open, plenty of money play and all the choice between coin or merchandise for those hitting. Stall stands in a minority, with others well stocked with merchandise.

One show is Palace of Wonders, animal pit show of farmyard monstrosities and trained quadrupeds. The former includes five-legged pig, half hen-half turkey, dog head bear, a playful cub that barks like a dog and stages a fistic encounter with a trained police dog, pigmy pony and performing pig. Tap is 25 cents for adults and 10 for children. Got plenty.

Rides are scaled at five and 10 cents, for tariff for children, included carousel, swings and Ferris wheel. Everything orderly, no squawks, and a lot of merchandise being passed out. Carnival played to big business all week except Thursday night when an early downpour quered business. Neat lineup for a small outfit. Rides in good shape, equipment adequate, and stands attractively set up. The 25-cent tap for the pit show may not go as well in other carnival spots. Possibly okay for fair but there's plenty of spots where they'll look over their two bits plenty before giving up for this one on a carnival lot. Edba.

## ELGIN'S TENT-TROUPE

Chicago, June 19. Overcoming the tent show rule at Elgin, Ill., by putting up their canvas just across the city line, the Sherman stock company, tent rep outfit, announce their intentions of hanging around. Opened to good business Sunday.

## RITZY

(Continued from page 46)

for some time was in an asylum. When released he changed his name to Chaloner, and claimed to be the spiritualist medium for Shakespeare's ghost. He sent the famous telegram to his brother, Robert Winthrop Chanler, the artist, when Robert won as his second wife Lina Cavalieri, the Italian singer, "Who's looney now?" Later Cavalieri divorced Robert, and finally divorced Lucien Murtore, the French singer. Another brother, William Astor Chanler, married Minnie Ashley, the musical comedy actress. Amelia Rives is now married to Prince Pierre Troubetskoy, the painter.

Logan was best known for his compositions, "The Missouri Waltz,"

## Frederick Knight Logan

Frederick Knight Logan, "waltz king of America," died last week at his home in Oskaloosa, Ia., of paralysis. Logan was best known for his compositions, "The Missouri Waltz,"

## MAY HAYWARD

May Hayward, former dancer known to Broadway theatrogoers of 30 years ago, died suddenly June 17, at her home, 719 8th avenue, New York. She is survived by a daughter, Alice Hayward, of vaudeville.

May Hayward was a featured dancer with the Montgomery and Stone show, "Babes in Toyland." She had appeared in other Broadway musical productions of that period.

The ex-dancer is at the National Funeral Parlor, 57th street and Lexington avenue. Services will be held Thursday morning (June 21) from St. Malachy's Actors' Chapel, West 40th street.

## FRANK R. ALEXANDER

Frank R. Alexander, 58, former picture theatre owner in Hollywood, died June 15 in Los Angeles. He retired from business several years ago.

Mr. Alexander opened the first movie house in Hollywood, the Iris.

## IN LOVING MEMORY OF DAVID GOODMAN

Our Dear Father  
FATHER'S DAY  
A loving one from us has gone.  
A voice we loved is still  
A place is vacant in our house,  
Which never can be filled.

## Jack Powell And Family

He later owned other theatres there and one in Monrovia, Cal.  
He is survived by his widow and two brothers.

## LORNA PALMAR

Lorna Palmar, 21, sketch artist on the Los Angeles "Examiner," and former screen actress, died of pneumonia June 14 in Hollywood, Cal.

Miss Palmar was a noted beauty and at one time chosen as one of the seven most beautiful girls in the United States. She quit the screen several years ago to take up art work.

Her remains were taken to Chicago for interment.

## E. & B. Circus Out

Eldridge and Bentum circus, playing Iceland (skating rink), New York, since June 4, winds up its stay June 20. A big stand will be New Rochelle with subsequent dates including Hackensack, N. J., and Brooklyn for at least one week stands.

Circus is now under the general management of Mr. Pullock, the same man who handled the tour of the Russian Cossacks over here.

## Tom Ricketts replaces Nicholas Soussanin in "Dry Night"

High Herber and George O'Hara collaborated in writing of "The Single Man," M-G-M's Cady-Pringle feature.

Gertrude Astor and Eddie Kane added to "The Dry Night" with Tiffany-Stahl. Tom Terriss directing.

## Obituary

### CHICK KEHOE

Chick Kehoe, 50, actor, died last week in Jefferson, Ia. Mr. Kehoe started his stage career with traveling stocks and was with a tent repertoire company when he died.

The deceased was considered the last surviving member of the company playing "Our American Cousin" in Ford's theatre, Baltimore, the night President Lincoln was assassinated.

Interment in Rapids City, Ill.

### RALPH WHITNEY

Ralph Whitney, 54, picture stunt man, died at the Sylvan Lodge Hospital, Los Angeles, June 14, from injuries sustained in a fall during the filming of a western scene on the Universal lot.

### Donn Byrne Killed

Donn Byrne, noted short story writer and novelist, was killed Monday night in a motor accident near his home at Kilbrittain, Ireland. Many of Byrne's stories and books

### Paul Thieman, 61, publicity manager of the Kansas City theatre, died June 17, after an illness of three weeks. At one time the deceased was managing editor of the Denver "Post," and he had been connected with several eastern newspapers.

### Helena Zoellner, musician, died in Los Angeles, June 12. She is survived by her husband, Joseph Zoellner, Sr., and three children: Joseph, Jr., Amanda and Antoinette.

Father and three children compose the Zoellner Quartet, musical concert group.

Harry F. Pierce, 73, father of Howard Pierce, head of the Kunsky production department, Detroit, died June 11.

Since 1906 and until three years ago Pierce was auditor of the Tuller hotel.

### The daughter, 20, of Tom Kirby of the Pat Casy Agency, died June 13.

### The mother of Paul Dulziel died at her home in Boston June 12.

### FRANK McALEER

Frank McAleer, veteran burlesque manager died June 18. His last active assignment was the management of "Maid of America," Columbia Burlesque attraction.

### DEATHS ABROAD

A. Streliski, 36, former French stage producer, died at Sables d'Olonne, France. He was the father of Maurice Streliski, stage manager of the Theatre de la Gaite, Paris.

### IN GRATEFUL REMEMBRANCE OF

## "HERB"

## Wiedoeft Brunswick

## Orchestra

Direction of JESS STAFFORD

# VARIETY'S CHICAGO OFFICE

HAL HALPERIN in Charge  
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# CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed to Variety, Wood Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

## Palace

Having apparently acquired the 1933 Chicago World's Fair music contract, Edgar Benson is already capitalizing on the assignment by appearing at the Palace this week with a 56-piece brass aggregation. Billed as the Benson Chicago World's Fair Band, it's a profitable gag, even if a trifle premature.

Band played three classics and two military marches. Would have been better with more of the patriotic stuff. In "Il Baccio," Suzanne France, soloist, carries an impressive classical assignment. None of the featured musicians was at ease on the stage Sunday matinee, but this was overlooked in view of the straight musical ability of the outfit.

Most of the bill is of the reliable old-time variety, weakening only when the performers hang around too long. Four Camerons, fourth, were legitimate stoppers with the nut comedy work by father and son. Cammie Cameron, the daughter, sings and is a good acrobatic dancer. At the finish Sargent and Lewis, announced as more relatives, come on to goof around. Team first appeared in the device, singing published lyrics to their own uke and guitar accompaniment. Filled the spot capably.

Enrico Rastelli, master juggler, was third and worked full stage. He's still a pip. Frances White, opening the last half, did a minstrel number, then and now lyrics, and her "Monkey" in the first half.

White takes her time in working, almost too much, but appreciation was general here. John Meehan, tap hooper, and Walter Keibkamp, pianist, assist.

Next to closing, Roy Cummings tore his shirt, broke his hat, fell into the pit and mangled his girl partner with an enthusiasm that hasn't diminished a whit these many years. This nut comic is certain on any bill and would be just as big in pictures.

Six Dauntless Shaws, four femme and two male bike riders, opened with formation drills and various specialties. Rotor, the juggler, suspended from a high altitude while two girls do acrobatic posing on objects supported by his teeth.

## When in Chicago Visit These Hits

**ADELPHI** Matinees Wednesday and Saturday  
A. H. WOODS' Sensational New Melodrama

**"A MAN WITH RED HAIR"**  
Hugh Walpole's weird tale  
Now in its second year in London

**WOODS** Wednesday, Saturday  
EDWARD E. DALEY PRESENTS  
"RANG TANG"

(Through the Courtesy of the Hollis Corporation)  
with BILLY HIGGINS, JOE BYRD, MINTO CATO, LORNA FRAYNE and 70 Others  
Wes Talbot's Orchestra

**CORT** MATINEES WEDNESDAY AND SATURDAY  
A play of youth, clean mischief, good fun and healthy love  
—Amy Leslie, News

**"A Companionate Marriage"**

**BLACKSTONE** Matinees Wednesday, Saturday  
A. L. BRIDGES, Harry J. Powers, Mgrs.  
**WALTER KATON**  
in the George Coleman-Ring Lardner American Comedy

**"Elmer the Great"**

**SELWYN** Mat. Thurs. and Sat.  
SCHWAB and ANDERL Bring You  
THE NEW COLLEGIATE MUSICAL COMEDY

**"GOOD NEWS"**

with an ALL-AMERICAN TEAM OF PLAYERS  
FORTY FIVE FRESHIES  
ADELPHI (Himself) & HIS ORCH.

**ERLANGER**  
A. L. ERLANGER Presents  
THE DOMESTIC COMEDY SUCCESS  
"THE 19TH HOLE"

By and With  
**FRANK CRAVEN**

held most of the house. Rain held patronage down Sunday mat.

## Majestic

Worthy and Thompson, two colored tap-stoppers, open. Fast, average routine, neat appearance. Solo and duo efforts. Chatter not very good.

Hoffman and Lambert follow. Girl tries for sleek, vampish highbrow type and man in comic evening get-up. Some mediocre clowning by the man while girl sings. Her voice is sweet but weak. For the finale the man juggles a bunch of silk hats. His front-face and eye work something like Larry Semon.

Romanoff Revue (5), just another flash but will do in the Majestic class. Opens with man in frog costume and girl as some winged insect. Frog pursues insect in fair hoofing routine before special garden drop. Next, a mechanical doll dance. Then a small time sister team, with song and dance.

Bertrand and Raiston. Gags, reasonably funny. Man a mush-mouth comedian, dressed in effective comedy. Woman sings during an occasional interlude. Not very strong.

Bob Capron and Co. (4) consisted of Capron and three girls. Special of Capron, as a life insurance salesman, believed by the girls to be with Mutual Movie Company instead of Mutual Life.

Adrian, following, is a smooth-shaven, chunky guy dressed in business suit and straw hat. Introduced two comics both of whom are quite funny.

Hungaria Troupe closed. Best acrobatic gag seen here in some time. Picture "Stormy Waters" (Tiffany-Stahl). Business bad due to rain.

Jack O'Malley, of the Frank Gladden agency, is acting as announcer at WCFL. In conjunction with Carme Romano, Lou West, and Louie Pannico he has taken over the dance floor at Navy Pier.

Gussie Oscar, owner-operator of the Auditorium theatre (legit), at the time, is showing friends his niece, Mrs. Billy Weinberg. She will commute to New York for legit attractions for the coming season.

F. J. Ashley, of the public relations department at Western Electric, is now handling publicity production of Movietone equipment.

Marcel Brazee is to manage the Chatham and Grove theatres of the National Playhouses circuit. After Shepherd, of the Jeffery, has been transferred to the Highland, and Con Cooney will direct the Jeffery.

Chicago's little theatres are all active at this time. The Cube is presenting the Stury marionettes in "The Infant and the Angel" and Greta. Prof. Stury is employed by the Chicago Board of Education. Members of the Theatre Guild are entering Andy's "The Waltz of the Dogs," and the Jack and Jill players, in their new theatre at the Drake Hotel, are to present a new one-month production.

Studio Players are presenting "The Best" at the Radical playhouse and have in rehearsal "The Firebrand" and "Lonely Lives." Dill Pickles are to give "The Usurper" and "Physis" by Mikos Kropp.

Earl Ford has returned to the Art Colony after 10 years' absence, with his own company to present scenes from "Cocaine." Other plays in work by various groups at the Colony are "The Colonel's Lady," by Ashton Stevens and Gene Markay; "Glittering Gate," and "Echoes of '92." Zig Duckling players are offering "Steel" and "Short Skirts."

Richard "Limberlegs" Edwards is vacationing in Chicago after having left the Publix "Dancing Feet" unit at Des Moines because of an injured knee.

Bernice Gazzola, daughter of Frank A. P. Gazzola, owner of the Kedzie theatre, will make her stage debut this week with her brother's stock company, the Dudley players.

Natalie Moorehead, opposite Grant Mitchell in "Baby Face," which closed this week, has been called to Hollywood by Paramount to take a crack at the films. She was caught by a picture scout at the Blackstone.

Recent bookings effected by the United Booking Agency include the playing of Henry Woods and revues in the Haymarket (burlesque) on Tuesdays and vaude attractions for that house's Midnight Showplaces on Saturdays. Opheum theatre, Hammond, Ind., has discontinued its stock policy in favor of split week vaude booked by United. Parthenon, also at Hammond, is playing the act Keith bills with a stage band policy. Mose Lee as m. c.

House will use Revue's first half and United vaude last half.

Stopping off here en route to Los Angeles from New York Friday, Janet Gaynor has five days of social activities scheduled for her by the local Fox office.

Newspaper boys are staging a party for her at their own expense, for a change.

Jerry Sullivan, former radio announcer at WQJ, has been signed as a semi-weekly entertainer at the Katinka club, south side cafe.

Recent cast changes at loop theatres include substitution of Doug Las Leavitt for Frank McIntyre in "Sunny Days"; Kirby Davis for Ethel Watson in "Excess Baggage" and Dorothy Randall for Betty Linley in "Companionate Marriage." Other changes in "Companionate Marriage" were Mildred Booth, who was replaced by Edith Normand, Beatrice Liddle, replaces Vivian Purcell and Karl Way has been let out as stage director to take the place of William Holden.

Glenview Amusement Parks have been incorporated with \$1,200,000 capital.

It is reported Bernice and Emily, master of ceremonies of the Wis-

consin—"No Other Woman."

Richy Craig has been appointed master of ceremonies of the Wis-

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will have a week's run at the State. Tom Phillips, in charge of the Savoy here during the winter burlesque stock season for Dewey Michaels, will take the house next season. Phillips plans to install a company late in August.

James Hennessey, Auburn theatre manager, has been named chairman of the advisory council of the Community Concert Association of Auburn. The tentative roster of artists for the new association's first season, under the direction of Dr. Sigmund Spaeth, includes: Rosa Ponselle, Sophie Braslau, Lawrence Tibbett, Josef Hoffman, Albert Spalding, Mischa Elman and the English Singers.

Jerry Rowan has joined the Marguerite Fields Players at the Stone, Binghamton, as leading man. He recently closed his own company at Lowell, Mass.

David Steiniger and Edna May Hoffer, Philadelphia P. A. dancers with the Lee Gall Ensemble at Keith's last week, were married in Municipal Court by Judge William S. Farmer here.

The Penn State Realty Co., Inc., headed by M. E. Comerford, Scranton, has purchased an interest in the Ithaca Theatres Co., Inc., controlling the Strand, Crescent and Lyeum, Ithaca. The three houses are scheduled to be remodeled and renovated during the summer.

Sally Long, 1925 Wampas baby star, in Syracuse last week to make personal appearances at the opening of the new Empire, announced she would make three serials in the east during the summer for Rayart. Work on the first is scheduled to start in two weeks.

James G. Colligan, "Town Talk" columnist on the evening "Herald," has replaced Robert R. Mill as press agent for the Frank Wilcox stock at the Wieting Hotel, following an attack of pneumonia, has been ordered to the Adirondacks to recuperate.

## NEWARK

Shubert—"Say When."  
Broad—"The Domino Parlor."  
Pecktor's—"Fools for Luck" and vaude.

Loew's State—Vaudeville.  
Newark—Vaudeville.  
Bransford—"Doomsday."

Messing—"Street of Kings" and Fox Terminal—"Skinner's Big Idea" and "The Broken Mask."

Capitol—"Powder My Back" and "The Hawk's Nest."  
Goodwin—"Tenderloin."

Empire—"Seventh Heaven" (stock).  
Opheum—"My Chocolate Gal"—films.

William Phillips, manager of Loew's State, leaves Sunday. He will spend several months at his home in Portland. Len Grotte, Toledo, succeeds as manager.

Stanley Fablan's Ritz, Elizabeth, opened Sunday with vaudeville. This is the first Sunday house in Elizabeth, but Fox immediately follows and it is expected that 12 houses will shift to Sunday openings.

Charlie Melson returned Saturday at m. c. at the Bransford and received an ovation seldom seen in the theatre. He stays two weeks with Eddie Moran at the Stanley, Jersey City, Moron then returns for a week and they alternate weekly.

**MORRISON HOTEL**  
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World's tallest, 1941 rooms and baths

**ST. REGIS HOTEL**

Single Room without Bath, \$9.00  
Single Room with Bath, \$10.50, \$12.00  
Twin Beds without Bath, \$11.00  
Twin Beds with Bath, \$12.00, \$13.00  
Double Room with Bath, \$12.00, \$14.00  
Twin Beds with Bath, \$12.00, \$14.00

Conveniently located to all theatres  
Within walking distance of the loop  
515 N. Clark St., Phone—Superior 1322

**BANDS**

Presentation Costumes  
**Lester**

EXCLUSIVE CREATIONS  
MERCHANDISE CURTAINS  
FORSAL—MADE TO ORDER FOR RENT

CHORUS

THE CINEMA CRITICS CLUB, local fan organization, will have the co-operation of Loew's State theatre here in the production of its first picture, a one-reeler. William K. Saxton, State's managing director, who signed the contract on the Universal lot, will assist the Tri-C in an advisory capacity. The picture



## VARIETY BUREAU WASHINGTON, D. C.

416 The Argonne  
1629 Columbia Road, N. W.  
Telephone Columbia 4830

By **HARDIE MEAKIN**  
National (Erlanger-Rapley)—  
Steve Cochran's stock in "Six  
Cylinder Love."  
Poli's (Shubert)—De Wolf Hopper  
musical stock in "The Firefly";  
next, "Prince of Pilsen."  
Pictures  
Columbia—"Street of Sin."  
Earle—"His Tiger Lady."  
Fox—"Across the Atlantic."  
Little—"Kriemhild's Revenge."  
Metropolitan—"Hold 'Em, Yale."  
Palace—"Actress"; next, "Part-  
ners in Crime."  
Rialto—"Leopard Lady."

Frank Steffy is out as manager  
of the U. Rialto. Succeeded by

Rodney Collier, formerly house  
manager.

John Warner is back as leading  
man with Steve Cochran's stock at  
the National. As on previous sea-  
sons company is getting plenty at  
the boxoffice at \$1. top.

Scapa Flow, a swimming pool  
down town, has opened for the sea-  
son. Management has standing in-  
vitation with the local theatres for  
professionals to make use of pool  
as guests.

## VANCOUVER

Vancouver—Duffy Players "Ap-  
plesauce."  
Empress—Allen Players "French  
Leave."  
Pantages—"The Play Girl" and  
vaude.  
Orpheum—"The Yellow Lily" and  
vaude.  
Capitol—"The Street of Sin."  
Strand—"Good Morning Judy."

A general increase in business is  
announced by all houses despite  
fair weather and the attractions of  
the beaches.

The casualties in the stock war  
between Duffy and the Allen have  
been announced at last. The Allen  
Players close for the summer in a  
week or two it is reported. Duffy  
survives but with a cut from \$1.25  
top to \$1. P. R. Allen plans to re-  
open in the fall, possibly in a new  
house. During the summer months  
his leads, Verna Pelton and her  
husband, Lee C. Miller, will con-  
duct a dramatic school.

## PORTLAND, ORE.

Mammoth Rose Festival pageant,  
"Where Ralls the Oregon," with  
cast of 3,000, was presented for six  
nights at Multnomah Civic stadium  
June 11-16. Pageant is the outstand-  
ing evening feature of Rose Festival  
week every year. It is annually pro-  
duced at a cost of about \$50,000,  
with no salaries paid to performers.  
Scenario of "Where Ralls the Ore-  
gon" was written by Dean Collins,  
dramatic editor of the Portland  
Telegram. The pageant was directed  
by Doris Smith, with Jacques Ger-  
skovitch as musical director, and  
William H. Boyer as chorus master.  
Ballet directors were Edna Agler,  
Gladys Boodle and Alta Eastham  
Travis. Attendance for the six  
nights aggregated 40,000 persons.  
The production was staged out-  
doors on a vast stage constructed in  
the stadium arena.

## DETROIT

Variety's Detroit Office  
Tuller Hotel

Cass (Shubert-Stair)—"Desert  
Song" (6th week).  
Garrick (Shubert-Stair)—"The  
Scarlet Woman" (6th week).  
Bonstelle Playhouse—"All the  
King's Horses" (stock).  
Adams (Kunsky)—"The Drag  
Net".

Capitol (Kunsky)—"Wheels of  
Chance"; "Mission Bells" unit.  
Madison (Kunsky)—"Tenderloin".  
Vita (6th week).

Michigan (Kunsky-Publix)—"His  
Tiger Lady"; "Crystals" unit.  
State (Kunsky)—"Glorious Betsy".  
Vita (6th week).

United Artists—"Garden of Eden."  
Oriental—"Alex, the Great".  
vaudeville.

Stock burlesque, downtown at  
Cadillac, Loopy, Palace, National and  
Avenue theatres.

Co-operative Booking Office  
(Kunsky) will book week-end  
vaudeville at the Grandex.

Cal Latham, local booker, has  
been tendered an honorary life  
membership in the Elks, mainly for  
his efforts in promoting various the-  
atrical affairs for that organiza-  
tion.

McComb theatre, Mt. Clemens,  
heretofore a one-day (Sunday)  
stand, will add vaudeville Friday  
and Saturday.

"Shangongs of Broadway" is re-  
ported tentatively set to open at  
the Shubert Detroit in a couple of  
weeks. The house has been dark  
since the enforced closing of "The  
Captive".

A deal whereby John Robertson's  
Cinderella and Roosevelt (neighbor-  
hood) theatres would be leased to  
the Cohen Bros. is reported of-  
ficially. The two houses are owned by sepa-  
rate corporations, with Robertson  
holding a controlling interest in  
each. He is reported to have asked  
the Cohen boys for a bonus of \$30,-  
000 for the leases.

State's conversion to straight talk-  
ing pictures has caused extensive  
changes of Kunsky orchestra con-  
ductors. Emil Hollander, from the  
Adams, will head the 25-piece pit  
crew at the State; Walter Baetian,

director of the State's stage band,  
will be Hollander's assistant in the  
pit. Sam Benavie will supervise the  
Adams orchestra, retaining his job  
at the Capitol.

Frank Beaton, m. c. supplants  
Del Delbridge at the Michigan, Del  
being transferred to the Capitol.  
Harry MacDonald, now at the Cap-  
itol, goes out of town for Publix.

Total of \$10,551 involving 3,574  
memberships was subscribed to the  
Detroit Civic Theatre (Bonstelle  
Playhouse) fund at a luncheon of-  
ficially opening the membership  
drive. The goal is \$200,000.

Construction of Whitney's new  
theatre (Wilson), bankrolled by Mrs.  
A. Whitney, the former Mrs. Dodge,  
will begin in about 30 days. Open-  
ing set for the end of October.

Fire in the projection booth of  
Jack Schuler's one-night stand, Sat-  
urday, resulted in damage estimated  
at \$1,500.

Location of "The Jazz Singer" for  
a re-run after an eight-week run  
some time ago at the Madison has  
been changed. The picture goes in  
at its original Detroit stand instead.  
It was planned at first to spot the  
picture at the State.

The booking will delay the Mad-  
ison's change of policy to a split  
week straight film grind.

Dynamite bomb explosion across  
the alley caused a near panic in the  
Flamingo theatre, neighborhood film  
house. About 200 were in the audi-  
ence at the time.

## OKLAHOMA CITY

Empress—Circus.  
Capitol—"Tenderloin."  
Criterion—"Garden of Eden."  
Liberty—"Golf Widow."

The Mid West Amusement Com-  
pany has leased the Shrine Audi-  
torium at Oklahoma City for five  
years from July 1 at a yearly rental  
of \$12,500 for road shows, vaude-  
ville, musical comedy and feature  
pictures. The Auditorium seats  
about 3,000.

Wallace Waltham has resigned  
as state manager for Home State  
Film Co., Oklahoma City, to accept  
a position as special representative  
for the National Screen Service in  
Oklahoma, Arkansas and Texas,  
continuing his headquarters at  
Oklahoma City.

## OAKLAND, CAL.

The State, now closed, will reopen  
on June 23 as the Embassy as a  
Vitaphone-Movietone house with  
Dolores Costello in "Tenderloin" for  
the opening attraction.

West Coast has dropped its  
weekly broadcasts on K.L.X., the Oak-  
land Tribune station, after running  
for most of the year. The series  
will be resumed next fall.

"Able's Irish Rose" will usher in  
the summer stock season at the  
Fulton. This will be the third time  
the piece has played here.

Rumors that West Coast plans  
to close the American, one of the  
weak sisters on its chain in Oak-  
land, have not been confirmed. Last  
week the policy was suddenly  
changed to two shows a week but  
next week "The Crowd" is billed for  
the full week. Charles Carroll is  
manager.

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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**  
Ted Lewis's name had an effect at the box office last week. More than a week before Lewis opened there was a demand for tickets. It was the first time in the history of the house that the ticket rack went clean opening night. It was only a seven act show but as near a straight vaude outlay as the house has had in many a moon.

Lewis's outfit consisted of his band, himself, Eddie Chester and Eleanor Brooks. They closed the bill after doing 40 minutes. Just a case of snap and dash. Lewis is held over for a second week and maybe for a third.

Opening intermission and preceding the Lewis outfit was Senator Murphy. A pushover for the language contortionist.

Show opened with the Five Original Honey Boys, a sweet set. Held the curtain for two minutes after two tries to get away. The boys have a great song routine but the

most portly member of the quintette likes to spring old wheezes. Not necessary as the chanting and hoofing are enough.

In the duce spot were George M. Fisher and Honey Hurst. Hurst turned and better suited further down on the bill. If the film talker boys are looking for a girl whose voice they might like to can, this Hurst girl looks like the ticket. Cortini, with his magic, was in middle of first part and they liked it immensely. Lydell and Higgins are back doing their old reliable and have Lida Leigh with them. Turn is just same as it was a generation ago. Closing the first half were Tracey and Hay with a variety of dance numbers. Next item which will flash on any bill.

Elsie Janis has bought a home in Beverly Hills for a reported price of \$75,000.

David Butler returned to the Fox studios after spending four weeks at Culver, Ind., shooting exteriors for "Trep and Pep." Three weeks at intermission will complete the picture, then Butler leaves for Europe to begin work on "Chasing Through Europe" for Fox.

A 2,000 seating Class A theatre will be built in the newly formed Ramona Village on Washington boulevard. It is planned to use the house for Indian operas and symphony Spanish fiestas and other pageantry.

Robert E. Callahan is president and general manager of the corp. Other officers are O. J. Boon, vice president and treasurer; Judge Rex B. Goodsell, vice-president and counsel; E. E. Pease, secretary, and Charles Wakefield Cadman, Mike Kirk, Dr. Charles W. Decker, L. E. Behmyer and C. E. Cole, directors.

James Cruze and a company of 300 men are at Los Angeles harbor by boat for San Diego where they will pick up 500 additional extras and travel by special train to Fallbrook, distance of 60 miles, where exteriors for "The Matinee Girl" will be filmed. This is Thomas Meighan's second starring picture to be produced by Caddo productions for Paramount release.

Victor Nordlinger returned to his job as casting director for Universal after a two months' vacation spent in Europe. Paul Kerner, acting as casting director during Nordlinger's absence, will return to his former position as production supervisor of Universal Pictures.

William Holland, assistant director for several years at the Christie studios, has been elevated to director of two-reel comedies for the same company. His first assignment will be on the Bobby Vernon series.

The Pilgrimage Play will open its ninth annual season in the amphitheatre in Hollywood hills July 16. Cast of 125 and musicians are now being assembled with rehearsals to begin soon.

Frank Jenks, master of ceremonies and band leader at the Metropolitan, is going to the Granada, San Francisco, where he will replace Jack Waldron. Jules Buffano, Publix band leader, in Seattle,

will take over Jenks' post at the Metropolitan June 23.

Musical pageant including a choral body of 5,000, will be held at the Hollywood bowl July 15, sponsored by the National Federation of Music Clubs. Kay Shank will be in charge of the program.

Jason Robards, leading man with Henry Duff Players at the El Capitan, is engaged to marry Helen Lynch, screen actress.

Phillip Holmes, sophomore at Princeton college and son of Dr. Holmes, arrived on the coast pursuant to a request made by Frank Tuttle for him to act in pictures.

Tuttle met the lad at Princeton when filming scenes for Paramount's new college picture, tentatively known as "Sophomore." His first opportunity before the camera will be a part in Tuttle's current picture.

Louise Avery Hastings presented a special matinee of five one-act plays at the Belasco Sunday. Beatrice Prentice with Eugene Jones and cast of 25 appeared in "Kashima," "The Last Word," "Buying a Gun," "Smarty's Party" and "The Godsend."

George Fitzmaurice is going to New York on vacation.

Leo McCarey, supervising director at the Roach studios, has been confined to his home with intestinal flu for the last 10 days.

## DENVER

Hollywood Vantiles, musical comedy company under management of Robert McGreer, closed a short engagement at the Empress Friday, leaving the house empty for the summer so far as regular tab musical offerings are concerned. The Empress will be leased until the latter part of August, when a new policy will be determined.

Mrs. Katherine Auslander, head of the Denver Theatre Guild, has arranged for the showing of foreign films at the Bluebird theatre, a suburban house under the management of Harry B. Huffman, local movie magnate. This move, scheduled to get under way late in summer.

Elitch Gardens stock company, headed by Freddie March, opened with "The Baby Cyclone," getting off to good start despite bad weather. Among those in company, under direction of Helene Burles are: Frances Goodrich, Sylvia Sydney, Jessamine Newcombe, Edna James, Jay Fasset, Frederick Boone, Francis Hampton, Don Borup, Albert Hackett, C. Henry Gordon and Frank McDonald. Bill for this week is "The Springfield."

Fred V. Greene, first National publicity man, has been made temporary manager of the Colorado in the fight to keep the house in the top rank with the Denver neighbourhood house. Oliver Alberti, Fanchon and Marco m. c., has been imported to replace Charles Scheuerman as stage band leader.

## SALT LAKE CITY

Orval Saltern, an employee of the Lyric, Logan, Utah, narrowly escaped serious injury when an explosion occurred in the projection room recently. Fire following the explosion caused damage to the building estimated at \$900, according to G. W. Thatcher, manager.

Consummation of the sale of the American Theatre to a group headed by A. L. Glassmann of Ogden has been announced. Title to the property was taken by a new corporation, American Theatre Operating Company, with A. L. Glassmann, president; Mrs. Edna Glassmann, vice president; and Eugene C. Glassmann, secretary. While the purchase price is not mentioned it is indicated that the Glassmanns would pay approximately \$450,000.

## SEATTLE

Fifth Ave.—"Happiness Ahead." Seattle—"The Big Noise." Blue House—"Powder My Back." Columbia—"The Love Mart." Orpheum—"The Chorus Kid" and vaude.

Parities—"Hangman's House." Winter Garden—"Chinatown Charlie."

Palace Hip—Al Franks (musical stock). Strand—"Phantom of the Opera." Embassy—"Their Hour."

George Pampel, formerly press agent at the Orpheum, has resigned to become exploitation director of Universal's Winter Garden and Columbia. The latter house recent-

ly came under the supervision of Mike Newman, northwest theatre chief for U.

Jules Buffano, m. c. at the Seattle (Publix), has left for Los Angeles, where he will open June 23 at the Metropolitan. Bernard Hynes, house manager at the Seattle, has resigned. Hynes is expected back here within a few weeks to become house manager at the Fifth Avenue (West Coast house).

A. A. Haley and Clarence Hill Paramount salesmen, narrowly averted death when the car in which they were riding plunged through the railing of the Dryden bridge, near Wenatchee, recently.

Pantages will soon close for two or three weeks to install Movietone. No policy change is anticipated by Manager Lloyd Dearth.

## MINNEAPOLIS

Shubert—"A Kiss for Cinderella" (dramatic stock). Hennepin-Orpheum—Vaudeville. Pantages—"Don't Marry" and vaude.

Seventh Street—Vaudeville. Minnesota—"Happiness Ahead" and "Roman Nights" (Publix unit). State—"Tenderloin." Strand—"The Road to Ruin." Lyric—"The Big Noise." Grand—"The Enemy."

Frank Burke is back handling publicity for the three Twin City Orpheum houses after leave of absence to press agent for Jack Marvin in London.

Failure to arrive at a price agreement has resulted in calling off a deal for the acquisition of a loop theatre site by William Fox from Harry Fence, millionaire automobile distributor, according to the latest reports. It is said now that Fox has come to a satisfactory agreement with Edwin Rosen relative to the distribution of his product in the F. & R. territory the coming season, making it unnecessary to invade Minneapolis.

## MONTREAL

By C. W. L.

His Majesty's—"The Red Mill" (Savoy stock).

Orpheum—"Her Cardboard Lover" (stock).

Capitol—"The White Sister."

Palace—"The Port of Missing Girls."

Loew's—"Easy Come, Easy Go."

Strand—"Beauty Shoppe" (Educ); "Fools for Lucy" (Par.); "Little Shepherd of Kingdom Come" (F. N.); and "The Heart of Broadway" (Col.).

This is closing time for picture theatres in this province but the closing of one boutique, one legit and one vaude house, more lessened competition to such an extent that it is not so bad this year as formerly. Rosemont, neighborhood house, one of the United Amusement chain of twelve theatres, closes this week and the Mount Royal, another neighborhood, will likely be dark one of these. These two closings reflect conditions in neighborhoods which, with few exceptions, have been heavily hit by the Children's Bill.

The Imperial has solved the prob-

lem of the house being closed to children under 16 by running nine acts of vaudeville and not even a newswell picture in the house. This lets the youngsters in the same way as they are already permitted to drop in the Gayety burlesque house when that theatre opens again in August.

J. L. Patenaude, owner-manager of the Franco Theatre, Montreal, recently elected president of the Montreal Theatre Managers' Association, has also been elected president of the Province of Quebec Theatre Owners' Association, which met and was formed in a one-day session in Montreal last week. The latter body includes 115 of the 125 theatre owners of the province and will soon include them all. Patenaude proved himself a strong leader, launching the new fighting theatre in the industry under the best of conditions.

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BRONX, N. Y. C.  
Windsor, subway circuit house,  
will follow "By Request," new J. C.  
and Elliott Nugent play, now cur-  
rent, with the film "Simba."

With the closing of the Willis for  
the summer, J. Harris and his  
orchestra move over to the Luxor.  
Starlight Amusement Park will  
give free open-air opera, starting  
next month. It is the idea of Capt.  
E. W. Whitwell, park's manager.

Pete McGuire, manager of the  
Keith-Albee Franklin, concocted a  
lariat throwing contest last week  
in conjunction with the appearance  
at his house of Don Cummings,  
lariat throwing expert, the event  
open to boys of the neighborhood.  
He put the lariats on display in an  
empty store alongside his lobby.  
The next day McGuire discovered  
the store broken into and the lariats  
gone, with the result that he had  
no contest.

## BUFFALO

By SIDNEY BURTON  
Erlanger — "Jimmie's Women"  
(Stock)  
Buffalo — "Drums of Love."  
Hipp — "The Magnificent Flirt."  
Great Lakes — "Feel My Pulse."  
Lafayette — "Glorious Betsy" (2nd  
week).  
Court Street (Stock) — "Daddy  
Long Legs."

The Wagner Stock Company,  
playing the Royal Alexandra, To-  
ronto, closed last week after a six  
weeks' trial. Toronto was the third  
corner of the Buffalo, Rochester,  
Toronto triangular circuit main-  
tained by the Wagner organization.  
Poor business, due to heavy stock  
opposition as well as censorship re-  
strictions, are given as the cause  
of the closing. Erie, Pa., is men-  
tioned as a new third leg for Wag-  
ner, but it is doubtful whether that  
city is large enough to support a  
stock, although numerous bids have  
been made Wagner by various Erie  
interests.

"Glorious Betsy" is held over for  
a second week at the Lafayette.  
This is the third third leg to do two  
weeks at the house, rather a record  
for Buffalo, where it has hitherto  
been impossible to hold an average  
of a picture a year for more than  
one week.

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Organists are to play a more im-  
portant part with West Coast The-  
atres, Northern California division.  
Henry C. Le Bel, for the past three  
years with Pantages, has just been  
signed to act as "traveling organ-  
ist," his first location to be the Sen-  
ator, Sacramento, where he opens  
for an indefinite stay June 30. West  
Coast plans to feature Le Bel in  
all houses where he is assigned.  
With the opening of the new West  
Coast Oakland early in September,  
Le Bel will be sent to become a  
part of the regular weekly pro-  
gram.

Radio entertainers are getting a  
strong play current. The local  
Pan house is featuring Mac and  
his Haywire orchestra of station  
KFRG. A week ago West Coast  
Theatres and Fanchon and Marco  
had Hugh Barrett Dwyer (Dobbsie)  
and his side kick, "Wee Willie".  
Hancock, and William Powers, all  
from KFO.

August 15 is the tentative date  
set for opening of Pantages new  
vaude-picture house in Fresno. The  
new house will seat 2,350. Construc-  
tion cost will run over the million  
dollar mark.

Palace Hotel followed lead of the  
St. Francis and suspended dancing  
in its main dining room for the  
summer months. St. Francis or-  
chestra has been out for several  
weeks, with the Palace musicians  
winning up their engagement June  
16. Hotel Mark Hopkins and Fair-  
mont are expected to run through  
the summer without eliminating the  
dinner feature.

Jerry Scipio has relinquished his  
ownership lease of the Ilex and Gar-  
della, picture houses, Oroville,  
the house reverting to the Simpson  
estate. Recently T. D. J. opened  
its new \$250,000 theatre a few blocks

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away, with the result business at  
the Ilex and Gardella dropped.

Ben Taggart stepped into the cast  
of Henry Duf's "The Lady Next  
Door" on 24 hours' notice, replacing  
Joseph D. Stefani.  
Show closes here July 1, with  
"Tommy" moving up from Los  
Angeles.

Mrs. Edwin A. Bachelier, formerly  
New York theatrical publicity  
agent, has been appointed director  
of publicity and educational work  
for the Pacific Northwest territory  
of the International Silver Com-  
pany, with headquarters here.

Gladys Haight, actress, sailed  
from here on route to Japan with  
her Japanese ballet of girls, all  
American. The troupe will play in  
the Orient for six months.

## ROCHESTER

By E. H. GOODING  
Lycium—"Sally" (stock).  
Temple—"White Collars" (Charles  
Wagner stock).

Rochester—"Their Hour" and  
Vande.  
Eastman—"Partners in Crime"  
Regent—"Fools for Luck."  
Piccadilly—"Lady, Be Good."

Charles E. Ogden, former sec-  
retary to the late Mayor Edgerton,  
has been named assistant secretary  
of the Rochester Exposition and  
Horse Show.

Frank S. Desjardine, known in  
show business as Frank S. Dyer,

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died last week at Springwater, N.  
Y. Twenty years ago he was widely  
known as a blackface comedian and  
a vaudeville playing tent and medi-  
cine shows. After an accident he  
retired.

Martina Brothers last week took  
over the Amusa theatre, Wayland,  
from Tucker & Ichniads on a 12-  
year lease on the building from the  
American Legion post there. Mar-  
tina chain now includes six the-  
atres, two in Danville, one in  
Nunda, Mount Morris and Niagara  
Falls.

Rochester theatre, under manage-  
ment of Tom Soriero, has signed all  
United Artists releases for another  
season. House is also having Vita-  
phone installed and will be ready  
for talking shorts Aug. 15.

The Rochester is the only local  
house playing vaude through the  
summer, booking independently.

Fay's theatre, closed after a re-  
cess, will not open until Sep-  
tember. First to have Vita suppli-  
ment here, house has booked all  
Warner features for the season.  
Vaudeville will not be resumed.

Frank Corbett has abandoned his  
plan of invading the independent  
booking field. He remains on the  
staff of Arthur Fisher, independent  
booker.



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NEW YORK, WEDNESDAY, JUNE 27, 1928

64 PAGES

## CHISELING CHATTERERS

### COAST CRITICS AFTER DOUGH 1ST

**Chief Chiseler Appears Fully "Protected" in Job—8-Column Streamer Heads After Purchase of Chiseler's Titles for \$500—Variety's Analysis of Los Angeles Film Reviewers and News Gatherers**

#### RACKET'S "WARD MEN"

Coast chiseling chatterers on the picture business for dailies and news syndicates have brought their racket to a point closely approaching a system.

It's infrequent nowadays when the chatterers and critics of Los Angeles may be relied upon for their reports of picture news or reviews. They, with but an exception or two, are commercially biased.

The leading chiseler appears to be "protected," to an extent that the operations permit of the "ward man" method of tapping.

Another of the chiselers newer to the coast is accredited as daring enough to "take" from dough to a hot stove.

This side graft decidedly influences the news and reviews in the Los Angeles dailies and on to the syndicated associated dailies which carry the stuff.

One chiseler thinks nothing of giving a producer paying \$500 for her or his titles an eight-column streamer for a bonus at the first favorable opportunity after the coin passes. As the producer will stand the tap for about three \$500's yearly he gets eight yards, gross, of big type on top.

A side film story drops in every now and then. It is probably never used.

Another coast critic with a penchant for gagging in pictures just in price but will not accept less than \$100. Those unaware of the minimum pay what appears to be the maximum for bribing critics in Los Angeles, \$500.

Another racket worked by the chiselers is to have the "ward man" approach a prospect in the figure of a publicity hungry lead or expectant comer. The routine for that is the outside worker steaming up the prospect as to the possibilities. When ripe for the sale, the outsider says if they could contrive to meet so and so, all would be set. The outsider knows the chiseler well and it's put over. The important person generally eats at the so-called restaurant.

#### Doing Business

"Let's try it tomorrow there. I know I can arrange everything." Strangely enough at the so-called

#### "Ladder's" Near Rival

Almost a rival to "The Ladder" in luring the public indoors is "The Cyclone Lover," at the roof Frolic, New York. While admission to the Ballard-Bickford show is not actually free, tickets may be had as low as two for a dollar, with the added inducement of free lemonade and piano solos between the acts.

The management is anxious to keep the show on for a while, as it is figured as a good stock bill.

restaurant the following noon, the chiseler does come in, is introduced by the "ward woman" and they do business.

This connection is made so directly from reports on the coast it is pathetic to think a chiseler would have sufficient confidence in the job to believe it could be repeatedly gotten away with. This has led to another report, that this particular chiseler's "protector" is being cut in on the easy money.

One of the chiseler's ward men is said to have gotten down to a basis of \$15 for a mere mention in the chiseler's column for Los Angeles only.

#### Presents

Accepting presents is the least thought of in Hollywood by the chiselers. It had its origin in New York. As some of the coast critics were formerly on New York dailies, the habit may have travelled cross-country with them.

One of the minor chiselers receives a salary of \$35 weekly from a L. A. daily, and stops at nothing. This one is said to have been the creator of "put the coin under my plate at lunch."

One of the late comers to the chiselling class out there has several new ideas that are annoying the older members of the claiming clan. If it isn't the critic in L. A. it usually is the daily, with the latter not feeling itself strongly enough intrenched to gain ill will.

Of the Los Angeles critics listed as on the up and up and who cannot be gotten to is Monroe Lathrop of the "Evening Express." Another is Harrison Carroll of "The Herald," who has been reviewing but four or five months. Edwin Schallert is another on the white list. He's on "The Times."

Assistants on the reviewing staffs of the L. A. dailies as a rule are said to be also clean by those who have looked into the chiselling affair.

#### Dictation

Variety, in printing its season's record of the picture critics in the three cities, mentioned that the critics of Los Angeles had been eliminated from serious consideration through the existing conditions and that an analysis of the L. A. reviewers would follow in Variety. This is it.

For the same reasons the chiselers are influenced in their news reports their reviews are also as unreliable. One of the chiselers goes so far as to attempt to dictate to Hollywood picture producers engagements in forthcoming films for "clients." This is often attempted

in cold type, besides the personal persuasion resorted to.

Praise has become so common in Los Angeles' dailies for all pictures, the critical review out there, other than those critics absolved, must be read from the inside and not on the page. If the bad uns of the reviewing mob on the L. A. papers go after any picture it is usually an unimportant producer or a foreign made film.

Quality of L. A. reviewing in the dailies as compared with Chicago and New York doesn't compare. Ordinarily it would be set down as the proximity of the studios, and that this nearness to the source does have its effect is borne out by the business-like movements of the chiselers. The chiselers have more opportunity to display their favoritism in the news columns rather than in the review. Local and syndicated columns are pushed to the limit in the news end.

#### News Gives Edge

The urge for the news end is that it is a quick repeater, whereas the reviews are rather far between. New customers are more rapidly developed. In this manner of operation, the commercially inclined L. A. reviewer gives the preponderance of attention to the news and exhibits but little professional competence as a critic. Schallert of "The Times" is almost alone out there as a serious-minded reviewer of pictures.

Multiplicity of reviewers on some of the dailies has its baneful result. So many by-lines were used in some of the dailies that Variety's box score gave the combined instead of the individual percentage for the paper.

Some of the chiselers are talking business all of the time and none is ever kidding.

#### From G. O. to Guinan's!

Murray Smith, singing pianist, has joined the show at Texas Guinan's nite club.

Smith has sung grand opera roles abroad under the name of Mario Silva.

## Television Broadcasts in Two Cities, But General Release Not Yet Set

Washington, June 26. After successful tests A. Francis Jenkins, local inventor with international rep., is announcing a regular weekly broadcast of pictures by the use of television, beginning July 2, from his laboratories here.

Program will go out on a wave length of 46.7 meters. This is aimed for amateurs' convenience, with the pictures to be broadcast at the rate of 15 a second and will contain 48 lines to the picture. Eight o'clock is set for the time of the first broadcast.

Dr. Jenkins is responsible for the statement that receiving sets can be equipped for the reception of motion pictures through the air at for from \$10 to \$15. Jenkins is not doing any manufacturing.

Both WGY, Schenectady, and WJZ, New York, are conducting

## Sound Test Gag Schools Spring Up; Studios Warn Saps and Pros

Los Angeles, June 26.

#### Acrobats Good Enough

A new sister act secured their first date in Brooklyn.

The younger of the two girls, almost strange to the business, gleefully chirped when hearing of the date:

"I hope there will be a boys' jazz band on the bill."

"Listen, girlie," said the wise member, "don't you think beyond acrobats. They were good enough for your mother and they're good enough for you."

#### MRS. WISE'S MISSION

Husband's Ashes to Go on Falstaff Statue in Stratford-on-Avon

Mrs. Thomas Wise, widow of the late famous actor, sailed Friday on the "Carmania," taking the ashes of her husband to Southampton, England.

Mrs. Wise will scatter the ashes on the statue of Falstaff at Stratford-on-Avon. Tom Wise was regarded as one of the greatest impersonators of the celebrated character.

#### Plane for Rushes

Los Angeles, June 26.

First National will employ an aeroplane between its "Waterfront" unit, working in San Francisco, and the Burbank studios. Particular purpose will be to deliver "exposed film each night, and on return to carry a developed film of the rushes.

With the industry gone nuts on sound, every conceivable racket to get money from it is being worked around Hollywood.

A couple of press agents worked out a gag whereby they would take tests of the voices of people who wanted to work in sound pictures on records, charging \$85 for four or five records of the voice. This organization has established a local studio laboratory and has been canvassing film players. Plan worked is similar to the screen test gag used by many in the past.

Studios which contemplate making sound pictures are against the voice schools. They point out to those who inquire that they are equipped to make tests without charge and their method of testing is done to satisfy their own needs. They also claim that just because anyone is able to make a good record that doesn't qualify them to meet all sound recording conditions.

A prospectus sent out by a concern recording under the name of "Voice of the Stars" infers that a voice record for casting directors of the various studios will be a necessity. However, studio officials state casting will be done the same as it has been done in the past, but they will let the engineers and sound studio directors determine the possibilities of the players' sound response. They claim this can be done cheaper and in less time than it takes to make a screen test.

#### Think Schools Will Fade

It is figured that when the people get wise, the voice school rackets will fade in the same manner as the costume screen test studios which formerly sprang up in Hollywood. But meanwhile it is believed that besides the chumps, professional free lance players will make unnecessary expenditures. These same professionals fell for the stock screen test gag until they found that the stunt was not accepted seriously by the studios. A check at the studios brought out that a voice test cost the producers only about 10 per cent. of what it cost to make a screen test.

#### Ignore Outside Tests

A half dozen of the executives of the most important studios, where sound and effect pictures will be made, maintain that their present casting directors will have very little to do in selecting people for the sound pictures, and that none of the studios will keep a file of voice records taken on the outside. They compare the voice record to the retouched portrait the sap usually displays as a legitimate excuse to studio entrance.

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## 'COQUETTE' COCHRAN'S, 'PORGY,' 'LIL' MAYBE

Charles B. Cochran, with Noel Coward, returns today to London. While in New York the London producer arranged with Jed Harris to produce "Coquette" in the English capital. Cochran expects to do it next spring with Helen Hayes at the head of the American imported cast.

Negotiations are also on between the Londoner and Theatre Guild to send "Porgy" and original company over there. Besides he is taking a mms. of "Diamond Lick."

Cochran's "Year of Grace" revue, now an established English hit and doing around \$21,000 weekly steadily, enormous for London, will be co-produced in New York in October by Mr. Cochran and Arch Selwyn. Coward, is author-lyricist and composer, will take the male lead role now handled by Sonnie Hale in London. Beatrice Lillie and an all-English company, including show girls, will be brought over.

## Lasky's Adventures with Boy and Chevalier

Paris, June 26.  
Paul Guertzmann, 16-year-old French boy, was rewarded for his persistence after shadowing Jesse Lasky during his Paris visit, beginning for an opportunity in pictures. Lasky is taking the boy to Hollywood.

Prior to leaving Paris Lasky signed Maurice Chevalier to a two-year contract with Paramount. Chevalier's contract at the Casino expires July 15. After a vacation he will sail to America to fulfill an engagement in October at the Palace, New York.

## Presentations in Legit

London, June 26.  
Charles Dillingham will incorporate into the new Fred Stone show in October two picture house presentations as staged at the Plaza by Francis Mangan.

Mangan has been commissioned to do a scene entitled "A Night in a Cinema" for the forthcoming production of the Folies Bergere in Paris.

## London Openings

London, June 26.  
White and Manning, spotted early and following comedy dancing and trapeze acts, did very well on their Coliseum opening last night.  
Hyde and Burrill, opening at the Vic Palace, proved a refreshingly novel and had things their own way.

## "Cocoanuts" in Provinces

London, June 26.  
Murray Leslie and Joe, Cohen, American comedians, will head a road company revival of "Cocoanuts" next season.

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## SWAFFER'S NEW TITLE

One of many Variety readers who believes Hannen Swaffer is abusing the eye privilege, in protesting from a Michigan town referred to Swaff as "His Royal T-neas."

## Training French Frails

Paris, June 26.  
Albertina Rasch, New York ballet teacher, has taken over a building here and will open a dancing school to train French dancers.

## C-W's Rough Summer

London, June 26.  
Clayton and Waller are having rough sailing during the warm weather. At the Lyric their production of "The Baby Cyclone" has flopped; "Running Wild," scheduled for the Carlton, which they took on lease, died before getting into production and at the Palace they are offering a new version of "The Girl Friend" after abandoning a plan to produce a musical based on a libretto by Douglas Furber.

Pay Compton, who has not been in a musical for 12 years, was approached for the Furber show but turned down the offer.

## Evelyn Hoey's Role

London, June 26.  
Evelyn Hoey, after booking passage on the "De France," following completion of her engagement at the Ambassadeurs, Paris, was prevailed upon by Henry Sherek to fly to London to confer with Clayton Waller.

As a result, Miss Hoey has a role in "Good News." She will rehearse with other principals in New York and return to London.

## High-Hatted High Notes

London, June 26.  
Last week's performance at Covent Garden of "Faust" with Teodor Chaliapin as Mephistopheles and John Charles Thomas, American tenor, debuting as Valentine, developed operatic temperament in many directions, by report.  
Chaliapin quarreled with Eugene Goossens, the conductor, and was also cold toward Thomas.

## German Jazz Cold

Paris, June 26.  
Ernst Krenek presented his "jazz opera," "Jonny Spielt Auf Berlin," at the Champs Elysees.  
Sung in French, it was mildly received by the Parisian audience, with some hisses mingling.

## SAILINGS

Aug. 1 (New York to London): Channing Pollock (Aquitania).  
July 7 (London to New York): Gordon Bostock (Berengaria).  
July 4 (New York to London): Scott Sanders (Leviathan).  
June 30 (New York to Paris): Morris Gest, Emil Boreo (Olympic).  
June 27 (Paris to New York): Ruth Elder (Paris).  
June 27 (New York to Paris): Mr. and Mrs. E. Strook, Sr. (Berengaria).  
June 24 (Paris to New York): Mr. and Mrs. Monte Blue (Leviathan).  
June 22 (New York to London): Henry Waterson (Paris).  
June 22 (New York to London): B. A. Meyer (Majestic).  
June 20 (Paris to New York): Jesse Lasky, Albert Kaufman, Paul Guertzmann, Leon Barry (De France).  
Reported by Paul Tausig & Son, 56 7th Avenue:  
June 22 (New York to London): C. B. Cochran, sailing delayed. Noel Coward (Berengaria).  
June 23 (New York to Berlin): Sissele and Blake Orchestra (colored) (Hamburg).  
June 23 (New York to London): Mr. and Mrs. Bob Hall (Majestic).  
June 23 (New York to London): Joseph Santley (Carmania).

## "VARIETY" ON THURSDAY

Owing to July 4 falling on next Wednesday, "Variety" will not be on the newstands in those cities accustomed to having it on Wednesday, until the following day, Thursday (July 5).

## Egypt

By Edward Asswad, E. C. C.

Cairo, June 12.  
At the Kursaal theatre, the Egyptian Company has scored its largest success of the season with "Mazurka Bleue," a magnificent composition interpreted by the artistes of this Italian troupe.

Rameses theatre, the aristocratic hall, presented "The King of Iron" and attracted a large audience of harem and Egyptian women.

Majestic draws every matinee and scores a large number of spectators of all ranks. Its best play is "The Son of the Pharaoh," full of historical thrills and beautifully decorated.

The Okacha Company is now in Syria where they performed "All Baba and the Forty Thieves," "The Thief of Bagdad" and others.

The Port Said Amateur Dramatic Society decided on the Societa Musicale Italiana. Margherita for their production of J. E. T. Turner's play "Lilies of the Field." This is the fifth play that has been given during the last few years under the management of Eric Seddon. In "The Lilies of the Field" the company achieved a standard very much higher than in any previous performance. A large party came up from Ismailia. Music was supplied by the Eastern Exchange Orchestra.

## Cabarets

At Gröppi's Chalet, Cairo, dancing by Moskwa and her partner Gordon. A charming series of dancing was given by the pupils of the Misses Woodley, at the Casino, Heliopolis, near Cairo.

Maadi offers a double incentive for Cairoites, for apart from the charm of the suburb itself, Diamant's Restaurant and Gardens has become a favorite rendezvous. Attractive entertainment, comprising cinema, classic orchestra, jazz band, dancing, etc. A clever two-act comedy produced by Mr. Workman and Karl Beutel entitled "A Cabaret Reue" has been performed.

A new place has opened on the banks of the Nile called "Kit Kat Klub." Gaumont films and dance. Rector's Club Orchestra.

## Isadora Duncan Memorial

Paris, June 26.  
Dancers to the number of 40 from all over the world will join together tomorrow night in an Isadora Duncan Memorial Concert.

Gabriel Pierné, Isadora's former conductor, will handle the orchestra. Elizabeth Duncan, her sister, has arranged the program.

## PALLADIUM'S VAUDE BILL

London, June 26.  
Opening bill for the Palladium, when it resumes vaudeville, includes Waring's Pennsylvanians, Grade Fields, Dick Henderson, four Runaways and Naughton and Gold. House went over to pictures but is reverting to its former policy Sept. 2.

## HYLTON DEFERS

London, June 26.  
With the consent and permission of Williamson-Tait the proposed Australian tour of Jack Hylton has been postponed for a year.  
Instead, in September, Hylton will start an extended European tour.

## HAWKESWORTH DIVORCE DUE

Paris, June 26.  
The long rumored divorce of Margaret Hawkesworth is due any day. Only the magistrate's signature is required.

Meanwhile, Margaret is in Carlsbad taking the baths.

## Yiddish Rep in Paris

Paris, June 26.  
Joseph Kessler's Yiddish repertory troupe from New York has opened a six-week Paris season, at the Folies Fraterniques.  
Favorably received but house not deemed suitable.

## Duncans in Paris

Paris, June 26.  
Rosetta Duncan arrived on the "Leviathan" to join her sister Vivian.  
After a fortnight the sisters will go to London.

## Pavlova in Australia

London, June 26.  
Pavlova, the dancer, has been booked by Williamson-Tait in Australia during 1929.

## ANGLO-AMERICAN NEWS STORE

Proprietors, R. C. Willis & Co., Telephone Regent 6142. Always the most up-to-the-minute stock of American Publications, Bureau de Change, English, American and Continental Newspapers. Special Distributors for "Variety" and the World's Stage and Screen Publications. All the world's publications delivered or mailed to any London address. Green Street, London, E.C. 2. Subscriptions received for all home and foreign newspapers, periodicals and magazines. Librairie Continentale, 37 Wilton Road (Victoria Station), London. S. W. 1. Telephone Victoria 5650. Willis' Newsagency, 130B Bromington Road, S. W. 1. Telephone Sloane 2794.

## London as It Looks

By Hannen Swaffer

London, June 15.

The case of Gladys Cooper will give Americans an extraordinary idea of the difficulties under which newspapers work in England, especially in regard to theatrical matters, where there exists a constant row between self-important people on the stage and anybody in journalism who seeks to print anything that is frank.

The most striking case of self-importance is that of Miss Cooper who, according to "Who's Who in the Theatre," made her first appearance as Bluebell in "Bluebell in Fairyland," her first appearance in London at the Vaudeville in October, 1906, when she played Lady Swan in "The Belle of Mayfair" and gained further experience in the chorus at the Gaiety and Daly's theatres under Mr. George Edwardes.

Now, whereas many actresses are proud of their humble stage beginnings, especially when, as is the case with Miss Cooper, they got on by sheer hard work, Miss Cooper gets very angry whenever this chorus part of her life is referred to, even, although, so far as I know, it has never been done successfully.

## A Libel Case Over Nothing

She recently sued me for libel concerning a statement in regard to which we were both prepared to go into court and swear, on opposite sides, in regard to the same fact.

Fortunately, the case did not reach a fight, because, had it done so, all sorts of mud would have been thrown, to nobody's benefit.

## The Mystery of a Marriage

Now, Miss Cooper has got married in circumstances suggesting that, in her own opinion, she is a queenly being above any newspaper reference except one which she announces—namely, one which she orders. May 30, the "Evening Standard" stated that Miss Gladys Cooper would marry Sir Neville Pearson in June, and that the honeymoon would be spent abroad. Next day, several morning papers published a statement to the effect that Miss Cooper described the report as "entirely unauthorized."

## "Impertinence," Says the Bridegroom

More than that Sir Neville Pearson said, "There is no truth in the report of Miss Gladys Cooper's engagement to me, published in an evening paper. Miss Cooper shares with me the deepest resentment at the impertinence and appropriateness of papers issuing completely unauthorized statements of this nature. I am disgusted at this type of journalism, which savors more of cheap sensational methods employed in another continent than the courtesy and accuracy we are accustomed to expect from the Press in this country."

The joke is that Pearson's father, who got the title, was more often accused of yellow journalism than any man in England.  
Paper Refuses to Apologize

The "Evening Standard" was requested by Miss Cooper to publish a full apology and denial of the announcement, which she declared to be "entirely unauthorized."  
The "Evening Standard" refused to apologize.

Then, early this week, the news was again printed that Gladys would marry Pearson this month, the announcement being "authorized," this time.

When interviewed by the "Daily News," Pearson said it was news to him that he was to be married Friday, and that Miss Gladys Cooper would be interested to know she was to be married on Friday. "Perhaps the newspaper could tell him the name of the church!"

Now, this morning—that is, that self same Friday—Gladys Cooper has married Neville Pearson, after all.

## The Beauty Cream Queen

Gladys has sold beauty creams all over the country, going into shops to "demonstrate," whatever that may be, and yet, while she condescends to all these methods of selling face cream, which I would despise, she expects everyone at the same time to treat her as though she is a sort of queen of the stage.

What I have done to annoy her, I do not know. Consciously, I have always admired the persistence with which she has made a name, and recently cleaned up on tour. But what can newspapers do if, when an actress is going to marry somebody, they cannot say so without the actress becoming indignant?

## Stage Stars Who Get Angry

There are several people like this now on the London stage. If you print that they are going to appear in a play before they authorize you to do so, they get very angry. If you dare to print one word of criticism, they get angrier still. Even Gertrude Lawrence wrote to one of my chiefs, the other month, complaining of what I said about her in Variety.

Edgar Wallace was telling me, the other day, of the telegram he stopped Gerald du Maurier from sending to James Agate merely, because Agate had dared to criticize du Maurier's daughter when she acted very badly in "Peter Pan."

"Peter Pan" was being killed by the snobbish way in which its cast were being chosen. Everybody knew it. Playgoers used to write me, complaining. As I seldom went to "Peter Pan," I had no objection to what anybody did. In fact, the play could die, so far as I am concerned.

## WARING'S LEAVING SHOW

Paris, June 26.  
Noble Sissle with colored jazz orchestra opens for the Ambassadeurs revue July 5, when Waring's Pennsylvanians leave.

Waring's Pennsylvanians, who close July 5 at the Ambassadeurs, Paris, have been engaged by Earl Carroll for the new edition of the "Vanities," now in preparation in New York.

## HUNCH WINS 50,000 FR.

Paris, June 26.  
Rosetta and Vivian Duncan, Mrs. Jack Connolly and Beth Berri cleaned up 50,000 francs at the Grand Prix races.  
Miss Berri got a hunch to bet on horse 13, and it was Christmas.

## After Moulin Rouge, Paris

Paris, June 26.  
DuFresne and Varma, managers of the Empire and Palace theatres, are negotiating to take over the Poutret lease on the Moulin Rouge.  
Nothing definitely set at time of cabling.

## Acts for England

London, June 26.  
New booking combination of Reeves and Lamport and Henry Sherek are bringing over numerous American acts, including Herb Williams, Cansinos, Pickard's Willams, Synopators, Harry Holman, Claudia Coleman, Madeline Collins, Frances and Wally, Florette Jeffrey, Flo Lewis, Ross and Shea and James Watts.

## Funny Face in Sept.

London, June 26.  
"Funny Face" is due at the Winter Garden with the Astaires in September, following a provincial tour.

The show will be at Liverpool Sept. 3. After two weeks it will locally debut.

Syd Howard will have the Victor Moore-created role in New York.

## Stanley Lupino—Zieggy

London, June 26.  
Stanley Lupino opens in a Ziegfeld show in New York in October.



# EDUCATIONAL TALKERS

## SONGS IN VITA TALKING SHORTS HELD UP BY CENSORING BOARDS

Winnie Lightner's Numbers—Censoring on Talkers  
Now Local—Censors Claim Jurisdiction

It is reported several new talking shorts made by Winnie Lightner for Vitaphone have been held up in Pennsylvania through censorship of titles.

Titles of some of these recent Lightner songs are: "We Love It," "God Help a Sailor on a Night Like This," "La, La, Palooza," "That Brand New Model of Mine," and "You Got a Lot to Learn."

Censorship restrictions in Pennsylvania and Ohio are being enforced in the case of many new talking shorts recently released. Censors are using their prohibitive powers even when the shorts are to be shown in vaudeville houses as acts.

According to reports in shorts so far censored, the producers and exhibitors interested asked the censors if they would allow the shorts to pass on the black and white film only, without the record. The censors have refused to consider anything unless the subjects are projected with the sight and sound (talk) sequences. There is little censorable material in the film of talking shorts.

The question of picture censorship authority over talking films being local, nothing can be done at present by the producers. The exhibitors in each locality will have to test the legality of censorship of dialog.

A comparatively limited number of theatres are now interested in this phase but with the rapid spread of the use of talking pictures the theatre groups will shortly become involved to an extent where a combined stand will probably be made for the modification or elimination of censorship of dialog.

## Military School's Trio As Aids for Picture

Los Angeles, June 26.  
When David Butler returned from Culver Military Academy where he filmed most of the college scenes for "Prep and Pep," he brought three members of the Academy to assist in completing the picture at the Fox studios.

They are Brig. Gen. L. R. Gigniliet, commandant at the Academy, who will assist Butler as a technical advisor, and another member of the school known only as "Sheep," with Bob Peck, football coach here, to play parts.

## Meighan May Retire

Los Angeles, June 26.  
Thomas Meighan may retire if the boxoffice reaction to his two final pictures, "The Matting Call" and "The Racket," is not up to expectations.

Caddo has the balance of Paramount's contract with Meighan and it is improbable that Paramount will renew with him or that Meighan will sign with anyone else until convincing himself that he is not through.

## Mae Murray's Son

Los Angeles, June 26.  
While Mae Murray was away on a trip to New York, her husband, Prince David Midway, typed the newspaper that a baby boy was born to the couple here a year and four months ago. The revelation came as a surprise to most of the picture colony.

Reason for keeping the matter a secret was given by the prince as an account of the effect it might have upon his wife's career.

## 15 Spelling Turtles As Window Road Show for 'Hellship'

Sets of 15 turtles are to be road-showed in 121 cities in the shop windows of the Photomat stores. It is the result of a publicity stunt arranged by Mike Slimmons, press agent for Gotham, for "Hellship Bronson."

Each of the turtles has a letter on its back. The letters on the backs of all the turtles combined spelling "Hellship Bronson." A prize of \$500 is offered by Gotham to any spectator who sees the turtles lined up in order with the name of the picture spelled out.

To meet this emergency, Gotham, it is reported, has arranged for cabbages to be placed in one corner of the shop windows with the turtles figured to congregate where food is, forestalling any chance of lining up in a proper spelling row for a chump to win the \$500.

## Paramount Will Start Talkers in 3 Weeks

In about three weeks the Paramount studios on Long Island will commence its first talking productions under the general direction of Walter Wanger.

It is said that Par like others initially delving into the sight and sound making subjects will at first venture only into the talking shorts, although a couple of full length Paramounts are in contemplation. Sound equipping the L. I. studios will have been accomplished in considerably less time than expected, work having been but recently started.

Wanger is reported responsible also for the almost sensational acclaim by those who saw the preview of "Warming Up," the Par-Dix feature in Yonkers, N. Y., last week. The picture coming in as a silent was deemed fitted to be strengthened by a sound attachment, produced in this emergency by a Victor recorder.

The picture's metamorphosis under the sight and sound combine was startling. Paramount men, at first skeptical over the latest Dix film model, have been reported since the preview to be in raves over the improvement. Variety's review of the same picture in this issue likewise says the sound end makes it.

The sound record is said to have been laid out, made and attached to the "Warming Up" film within one week.

## M-G DROPS AIB BAN

Los Angeles, June 26.  
Metro-Goldwyn-Mayer is the first company to go on record as openly declaring that hereafter all contracts will not prohibit employees from riding in aeroplanes.

Picture companies have generally attempted to protect their rights by precautionary clauses.

## Veldt's Personals

Los Angeles, June 26.  
Conrad Veldt, starring in "The Man Who Laughs," will make personal appearances in connection with the picture at the Columbia, San Francisco, July 1.

## W.E. GOING AFTER COMMERCIALS

No Moving Picture Product From Western Electric, Unlike General Electric, Specialized, and Higher College Courses Covered by World Renowned Professors Over W. E. Wires—Both Fields Unlimited With Theatres Not Comparable in Numbers

## SCHOOL ROAD SHOW

Following completion of plans now under discussion by Western Electric, instruction records by highly paid professors and educators which all schools have not been able to obtain are to be road-showed throughout the country, it is reported. Leading American educators heading important scholastic groups are conducting negotiations with the Western Electric Company for the use of talking pictures in schools, colleges and universities throughout the United States, it is reported.

World famous figures from every part of the world will be summoned at will in each institution having talking equipment. Talking pictures will be especially valuable to specialized and higher courses of education in bringing to all universities the most brilliant professors on every subject, whether it be law, medicine, surgery, political economy, or literature, to impart to each group the benefits of their teaching.

Talking pictures are regarded as the most constructive invention in years for the advance of educational institutions. In addition to the novelty which will impart an interest in studies aside from the purely educational, it is believed possible to raise the standard of education in schools through means of talking pictures, according to the impression of those interested in the movement.

2 In 1  
Although there has been some talk of educational talking pictures, nothing definite has been reported to date. It is understood that numerous propositions have already been laid before W. E. executives by groups eager to test the value of the new device.

One of the values of talkers as an educational factor will be the saving of time in explanations. It will be possible to show the subjects under discussion simultaneously with the explanation and all on the screen.

With the acceptance of one of the proposals by W. E. it is understood an announcement will be forthcoming shortly. From reports Western Electric manifests no desire to go into moving picture production, as General Electric has done (Photophone), or into pictures purely of an educational type.

It is understood that the proposals which have been submitted provide for W. E. to go into production, but it is said the latter will merely license a producer, yet to be selected, while remaining strictly an equipment manufacturing concern.

With the movement for talking pictures for school purposes on a scale which will comprise a field fully as great, or greater, than the motion picture business, comes the report of a sweeping change in industrial and commercial exploitation and advertising.

It is reported W. E. will devote a great deal of attention to the commercial and educational fields which are seemingly unlimited. Executives of the greatest industrial concerns in the country, it is reported, are now holding meetings with Western Electric heads deciding on the possible uses of talking pictures, with important developments due to follow soon.

## Keith's Lining Up With Sapiro's Indie Exhibs as Buying Combine For Kennedy's 3 Film Makers

### Benchley's "Polyp"

Robert Benchley, whose first Fox Movietone short, "A Treasurer's Report," was coldly received by the company's experts, but which has scored more laughs than anything ever turned out in talking shorts, has agreed to produce another subject for Fox, called "Sex Life of the Polyp."

The Polyp, according to Funk and Wagnall, is 1, "a nutritive zoid of a coelenterate," 2, "an anthozoan, simple, as a sea-anemone, or compound, as coral." Further, "The multiplication of flowering plants and bulbs, that of annelids by fission or polyps by gemmation."

This explanation is reported at Princeton, Columbia and Wacker's Business College to mean that the Polyp is the simplest form of animal life. It reproduces itself in the water by the simple method of splitting into two parts, each of these parts splitting again, and so on.

## Court Bars "T.N.T." And Endorses Censorship

Albany, N. Y., June 26.  
For the first time in the history of the state a court has handed down a decision on censorship. While it sustained the ban against exhibition of the film "The Naked Truth," at the same time it upheld state censorship of motion pictures. The appellate division, supreme court, third department, on Friday ended the first litigation brought to challenge the jurisdiction of the motion picture division of the state education department.

"T. N. T." was reviewed four times and four times was forbidden to be exhibited on the grounds it was indecent and obscene. Two clinical reels accompanied the picture, one to be shown to male audiences and the other to women. The Welfare Film Corp., producer of the film, contended the picture pointed a moral and was educational. Film has been licensed in Virginia, Maryland and Ohio and had been shown in New Jersey and Chicago. Justice Edward C. Whitmyer wrote the opinion resulting from the decision which was unanimous.

## 4 Block Miniature Ocean For Film's Battle Stuff

Los Angeles, June 26.  
Battle scenes for "The Divine Lady," now being produced by First National, have been completed and work of filming the miniatures on the war sequences are in progress at the Burbank studios. This will conclude four months of filming the picture.

It was necessary to build a miniature ocean covering four city blocks for making the battle scenes with special ships costing an approximate \$50,000 or more. This is Corrine Griffith's first starring picture since her return to First National.

## HAYS ON COAST JULY 5

Los Angeles, June 26.  
Will H. Hays will pay his semi-annual visit to the Coast to attend the annual meeting of the Motion Picture Producers July 5.

He remains here for about three weeks and then returns immediately to New York.

Jos. P. Kennedy has started negotiations with the Independent Motion Picture Exhibitors' Association (Sapiro), for an agreement whereby the 79 houses in the latter group will co-operate with the Keith circuit in buying film, thereby multiplying the extent of the limited Keith buy in this district four or five times.

A deal for product is also outlined, the Sapiro group figured to sign for First National, Pathe and FBO pictures, this matter being scheduled to go through before Kennedy leaves for the coast next week. According to the present understanding the independent theatre group will be lined up as the Keith picture house affiliation in the New York territory. It is expected to lead to a stronger tieup with Kennedy through which the latter may buy in to some extent.

The picture buy from Kennedy-operated companies is practically forced upon the Sapiro group through the inability of Arthur G. Whyte, film buyer for the I. M. P. E. A., to make a deal for product with Metro-Goldwyn-Mayer or Paramount. The latter companies seem inclined to ignore the Sapiro group and are selling to the latter's opposition.

M-G-M and Paramount apparently do not want to strengthen the Sapiro group with their pictures.

In addition to First National, Pathe and FBO, the independents will fill in with product of independent producers. Columbia product is already being considered.

It is reported that through the proposed agreement with Keith the Sapiro independents will be given better terms on time allocation of pictures from the three Kennedy directed film companies. In some cases being allowed to play pictures day and date with the Keith houses and splitting product where in opposition to Keith and Stanley houses.

## Marks Bros. Chi Suit Put Over Till July 6

Chicago, June 26.  
Legal battle being waged by Marks Bros., independent theatre owners, against Paramount-Public-B. & K. and 24 other defendants on charges of restraint of trade, opened Friday in Federal Judge Tag's court. A motion by the complainant's attorneys for a preliminary injunction to stop further alleged tying up of pictures and acts by the defendants was continued to July 6, to be heard by Federal Judge Evans. Friday's court opening provided a survey of the array of legal talent that has been called into the fight. Tenney, Harding, Sherman & Rogers and Joseph and Benjamin Rosenberg represent Marks Bros. Balaban brothers and executives, Public and the B. & K. Corporation are represented by Sonnenschein, Berkson, Lautman & Levinson. Leo Spitz and Lubliner & Trinz are represented by Spitz himself; Orpheum, W. V. M. A., Pathe and First National by Trude & Kahane; M-G-M by Henry J. Darby; Paramount by Winston & Shaw; Universal by Mayer, Meyer, Austrian & Platt; Great States by Morris G. Leonard, and William Morris by Lowenthal & Munns.

## Opal's Busted Heart

Chicago, June 26.  
Opal Bolton, M-G-M player, wants \$100,000 with which to save a broken heart, following alleged breach of promise by Albert W. Langlois, local doughnut king. Attorney Phil R. Davis is seeing what can be done for the gal.

# Wardour St. Goes Talker, Too; Storm of Threats and Announcements

British Brunswick's Panatrope Already in 1,000 Houses—Exhibits' Conference—Notes

By FRANK TILLEY

London, June 15.  
What a stamede. It is only 10 days since Jesse Lasky said his piece at the Ritz about the future of motion pictures going talker, and in those 10 days there have been 10 different companies bursting to get into the field, threats being made to contest the validity of Movietone and Vitaphone patents in this country, and companies are being promoted to make all sorts of film and disk noises to go with the pictures.

In a way, it's an aftermath of the talking machine and record boom. It has come just when the disk stock market was sagging. In its wake are more disk flotations, the current one this week being Picture Gramophone Records, Ltd., which has a system for thin, unbreakable disks with advertising stories and pictures over-printed on the disk without damaging its reproducing value.

Sir Robert Lynn, Chairman of the Board of British Filmcraft Co., and the owner of several Irish newspapers, is chairman of Picture Gramophone Records, and the company claims to be using a non-flam celluloid which is handled under patents owned by A. W. Greenhill. The latter is believed to have had some association with the Brifco raw stock and who, before United Artists set itself up in this market, nearly got the British rights to its films.

Every day this week has brought a new and highly colored story of developments in the talkers. Boiled down, they consist of a statement by David Sarnoff, of the R. C. A., that FBO-Photophone will be on the British market almost at once; that the Gaumont Company is to use the British Acoustic Film Company's process for its new record and for one picture, "The Wrecker," now going into production. For this film dialog will not be used, only effects.

Next is J. D. Williams about to line up for the use of Photophone on all British films released in America by his company, United Motion Picture Producers. Then I. W. Schlesinger's company, Phonoflms, says it is going into the feature field, having so far produced only shorts, and adds that features cannot be made successfully on any other system than the DeForest Phonofilm method. Yes? One of the points Phonoflms is making is that of installation of its apparatus does not cost the exhibitor anything.

More Angles.  
British Biograph company floated a few months ago to market an electrically recorded disk and to handle the Panatrope, which can be used as a loud speaker for use in picture theatres, and adds that the next week with a subsidiary company, British Photophone Co.

This apparatus has been put into around 1,000 picture houses here and the new company, with a capital of \$2,500,000, is to make disks giving full orchestra scores and effects for.  
(Continued on page 68)

## RUTH ELDER CALLED BACK

Paris, June 26.  
On cabled instructions from Paramount to report in Hollywood July 12, Ruth Elder sails tomorrow (June 27) on the Paris.

Miss Elder will be opposite Richard Dix in "Moran of the Marines."

## VICE-CONSUL JOINS CONNOLLY

Paris, June 26.  
William O'Brien, vice-consul here, has resigned to become assistant director of Movietone on one of the four European Fox units.  
He will be under Jack Connolly.

## Pola Negri Over There

Paris, June 26.  
Pola Negri is reported locally as seeking to make a free lance connection with a French film company.

## Leon Barry on His Way

Paris, June 26.  
Leon Barry sailed on the "Ile de France" June 20 for Hollywood to join the Douglas Fairbanks organization.

Barry worked with Fairbanks six years ago on "The Three Musketeers."

## Paramount, Milan

London, June 26.  
A new film palace built by Paramount is due to open in Milan, Italy, in September.

# Vitaphone News Being Weighed By Warner Bros.

Warner Bros. are reported considering the production and distribution of a weekly Vitaphone newsreel. It is understood plans are being lined up for the equipment of a fleet of trucks, similar to those used by Movietone, planted in centers throughout the country.

If the project is carried through Warner will be second in the field with a sound and dialog news weekly, following Fox. Paramount and Metro-Goldwyn-Mayer, though planning to issue Movietone newsreels, may not be able to produce for six or eight months, lacking equipment and technical knowledge. It is understood Vitaphone will shortly start construction of a recording plant on the coast at a cost of \$250,000. It is reported Victor cannot produce enough records to meet the orders coming in for Vitaphone numbers.

## LaRoque Leaves Screen For New Stage Play

Los Angeles, June 26.  
At the height of his career, getting \$5,000 a week from Cecil B. De Mille, Rod LaRoque will temporarily terminate his picture work next week when he completes work on "Captain Swagger," with the expiration of his contract with De Mille. LaRoque will sign a contract with a New York producer to star in a stage drama with European atmosphere to be produced in New York Sept. 15.

LaRoque has not been on the stage for five years. He made his last appearance with Mary Nash in "Thy Name Is Woman." He says he will stay away from the screen for at least a year and that he has always preferred the stage where he would like to spend the balance of his professional career.

LaRoque leaves here early in August, accompanied by his wife, Alma Bandy, to begin rehearsals. He is reported to be one of the richest picture actors on the coast, having cleaned up during the past few years in investments under the guidance of A. P. Giannini, of the Bank of Italy.

## CUBA'S 20% ALLOWANCE

Washington, June 26.  
Picture producers and newsreel makers gain a 20 per cent. reduction under the tariff laws, when bringing films shot in Cuba back into the U. S. under a ruling of the Bureau of Customs.

Rolling places films made in Cuba as Cuban product. This entitles the makers to the 20 per cent. reduction under the Cuban Reciprocity Treaty.

## NEUMAN JOINS BRITISH FIRM

Los Angeles, June 26.  
E. B. Neuman, former assistant to Ray Rockett and head of production for First National in Germany, is now associated with British International in London as production supervisor.

Neuman made a hurried trip here last week to gather his family and is now en route to New York to sail. He at one time was business manager for Mary Pickford.

## PARLOR FILMS CUT IN

Washington, June 26.  
Home movies are causing concern abroad and are cutting into the regular picture houses, reports George Canty to the Department of Commerce. Many subjects being used are imported from the U. S. Press is commenting editorially on the new opposition.

## Prefer Russian Films

Los Angeles, June 26.  
A Hollywood writer just returned from an extensive tour of Europe reports that pictures made and released by the Russian Soviet are preferred and accepted as better entertainment than American-made pictures in Berlin and Austria.

## F. N. Film Tangle and No More English Mades

London, June 26.  
It now seems unlikely that J. D. Williams' deal for the American rights to British International film product will go through. The whisper in the trade is that British International is dicker with Metro-Goldwyn-Mayer. John Maxwell leaves for New York July 14.

Internal trouble in the recently formed First National-Pathe combine has led to abandonment of plans to produce in England.

First National has three British-made negatives but considered so poor that further production is not warranted.

Sir Herbert Holt, Canadian banker, is here conferring with Lord Beaverbrook and others on the film tangle.

# Saengers Close 17 Houses in South For the Summer

New Orleans, June 26.  
The greatest wholesale closing of theatres the south has witnessed in years will take place during the next two weeks, when 17 major houses of the Saenger Circuit go dark for the entire summer.

It is probable that the theatres, shut by E. V. Richards, will not open until late in the fall. The houses closing are in Louisiana, Mississippi, Texas and Arkansas. The Liberty and Trianon here are included in the shutdown.

The Trianon, a steady loser for some time past, will be abandoned by the Saenger Circuit. The Liberty has been running along very heavily in the red.

Business in the south this summer has been very bad. Many of the Mississippi Valley houses are in a terrible financial plight.

The bright ray in all the gloom is the local Saenger, which has recently been clicking off weekly grosses around \$20,000.

Saenger's Tudor in this city is wired. It opens with Warner's Vitaphone "Glorious Betsy" Friday 29 for a run. It's 700-seat capacity and the top 500.

Saenger-Sparks theatre at Ocala, Fla., is now running with talking shorts. It's probably the smallest town theatre to date operating as a talker.

Other Saenger theatres and their affiliations to be wired are at Salisbury, Raleigh, Durham and Greensboro, N. C.; Jackson and Meridian, Miss.; Mobile, Ala.; Pensacola, Fla.; Texarkana and Beaumont, Tex.; and Shreveport, La.

What other Saenger theatre here is to be wired has not been decided upon.

## Menjou With F. N.

It is understood that Adolphe Menjou will go to First National with the expiration of his contract to Paramount, an offer having been proposed which Menjou is inclined to view favorably. Menjou has three more pictures to make for Paramount, his contract terminating Feb. 15.

It is said several producers have put in bids for Menjou's services, all digging stories which they believe would fit him. One of Menjou's difficulties with Paramount was his objection to the stories chosen for him.

# Chatter From Nice

Nice, June 16.  
About the only "Variety" reader who hasn't come to Europe with an ulterior motive is Mike Vidor. You can bank on any movie star's visit as being backed by Will Hays' idea that the frogs will croak unless nourished with personal appearances.

On the heels—almost on the steps, in fact—of the visit to Nice of Doug Fairbanks, Mary Pickford, Adolphe Menjou and Catherine Carter, the early June crop had King Vidor, Eleanor Boardman and Ramon Novarro. Of course they all say how they'd love to do a picture in France and certainly they'll do their next one here, but they never do, they never do.

The French eat it up and extend confidence-credit for another year, and so the personal appearance clicks so well that "Ben Hur" goes into second year at the Madeleine and everybody's happy. For it's a cinch you can't get a French picture in a theatre, even if it was good, when you can't get an American picture out.

And right there is an idea. While it may be hard to make a jack on the new films when they even can't get into France the old-timers should keep clicking for a couple of years more. Even a 1928 American production, outdated clothes included, is still about six years ahead of the 1929 Gallic production.

The presence of Vidor, Eleanor Boardman, Novarro, Ingram and Alice Terry all in Nice at one time made it look like Culver City on a dull day. As Ingram never misses a chance to vamp the Hollywood guard away from California, telling them what says they are to continue as just a lot of gadgets in the home town machine, these Riviera reunions must leave M-G-M in a slightly nervous state till the boys and girls get back home again.

## Vidor's Kidding

Ingram, who is directing a piece called "Three Passions," also likes to ask his more distinguished friends to direct scenes for him. This usually is his way of deferring an honor on them and incidentally adding to his hours of leisure. A year ago he tried it on Tony Moreno and this time he tried it on King Vidor. Vidor directed a scene with Alice Terry, and Ingram went off for a swim.

His rushes in projection began nicely enough the next day. Alice Terry walked across the set and opened a door into a room. Then out of nowhere a slick-haired Vidor was seen to follow her lead. Certainly this wasn't in the script. In a few minutes he came out smiling, but with his hair all mussed. Then he reached out of the scene and when his hand came in again it was holding an N. G. sign. His subsequent Laugh, Clown, Laugh expression completely botched the scene. Everybody snickered at the bad sense of humor for him. Realizing that the footage was a dead loss and that his day's work of the day-before was still ahead of him, Rex Imperator didn't crack a smile. The moral seems to be don't ask your friends on vacation to do what is obviously your own work.

## \$10 Cameraman

If you want to get a sample of how patriotic productions are getting over on this side, listen to this one. Franco-Films, which has its name plastered all over what was one time the Ingram-owned Metro-Goldwyn-rented Cine Studios in Nice, has been firing everybody who can't shoot "Vive la Republique" with a 100 per cent Parisian accent. A Russian projectionist getting 350 francs a week (\$14) took ill with pneumonia and was laid up for a month. When he returned they handed him a reverse raise. Henceforth about "Vive la Republique" week and he'd better not squawk, they told him, or they'd find a Frenchman to replace him. Though he had fought the Bolsheviks to recapture French bonds loaned to the Tsar, they told him all that didn't count now. So he's cranking for ten cartwheels per.

## Fired Wrong Man

A funnier twist came in the laboratory. Ingram, who usually hires \$300 a week American cameramen, has been letting Franco-Films do his photography this time for about a third of that. Early in production a whole day's work was fogged. The cameraman was ruined in the lab. It meant firing him or the lab man. They finally found one who wasn't French and fired him. After two nights developing his

own stuff with indifferent luck the cameraman asked for the lab man's return. After all, he argued the fellow is almost a French man, being a Belgian.

Volkoff, the Russian director, who did "Casanova" and is now making "Shcherazade" for Ufa, has finished shooting. He has been seven months on the picture—two in Berlin—two in Africa—and three here. His last was some exteriors on beautiful Cap Ferrat. Nicholas Koline is starring.

Leonce Perret, megman of "Madame Sans Gene" and "The Nude Woman," begins shooting at Franco-Films July 1 on "Possession." Gil Roland will star. Perret is one of the few French directors who doesn't need a quota law to sell pictures abroad. One in three of his will click anywhere. His last picture, "The Orchid Dancer," with Ricardo Cortez, has not been yet shown.

## Tennis Crack

Tod Robbins, of "Unholy Three," is the best tennis player among writers on the Riviera, and there are a lot of them. He has just won the latest Nice tournament. Tod has a place at Beaulieu where Mary Garden summers too. He and Lon Chaney met here recently but whether it means they will be the brains of another box office picture is still undecided.

## Nude Sun Baths

Mary Garden may take her nude sun baths off the shores of Tunis this summer instead of Nice, though she'll find it hard to be so far away from the tables of Monte Carlo. She has already arrived from Chicago.

There was talk that Harry Lachman would have Mary in several Vitaphones of her operas, but Lachman after quitting Ingram has gone to England and is now directing society comedies for British International.

Mary wept when Lachman quit painting for the movies for she thought he was the best artist America had sent to France since the days of Whistler—and the critics did too.

But Lachman has a good line in defense. He says painting pictures today is like making stage coaches — a dead racket. It's an age of speed. Old stagecoach-makers turn out automobiles and the wise painter turns to movies.

Pierre Colombarier is filming "The Little Daughter" at Cannes and Antibes, Dolly Davis and Andre Roanne starring.

George Champavert has finished a picture called "The Modern Cricket" at the Lachman Riviera Studios. Not much even by French standards.

Walter Niebuhr, an American, who was a little ahead of the movie racket in Europe to make much money out of it, leaves for New York soon with some good manuscripts. He has been running a casting bureau here. He discovered Arlette Marchal and Clive Brooke, among others.

"The Gods Are Dry," from Anatole France's piece of the same name, is being turned into continuity by Julien Duvivier at St. Maxime near Cannes. He has come down from Paris to think it all out. It's not a Prohibition Pic.

## Foreigners Vs. Americans

Paris, June 26.  
Ufa of Berlin and Luce, Italian picture company, have reached an understanding for mutual distribution of each other's product. It is a move against the sales of American films.

Many Frenchmen fear the Ufa-Luce tie-up will be used by the Fascists for getting across the Mussolini idea in sugar-coated form. Luce has a government subsidy for picture production.

## Bad Fire in Jerusalem

Paris, June 26.  
A report from Jerusalem states 12 persons were burned alive in a film theatre fire in the city of Damascus Holy Land.

# LOEW'S TALKING SHORTS

## Fox's Movietone Experiments to Date Represent \$2,000,000—Coin Returning

Fox has spent approximately \$2,000,000 in experimental work on Movietone for production of talking pictures, to date, it is reported. The recent arrangements made by United Artists, M-G-M and Paramount for the rights to use Movietone apparatus in picture production do not include any provisions for practical outlines for use of Movietone.

Preliminary experimental work such as has been carried on by Fox, will have to be done by the Paramount and M-G-M studios, entailing an expenditure equal to the outlay made by Fox and delay in time due to experimental work which may be from six to eighteen months.

Paramount and M-G-M cannot get any men from the Fox Movietone studios, since, it is reported, all Fox experts engaged in this work have been signed on term contracts and pledged to secrecy. In addition, men working in the Movietone studios have been forbidden to discuss their work outside the studios.

"We'll do all our talking from the screen," is Fox's order.

### License Sharing

Though the deal for the use of Movietone apparatus made by Paramount, M-G-M and U. A. was generally assumed to be made only with Western Electric it seems, now, that the Fox-Case Corporation, a holding company for the patents on Movietone which Fox and W. E. pooled, is in on a sharing arrangement for all the receipts from other licensees. Fox may get his money spent on experimental work on Movietone back when the other producing companies signed up, without the others let in on Fox's laboratory secrets.

It is reported that each licensee, or producer, is charged \$100,000 for the Movietone recording equipment and the rights to produce. In addition the producers are charged a royalty for each reel of film produced with sound or dialog on the basis of approximately \$500 per reel or any part of a film reel. The price does not depend on the amount of prints issued by each producer, but is lessened only according to the quantity of talking reels made. That is, a small producing company issuing only 100 prints would pay the same royalty as a producing company issuing 350 or 400 prints.

Fox, getting his producing and recording rights from the Fox-Case Corporation, is exempt from the additional costs facing other producers since, in paying royalties to the Fox-Case Corporation, he is simply transferring funds to another concern in which he holds a majority interest.

It is not known whether royalty charges are permanently fixed as reported above, as there has not yet been any occasion for collections to be made. The royalty basis, however, has been established in principle and the price may vary.

## Weather Forecast

Washington, June 26. The weather bureau, at the request of Variety, furnishes the following outlook for the country east of the Mississippi beginning tomorrow (27): Partly cloudy Wednesday and Thursday. Friday fair and warmer, followed by showers Saturday or Sunday (1).

## Fox's Chinese Story

"Behind That Curtain," novel by Earl Derr Biggers, has been bought by Fox. Story deals with the adventures of a Chinese detective. Problem now before Fox executives in casting is whether to star a Chinese actor or a white, made up.

## More Uplift

Los Angeles, June 26. Another film uplift movement is seen in the recent organization of the Motion Picture Foundation, headed by John R. Quinn, American Legion leader of Los Angeles. The Foundation filed articles of incorporation with the secretary of state in which it declared itself to be a non-profit, co-operative organization whose primary function will be to war on salacious and objectionable films.

Body also intends working for betterment of international and inter-racial understanding. Those associated with Quinn are Carl Moon, Pasadena; Thomas G. Patten, Hollywood; and John S. McGroarty, stage director, of San Gabriel.

## Joe Schenck for Europe; Mary Pickford's Roles

Joseph M. Schenck left New York for the West Coast last week, accompanied by Douglas Fairbanks and Mary Pickford. Mr. Schenck goes to the Coast to put his o.k. on "The Woman Disputed," Norma Talmadge's latest picture, before returning east to sail for Europe.

Mr. Schenck's business in Europe appears to be a profound secret. Arthur Zellner, New York representative for Pickford-Fairbanks, leaves for Hollywood next week to handle their publicity out there.

Work will start on the U. A. lot about July 15 when Fairbanks will get his next picture under way. At present the only picture being made on the U. A. lot is "The Love Song," will Bill Boyd and Lupe Velez, Sam Taylor directing.

Miss Pickford's next will be a grown up affair as she has bobbed her hair and given up kid roles.

While in New York Beulah Livingston, in charge of U. A. Coast publicity, made arrangements with a number of national magazines for a series of stories on U. A. stars.

Miss Livingston has been on the Coast for two years and this is her first trip east. She returns next week, accompanied by her mother.

## DOLORES' LEGIT URGE

Los Angeles, June 26. Edwin Carewe, to whom Dolores Del Rio is under contract, states that the overtures were made on his part in offering the star to Balaban & Katz for picture house appearances.

Carewe says that she is not in the field for this type of work and that the only ambition she has, upon completing her screen career, will be to play on the dramatic stage.

## Rostand Infringement Injunction Stops Picture During Performance

Paris, June 26. Acting on complaint of the widow and son of Edmund Rostand, the playwright, who charge infringement, police entered the Vieux Colombier film theatre Friday and stopped the performance of "The Little Match Girl." The audience protesting, was compelled to leave the theatre.

The film was made by Renoir for Sofar Productions. It is supposedly based on the fairy tale of Hans Christian Anderson but Rosemonde Gerard—(Mrs. Rostand)—charges plagiarism on an operetta libretto by Rostand produced years ago at the Opera Comique.

Police executing the injunction in this summary manner will probably cause a suit for damages by the theatre.

## MAY USE TO SUB FOR SMALL ACTS

**Contract Pending with Warners — 85 Loew Houses Taking Shorts by September, with Others to Follow — Names on Talking Shorts Cost One-third of Personal Appearance**

## 2,000 SHORTS AS ACTS

It is reported contracts between Loew's and Warner Bros. for the servicing of 85 Loew theatres with Vitaphone acts by September, have been up for consideration presaging sweeping changes in the operation of vaudeville or vaudefilm, houses throughout the country.

It is understood most of these 85 theatres, with 65 more to be wired later, are booked to get from three to five Vitaphone acts (shorts), weekly, immediately cutting down the use of vaudeville acts or stage presentations in Loew theatres around 50 per cent. It is not believed the details as to the degree in which Vitaphone will replace vaudeville in various houses have yet been completed.

Use of Vitaphone may result in the complete elimination of stage shows in some instances and is expected to furnish theatre operators with an opportunity to cut down the size of orchestras or dispense with the services of musicians entirely. In numerous theatres where Vitaphone has been installed vaudeville and orchestras were dispensed with shortly afterward. The same reaction is expected to follow with the widespread use of talkers.

Approximately 2,000 subjects will be needed for distribution among over 1,000 theatres expected to be (Continued on page 44)

## Trial Separation Flops

Los Angeles, June 26. Marital mortality in Hollywood film circles continues to mount. Virginia Browne Fairle is suing for divorce from Jack Dougherty, one time husband of the late Barbara La Marr.

Action is based on extreme mental cruelty. Dougherty caused his wife by being sullen, grouchy, hostile, temperamental, unpleasant, etc. Couple were married Feb. 6, 1927 parting for a trial separation May 25, 1928.

## Ether Ralston Back

Los Angeles, June 26. Esther Ralston has returned to Paramount after four weeks in Honolulu.

Her next picture is "The Case of Lena Smith" to start about July 1.

## Orders Verdict for Studio In Stunt Man's Suit

Los Angeles, June 26.

A singular decision, first of its kind in a California court, was handed down by Judge Bowron in an autplane crash suit involving Samuel Goldwyn Pictures, Inc.

John G. Montijo, stunt man, sued Goldwyn for \$12,500 damages resulting from an accident on the Goldwyn lot during the filming of a picture. Montijo's plane crashed into an automobile on the set, demolishing his aeroplane. After lengthy testimony the suit was decided by Judge Bowron when he ordered the jury to bring in a verdict for the defendant, Goldwyn.

## Film Trade Paper's Editor's Method Soliciting Advertising From Acts

Written on the letter head of "Exhibitors Herald and Moving Picture World" a film trade weekly publication published by Martin J. Quigley, the following communication signed A. Raymond Gallo, Editor "Presentation Acts," addressed to a woman then appearing in a picture theatre, is in possession of Variety.

The letter, dated during this month, after mentioning the name of the young woman and the theatre, says:

"I am rather surprised to notice your advertisement in another trade-paper when in all sincerity it was due to the Exhibitors Herald.

"You can not help admitting that since you have been playing picture houses we have been exceedingly very nice to you in many ways.

"I am sorry to see that this has not been appreciated, for all I have received from you at any time were a lot of promises. "You can redeem yourself with us by phoning me for an appointment to sign you on an advertising contract.

"Yours very truly,

(Signed) "A. RAYMOND GALLO, Editor 'Presentation Acts'."

"Exhibitors Herald" and "The Moving Picture World" recently merged, with the titles joined.

The combined paper has a department headed "Presentation Acts," with A. Raymond Gallo, its editor. Gallo also writes comment in that department with his name on a by-line over it.

## Rights to Talker Music for "Desert Song" May Hold Back Picture

## 3 Film Bound Girls' \$3; Cops Halt Coast Trip

St. Louis, June 26. With the arrest here of three young Indianapolis girls enroute to Hollywood, Chief of Police Gerk has issued another warning against false promises made by fake picture producers broadcast over the country.

The three girls picked up by the local police gave their names as Helen Molner, 17; Julia Kesker, 16, and Estelle Domogail, 15. They were arrested at the Y.W.C.A. after they had been found regaling other girls with stories of flattering offers in Indianapolis newspapers, advertisements to "girls with ambition who would some day be motion picture stars." The girls had a total of \$3 in cash among them.

## 40,000 Home Projectors And Cameras in England

London, June 18. Estimates concerning the amateur film field here fix the number of cameras and home projectors in use at about 40,000 with sales of this type of camera at around 300 a week.

Several amateur production companies are springing up. Another, in addition to that at Devon, is the Amateur Film Producing Society, formed mainly of would-be actors, stars who hope, through the amateur channel, to become noticed by regular producers.

## HOLDS OVER 75 MIDDIES

Los Angeles, June 26. Christy Cabanne and his troupe returned from the east where they filmed most of the exteriors for "Annapolis" (Pathe) at the Naval Academy. Cabanne induced 75 midshipmen of the graduation class to remain over for two weeks to act as atmosphere in the picture.

## INSPIRATION'S HUGHES YARN

"She Goes to War," the novel by Rupert Hughes now running serially in a magazine, will be through the Artists new schedule as a Henry King production. Inspiration is making it as part of its six-picture contract with U. A.

## C. R. Rogers Sails

Charles R. Rogers, First National producer, sailed for Europe June 21. He will be gone until Sept. 1.

Difficulties have arisen in the proposed production of "The Desert Song" by Warner Bros. as the first Broadway musical comedy to be reproduced as a Vitaphone feature length picture with sound and dialog.

It is reported that claimants have appeared showing they have all rights to the use of the dialog in the musical, prohibiting use by others in any form.

In addition it is said that the music publisher concerned does not care to release the rights to certain musical numbers in the production for film reproduction purposes.

On account of these obstacles it is reported Warners have discussed the plan of shelving the production or producing it only as a silent picture, unless disagreements can be satisfactorily settled.

It is reported, also, that a number of Vitaphone talking shorts will be shelved on account of the attitude of the music publishers in refusing to release the rights to the music, either vocal or orchestral, used in these numbers.

Vitaphone shorts involved in this case were among the earliest made. Warner Bros. at the time, it is said, made every reasonable effort to ascertain ownership of the various properties before going into production of these shorts, being advised by the publishers' association only after production that the music was not free for their use.

## Wife as Extra—Suicide

Los Angeles, June 26. "Because his wife preferred to return to work as a picture extra rather than to remain with him, Arthur Witter, 38, shot and killed himself.

Police were unable to locate Mrs. Witter.

Davis and Darnell will open a four-week British engagement at the Holborn Empire, London, July 16. The couple sail from New York June 29 on the "Le de France."

## COSTUMES FOR HIRE

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143 W. 40th St. N.Y.C.



# **Oriental's \$11,000 Jump to \$42,000; Chicago, \$45,000, Houses Start Wiring**

**Critics Pan Talkers, but Doesn't Affect Gross—Kvale  
Credited With Oriental's Boom**

Chicago, June 26. There are 84,000 flattened wads of chewing gum on the sidewalk outside the Oriental, which means that the house was occupied by \$42,000 worth of flaps and jellies last week. That's \$11,000 more than the previous week and is a complete recovery from the recent steady decline of grosses.

Al Kvale, protégé of Ash, is the new and permanent m. c. in the house where the m. c. means everything. The change on account of exploitation, which indicated B. & K. are set on making another Ash out of him. The gross predicts it's going to be okay.

Elsewhere the situation wasn't so pretty. The Chicago slipped from \$52,000 to \$45,000, which still leaves it \$3,000 above normal. "Miss Universe," beauty contest winner, brought a few extra berries last week, and "Happiness Ahead" also helped.

"Lion and the Mouse" continues to keep the little picture in high money, slipping just \$3,000 to \$1,350 in its second week. Notices on the picture weren't inductive to business, but it's getting trade. Uncomplimentary notices of late "Tenderloin," and it also was heavy in profit. "Drag Net," censored to suit Chicago police, was unable to carry impressively at the Roosevelt and left Thursday with a final \$9,500. Getting strong billing in neighborhood showings now.

McVicker's closed Sunday night to enable completion of wiring and opens Friday with "Street Angel." Second and last week of the "Strange Case of Capt. Rampe" brought a drop from \$26,000 to \$20,000, but the two-week engagement provided a satisfactory profit. B. & K., operating the Chicago, McVicker's, Oriental and Roosevelt in the Loop, are winning grosses for talkers. The Roosevelt is the next scheduled to close for wiring, following current run of "Cosacks." It will open with "Sunrise." This and "Street Angel" are among the 15 Fox features just contracted by B. & K. "Chicken a la King" was under average with \$3,000 at the Monroe. The house closes for the summer this week. Third of the four-week run of "Ramona" at United Artists showed a \$5,000 drop.

**Estimates for Last Week**  
Chicago (Publix). "Happiness Ahead" (F. N.) (4,500; 50-75). Colleen Moore on screen and "Miss Universe" with "Sun Shades" (Publix unit) (15). Grosses from previous big stage week, but still better than usual with \$45,000.  
McVicker's (Publix). "Strange Case of Capt. Rampe" (F. N.) (2,400; 15). Opening good with \$26,000; closed to \$20,000; house dark for wiring, opening Friday with "Street Angel" (Fox).

Monroe (Fox). "Chicken a la King" (Fox) (975; 50-75). Not the sort of title to draw Monroe street boys; slipped to \$3,600; house goes dark next week for summer.  
Oriental (Publix). "Half a Bride" (Par.) (3,300; 35-75). Al Kvale, Ash's former first sax tooter, new m. c. caused \$11,000 rise to \$42,000; film held unanimous flaming youth patronage with "Fine Feathers" (Publix unit).

Orpheum (Warner). "Lion and the Mouse" and Vita (W. B.) (760; 50). A hit on grosses, started with \$14,500 and got \$11,350 in second week; four Vita shorts.

Playhouse (Mhindin). "Berlin" (Mhindin) (600; 50-75). Dropped, but kept above red line figure, \$9,000.  
Roosevelt (Publix). "The Drag Net" (Par.) (1,400; 50-75). Underworld film fell off quickly after being refused opening for several weeks by police censors; first week, \$17,000; second week, \$11,000; third, \$9,500.

State-Lake (Orpheum). "Name the Woman" (Col.) (2,500; 50-75). Mystery picture and average \$17,000 with Orph vaudeville.

United Artists (U. A.). "Ramona" (U. A.) (1,702; 35-75). Making good showing; four-week run; third week, \$22,500.

## **"Little Angel" Snappy**

"Little Angel" by Leroy Snapp to be Norma Shearer's next picture was originally ordered for the Red Book Magazine. It turned out to be too snappy a tale for the Red Book and found its way into M-G-M hands.

The story will be toned down and directed for Miss Shearer by Sam Woods. "Ballyho" announced for Miss Shearer's next, has been postponed.

## **'ACTRESS' HOPS PALACE BUT MENJOU OFF, EARLE**

**\$17,500 for Miss Shearer—  
"Tiger Lady," \$10,000—  
Fox Almost \$20,000**

Washington, June 26. (Estimated White Pop., 450,000)  
Weather: Cool and Rain.

It was expected that Norma Shearer's "The Actress" would get extra business for the Palace and it did just that. Also it was expected that Menjou might do something extra for the Earle, but he didn't. In fact Menjou dropped a couple of grand behind the previous week's figure with Barthelmess' "Little Shepherd."

Dealing in expectations and results discloses that Fox also got a surprise with Monte Blue in "Across the Atlantic." Plus the stage show this brought an extra thousand to the house. Metropolitan did little with "Hold 'Em Yale," but not as bad as the Rialto where no matter what the picture's of late there is no business. Latter house has lost a staggering figure the past six months.

"Street of Sin" did not help to build the German star at this percentage house, but being held over.

**Estimates for Last Week**  
Columbia (Loew). "Street of Sin" (Par.) (1,232; 35-50). Nobody got excited; \$7,800 looked up as bad; goes into second week because booked for that period.

Earle (Stanley-Crandall). "His Tiger Lady" (Par.) Jack Pepper as m. c. to "Graduation Days" unit (2,244; 35-50). In readjustment on bookings. Menjou pictures were pasted up by Loew houses with Earle now having had two of them; this one ran to about \$16,000, unhelping considerably.

Fox (Fox). "Across the Atlantic" (W. B.) and Stebbins stage show (3,434; 35-50-75). In spite of weak weekend business went up \$1,600; picture and stage get equal credit; almost \$20,000; house back Saturday to turnaways with "Hanganman's House" and Meyer Davis' personal appearance. "Across the Atlantic" (Met. Stanley-Crandall). "Hold 'Em Yale" (Pathe) (1,518; 35-50). House has got to have more than this or grosses will continue around or below \$7,000.

Palace (Loew). "The Actress" (M-G) and Loew-Publix unit "Xylophonia" Wesley Eddy m. c. (2,385; 35-50). Norma Shearer all ways a bet here, even getting matinee trade; Eddy also an asset; climbed to \$17,500 or better; reviews and word of mouth on picture and star.

Rialto (U. A.). "Leopard Lady" (1,378; 35-50). Right along with the others ahead of it; somewhere between \$3,000 and \$4,000.

## **Tacoma's Top \$6,500**

Tacoma, June 26. (Drawing Population, 125,000)  
Weather: Fair, Light Rain.  
Pantages and Rialto did very well the past week, but it looks as though the Blue Mousette will have something to say next week with "Lion and the Mouse." Advance billing heavy and town is talking about it.

**Estimates for Last Week**  
Pantages (1,500; 25-50). "Gateways to Moon" (Fox). Good at \$6,500.

Rialto (W. B.) (1,250; 25-50). "Happiness Ahead" (F. N.). Caught on; Colleen Moore okay; \$4,500.

Blue Mousette (Hamrick) (650; 25-50). "Powder My Back" and Vita (W. B.). Did \$3,000.

Colonial (W. C.) (850; 15-25). "Stormy Waters" (T-B) and "The Rider Emden" (Col.). Split week for \$1,650.

## **Photophone for F. N.**

Los Angeles, June 26. Photophone will probably be the talking process and device for First National, instead of that producer's first announced Finatone.

With Jos. P. Kennedy at the head of F. N. and Kennedy in with R. C. A., Photophone is a natural for the F. N. studios, as it is for FBO.

## **COLLEEN AND TALKER TIE-UP MINNEAPOLIS**

**Town Improves All Over—  
Minnesota, \$30,200—"Tenderloin," \$16,000, State**

Minneapolis, June 26. (Drawing Population, 450,000)  
Business boomed last week and managerial hearts were glad. Perhaps the sudden spurt was due to the strength of the screen attractions. Continued cool and favorable weather also proved an undoubted factor.

Rotary international convention, bringing in approximately 12,000 visitors, helped some, but not as much as it should have. Much complaining among the theatrical gentry because of the few entertainment events arranged for the delegates.

Colleen Moore's "Happiness Ahead," at the Minnesota, and "Tenderloin," at the State, were real box-office magnets. "Tenderloin" proved a real smash, and the State enjoyed its best trade since the Minnesota opened. The talkers are landing heavily here.

Another knockout was registered by "Road to Ruin," the sexiest of sex pictures. The Strand, closed for the summer, reopened for this attraction, and business was so heavy it has been held over. No complaints against the picture as far as known.

Lyric boosted with one of its best pictures in sort of a "The Big Noise." Hennepin-Orpheum and Pantages had nothing in special, but patronage jumped.

**Estimates for Last Week**  
Minnesota (F. & R.-Publix) (4,100; 65-). "Happiness Ahead" (F. N.) and Public unit (1,400; 50-75). Colleen Moore has local following; picture and stage show well liked; \$30,200; second week house over \$30,000.

State (F. & R.-Publix) (2,500; 60-). "Tenderloin" (W. B.) - Vita-phone). Picture a sensation, aided by novelty and word of mouth; best week since the Minnesota started; almost \$16,000.  
Hennepin-Orpheum (Orpheum) (2,390; 50-). "Good Time Charley" (W. B.) and vaude. Screen or vaude meant anything to box office, but higher than for some time; around \$11,000.

Pantages (Pantages) (1,600; 25-50). "Dodge" (F. N.) and vaude. Bill backed names and film held no pulling power; benefited by the wave of prosperity that covered entire loop; over \$5,000; better than for some time.

Lyric (F. & R.-Publix) (1,300; 35-). "The Big Noise" (F. N.). Picture a corker and drew big; nearly \$2,000.

Grand (F. & R.) (1,200; 25-). "The Enemy" (M-G). Second loop run; around \$800; good.

Seventh Street (Orpheum) (1,400; 40-). "The Devil Trade Mark" and vaude. Around \$4,000; bad.

## **COLLEEN MOORE LEADS SEATTLE AT \$14,750**

**Convention Adds Town—"Big Noise," \$13,250—Blue Mousette, \$6,000**

Seattle, June 26. (Drawing Population, 500,000)  
Weather: Warm and Rain.

The International convention of Kiwanis helped all local houses last week, especially the big theatres. Fifth Avenue got most of the attention, due to Colleen Moore's "Happiness Ahead." Some other big theatres came here this summer and tourists also will flock in, so it will help big.

Mike Newman has taken personal charge of the Columbia and is making a drive for his "Jan Sofer" has gone into the Winter Garden as musical director. Special attraction this week is a 12-year-old band leader, Frank R. (1,200; 25-50).

Jack Bain is the new m. c. at Seattle. House is getting ready for Movietone July 1.

United Artists theatre, opened by West Coast-U. A. at a 25-cent pot, figured around \$4,700 for its first week with "Burning Daylight" (F. N.).

**Estimates for Last Week**  
Seattle (F. & R.-Pub-L) (1,100; 25-50). "The Big Noise" (F. N.) and Public unit, "Surprise." Good value for money; red head girl costumed drumming it up for Clara Bow next week; \$13,250.

Fifth Avenue (W. C.) (2,700; 25-60). "Happiness Ahead" (F. N.). Great pleaser and patrons praise eagerly; best opening biz in months; Hormie King going along nicely as m. c.; \$14,750.

Columbia (U.) (1,000; 25-50). "Love Mart." Biz somewhat better; Lonzo and orchestra in special music; \$4,500.

Blue Mousette (Hamrick) (950; 25-50).

## **BUFFALO SLIDES**

**\$21,800 for "Drums"—Hipp \$12,000—  
Talker \$13,000—Weather No Help**

Buffalo, June 26. (Drawing Population, 500,000)  
Weather: Rain.

Business slid off several notches last week. Weather kept the turnstiles empty the greater part of the period.

**Estimates for Last Week**  
Buffalo (Publix) (3,600; 30-40-65). "Drums of Love" (U. A.). "Kat Kabaret" unit. Under satisfactory figures; \$21,800.  
Hipp (Publix) (2,400; 50). "The Magnificent Filtr" (Par) and vaude. One of the best shows here in weeks, paralleled by a good picture: "Keep Business Around \$12,000."

Great Lakes (Fox) (3,400; 30-50). "Feel My Pulse" (Par), Movietone and vaude. House sticking with eight acts and featuring Movietone; showed no action; over \$10,000.  
Lafayette (Ind.) (3,400; 35-50). "Glorious Betsy" (W. B.) and vaude. Second week of Vita feature held up well; \$13,000.

## **K. C. BENEFITS FOR COP GIVE WIDOW \$35,000**

**Town Turns Out for Murdered Officer's Family—Midland Mainstreet \$1,500 Apart**

Kansas City, June 26. (Drawing Pop., 700,000)

All titles were boxoffice last week and the mayday services of the week was the week after the Republican convention and there was no telling what the result would be for the theatres, but business held up nicely aided by good weather.

Event of the week was a mammoth benefit at the Midland for the wife and family of "Happy" Smith, a popular traffic officer, who was murdered while trying to stop a car loaded with bank robbers. Benefit was sponsored by the local theatre managers and over 200 musicians, artists and stage employees, donated their services. The show ran nearly three hours and brought \$3,000 to the fund. Sunday night Will Rogers gave a benefit for the same cause which drew \$3,500. Fund is over \$25,000, and other benefits and donations will bring it some \$10,000 more.

**Estimates for Last Week**  
Loew's Midland-Laugh. Clown Laughs (M-G) (4,000; 25-50). Admirers of Chaney were disappointed; stage unit, "Hey Hey," one of best that has hit town; \$18,500.

Mainstreet. "Lady Be Good" (F. N.) (3,200; 25-50). Doreth Mackall in silk tights is worth anyone's 50 cents; stage show also a bargain; Louisville Loons celebrated first week of second year at this house; \$17,000.

Pantages—"No Other Woman" (Fox) (2,200; 25-50). Regulars like Del Rio; vaude was best seen here for weeks; \$9,500.

Newman—"The Big Killing," first half; "Half a Bride," last half (1,390; 25-35). House has been getting the poorest of its two bills a week, the first half has not helped business as weaker picture then gets a four day showing; theatre never strong for comedies, patrons here preferring heavier stuff; nothing sensational in \$3,000. "Dodge Liberty," "The Road to Ruin" (1,000; 25-35). Second week for this screamer and manager Carver holding it for a third; reviewers think it just the ticket to draw help and there were many who wanted to see just how far the strip pot scene was allowed to go, and they were satisfied; \$4,800.

## **SHELVING "TOSCA"**

Los Angeles, June 26. First National has postponed production of "La Tosca" and may shelve all plans on it for the present.

Understand the delay is due to various copyright tangles, involving music rights among other matters.

75). "Powder My Back" and Vita (W. B.). Also Movietone. Eddie Peabody and Jimmy Malsell in their second Vita act hit the bill; publicity steaming it up for "Lion and the Mouse," opening here next week, Tacoma and Portland; \$6,000.

Parsons (5,500; 50-75). "Hanganman's House" (F. N.). This name went into the lights; getting ready for Movietone, to cost \$35,000 to install; \$6,500.

Winter Garden (U.) (4,500; 15-25). "Overland Trail." Fair at \$2,800.

Orpheum (2,700; 25-50). "A Ship Comes In" (Pathe). Joseph Schildkraut as guest star, following but not heavy; vaude average and so was biz; \$7,300.

President (Duffy) (1,600; 25-15-25). "Alamo and the Deacon." Berton Churchill as guest star. Held for second week; \$3,500.

## **WARFIELD, \$28,000; GRANADA OVER \$19,000**

**Frisco Picks Up—"4 Sons" and Vita Talker, \$14,000  
"Happiness" Draws**

San Francisco, June 26. (Drawing Pop., 756,000)  
Weather: Warm and Clear.

Loads of good entertainment at the de luxe houses last week, and the result was that all fared well. Business, generally, was up with indications that the recent stock market depression, during which Bank of Italy sent San Franciscans scurrying for collateral, has blown over.

Warfield, as has been the weekly case for months, again led the town. A whale of a show was responsible. First they had Colleen Moore's "Happiness Ahead," then the O'Neill Sisters and Kiddie Revue on the stage, and David Ruben, Max Rufer and Wack back after a week's layoff. Thrown in for good measure was Beatrice Lillie on Movietone and Fox Movietone News.

At the Granada business was the best in months. On the screen was Milton Sills, a prime favorite hereabouts, besides a corking good Public unit headed by David Ruben. This is Ruben's first visit to the Coast, but he was properly billed and exploited and after the first day or two his name meant something.

St. Francis blossomed out with Fox's "Four Sons" to Movietone accompaniment and clocked healthily. Embassy continued strong with its second week of "Lion and the Mouse."

Currently, Pantages has booked an eight year old Clara Bow titled "The Lady of Whims." Public were not coming ahead the last film not previously shown here, and week started out prospectively.

**Estimates for Last Week**  
Warfield—"Happiness Ahead" (F. N.) (2,672; 35-50-65-90). Matinee heavily played by youngsters, who came to see Kiddie Revue, Colleen Moore and Ruben; Wolf; practically capacity but show, but kids tickets kept down the gross to around \$28,000; excellent.

Granada—"The Hawk's Nest" (F. N.) unit (2,785; 35-50-65-90). Granada's coming ahead the last two weeks; better screen fare and improving quality of stage shows helps; Frank Jenks returned and figures to pull house out of rut; topped \$19,000 on average.

St. Francis—"Four Sons" and Movietone (Fox) (1,375; 35-50-90). No sensation, but steady lines piled up; title over \$14,000 on first week.

Embassy—"Lion and the Mouse" and Vita (W. B.) (1,367; 50-65-90). Healthy business continued second week; exploitation helping; four radio stations used daily; topped \$14,000.

## **BOYD'S CONDITIONS**

**Billed Over Lupe Velez in "La Paiva" for U. A.—Pathe's Demand**

Los Angeles, June 26. When "La Paiva," also known as "The Love Song," is produced by United Artists, it will be released and billed as featuring William Boyd and Lupe Velez. In all credits and advertising matter the name of Boyd must appear not less than 50 per cent smaller than the name of the picture and must appear first in the cast. This was a condition demanded by Pathe before it would consent to loan Boyd for the picture, which forces United Artists to place Lupe Velez in a subordinating position at a time it is attempting to establish her as a star.

Starting date on his picture has been postponed so many times it becomes the matter of opinion in determining the definite date. Latest reports have it starting July 15, with Sam Taylor directing.

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## **"Gow" of Fiji Islands With Talking Lecture**

Captain Edward A. Salisbury, who made and is exhibiting the South Sea film "Gow," is preparing to have the lecture, which has been giving along with the film made by the Photophone process and incorporated with the picture. It will eliminate the subtitles and stamp Captain Salisbury as the first lecturer on a talker.

"Gow" was made by Salisbury and Cooper and Schoedsack, the latter two the members of the expedition. It has as its big punch a battle between head-hunting tribes in the Fijis.

# GREAT THEATRE WEATHER SAW BAD WAX ON B'WAY; PAR., \$76,400

Roxy Under \$80,000 Again—Strand With Talking  
Shorts and Silent Feature, \$23,000

Terrible June, but great theatre weather, gave the films a break last week. The theatres may have used up extra overhead in running the marquee lights from Tuesday to Sunday, but there was no opposition from the sun, which has been breaking in out of town and took a five-day layoff before going into its summer stunt. Looks as though dress rehearsal started this Monday, for it suddenly warmed up, and the picture houses manfully took to the streets for some weeks, unless Old Sol goes Leblanc and two-for-one's it a bit. After the previous week's excursions to every place except a theatre, the mob came back to most of the Broadway picture emporiums. Plus continuously overcast skies, which had the golfers up at seven and still undecided and swearing at noon. "Ladies of the Mob" retrieved \$14,800 for the Paramount to a count of \$76,400. This was the outstanding gross on the Street, although the Strand claims it's all come in for the first all-film program and "Happiness Ahead."

**Stage Vita Shorts**  
For the second week in succession the Roxy slipped under \$80,000—brutal for this business. While the Capitol lost weight, despite the favorable weather, to only tip the scales at \$47,600, much too low on the list star corner. Respective pictures were "How to Handle Women" and "We Americans." "Ramona" finally exited from the Rivoli to a claimed \$25,500, giving this picture a substantial six-week run. "Uncle Tom's Cabin" was current, minus the sound it will eventually secure. "The Drag Net," backed on the thoroughfare after a poor week at the Paramount, gained \$31,900 at the Rialto. This is substantial, but not ultra. Cameo turned loose another immigrant in "The Station Master," and after watching \$5,000 in the Rialto, it's worth another week. It's an improvement of about \$1,400 over what this diminutive site has been doing lately.

**New Talker, \$14,000**  
Warners' new talker, "Lion and the Mouse," stepped off a smart first week to \$14,000, and "Street Angel" departed after 11 weeks, to \$11,400, and has no chance for embarrasment. "Trail of '98" just eased over \$8,000, slight increase, while "Man Who Laughs" has been extended another two weeks at the Central, although slated for final week of Broadway. It's headed for the Rialto. Those legit boys, Selwyn and Hammerstein, caught \$9,300 and around \$11,000 for "Dawn" and "End of St. Petersburg" respectively. "Wings" benefiting from the weather to force its way to \$13,000 again. "Tempest" and "Fazio," weekly tryouts in new theatres, other, were almost in the same taxi; the Embassy getting \$8,500 and the Gaity slightly better than \$8,600.

**Estimates for Last Week**  
Astor (1,125; \$1-22) (15th week). About ceased to care and not doing much other than to keep house open; \$8,000 slight increase, but not indicative of anything.  
Cameo—"The Station Master" (Sovikno) (649; 50-75) (2d week). Filled miniature playhouse above recent average; \$5,200, but decision to hold over in June.  
Capitol—"We Americans" (U) (4,420; 35-50-75-11.55). Previously played Colony for brief run; not much interest manifested when only \$47,600 count; no comfort in that.

**Central—"Man Who Laughs" (U) (922; \$1-22) (9th week).** Decision made to continue for another two weeks; supposed to quit Sunday; picture will play Rialto after "Drag Net," under \$9,000.  
Criterion—"Wings" (Pac) (836; \$1-12) (46th week). Aided by weather Street's veteran climbed back to \$13,000; nothing but sudden decision to yank it can keep it from Broadway year.  
Embassy—"Tempest" (UA) (536; \$1-11.55) (6th week). Second week under capacity but sold and no furrowed brows at \$5,500.  
Fox—"Fazio" and Movietone (Goxy) (808; \$1-12) (4th week). Approximately \$800 dip from first full week genuine tip on picture; it's not \$2 but above usual program, and \$8,600 second week endorses that theory.

**Globe—"The Red Dance" and Movietone (Fox) (1,416; \$1-23) (12th week).** Opened Monday night with featuring Bernard Shaw's sound apart in daily ads; also using "Family Picnic," comedy talking short; "Street Angel" (Fox) finished 11 weeks to \$11,400 and well satisfied with stay.  
Hammerstein—"End of St. Petersburg" (1,265; \$1-11.55) (4th week). Reported around \$11,000.

## RAIN IN MIL. HURT; TALKER SAVES GARDEN

"Fortune Hunter" Yanked for  
"Tenderloin"—Wisconsin  
\$14,000

**Milwaukee, June 26.**  
Weather: Rain and Warm  
A near washout for three days knackered business at the Strand. After "Ramona" had played three weeks at the Garden, the picture, "No Other Woman," capitalizing on the Del Rio name, and got away to a big start.  
After playing the Garden for four days to about \$2,100, Syd Chaplin's "Fortune Hunter" was yanked, and "Tenderloin" with Vita came in three days ahead of schedule. Picture took the house out of the red where it seemed hopelessly mired.  
Estimates for Last Week  
Alhambra (U) "Her Secret Hour" (Par) (1,800; 25-50). Pola Negri a pretty live draw here, while weather helped picture; with aid of stage show pulled house out of red and was close to \$8,500.

**Garden (Brin) "Tenderloin" and Vita (WB) (1,200; 25-50-75).** Syd Chaplin for four days ran to \$2,100; "Tenderloin" shot in together with Vitaphone and Movietone shorts helped plenty; last three days better than \$5,500.  
Merrill (Midwestco) "Sailor's Wives" (FN) (1,200; 25-50). Barely dragged along to \$3,400.  
Miller (Midwestco) "Speedy" (Par) (1,600; 15-25-50). Second downtown showing of Lloyd film; plus Loew vaude, around \$5,200.  
Palace (Orph) "Marry the Girl" (Pathe) (2,400; 25-50-75). Orph vaude, with picture secondary, close to \$15,000.

**Riverside (Orph) "Chinatown Charlie" (FN) (3,000; 25-40-50).** Clicked to \$9,500.  
Strand (Midwestco) "No Other Woman" (Fox) (1,200; 25-50). First good gross house has had in weeks; well above \$8,000.  
Wisconsin (Midwestco) "Lady Be Good" (FN) (2,800; 25-35-50-60-75). Stage band show with announcer, "The Palace" semi-final week of Drive Schooler as m. c. failed to bring house to front; stayed in \$14,000 class.

**d'Ussau Directing**  
Los Angeles, June 26.

Leon d'Ussau, editorial supervisor for ESO, has been promoted to a directorship. He will direct "Fury of the Wild," featuring Ranger, the dog.  
2000 again, strictly okay; decision on distribution awaits finish of conferees with Hays over propaganda angles.

**Paramount—"Ladies of the Mob" (Par) (3,666; 35-50-75-99).** Clara Bow film let house quickly recoup average, and suddenly unexpected; increased \$14,800 over "Fools for Luck" to do \$76,400; weather factor but Broadway likes its Bow too.

**Rialto—"Drag Net" (Par) (1,960; 35-50-75-99) (2d week).** First week here \$21,900 after previously playing Paramount; figure good but hasn't yet made first all-film stage talking under the same booking routine at the Rivoli.

**Rivoli—"Uncle Tom's Cabin" (U) (2,800; 35-50-75-99) (1st week).** Came in Saturday after an earlier run at Central; "Ramona" (UA) completed profitable six weeks to \$25,500; house is now wired but "Tenderloin" (WB) (1,200; 25-50-75) (1st week).

**Roxby—"How to Handle Women" (U) (6,205; 50-75-11.55).** House in slump for past two weeks; under \$80,000 again with \$78,000 despite weather break.  
Strand—"Happiness Ahead" (FN) (2,900; 35-50-65-75). Can get in here now for 35 cents up to one o'clock; holds first all-film stage talking short program, with three Vita shorts, Movietone newsreel and silent feature brought in just under \$23,000; theatre says it's satisfied with figure pointing to past two weeks of less; repeating similar program this week with Silts feature.  
Times Square—"Dawn" (Selwyn) (1,000; \$1-12) (5th week). Fair at \$9,300.

**Warners—"Lion and Mouse" and Vita (WB) (1,360; \$1-12).** First full week sent in neat package holding around \$14,000.

## BALTIMORE ONLY FAIR; LEADERS \$1,000 APART

Keaton, \$18,500—Jannings, \$17,500—"Drag Net" Quiet, \$3,600—"Drums," \$8,500

**Baltimore, June 26.**  
(Drawing Population, 750,000)  
Weather: Rainy

The first run seatage is in for further summertime shrinkage. According to reports, the uptown Metropolitan, erstwhile Warner house, is to close for the hot term. Meanwhile, there is no definite information regarding reopening plans for the New House went dark several weeks back, presumably to install talkers. A hitch in financing, however, might be on the other hand, seems signed up for Vitaphone, and an August opening date is likely. Palace, which went dark in early spring following the movie policy, is temporarily with a sex sensational, "Naked Truth."

"Pep" Kaufman is out as m. c. at the Stanley. The departure came abruptly in mid-week following a disagreement. This apparently ends the m. c. policy at this house. Felice Lula, house conductor, is now introducing acts from the Ted Clara, at the Century, is now the only m. c. in town.

A week of rain hurt night business, but apparently surdied the matinees. Neither the Century nor the Stanley were up to average. "Steamboat Bill, Jr.," rated okay, was far from a b. o. sensation at the Loew's. "Street of Sin" (Par) was limited in appeal. First reports on "Drums of Love" at the Valencia were disquieting. It picked up, but was not remarkable at the b. o. Parkway was off with "Drag Net."

**Estimates for Last Week**  
Century (Loew) "Steamboat Bill, Jr." (U. A.) (3,200; 25-50). Declared among best of the season; consistent rain hurt night trade. Big rain Thursday night and Olympic lacrosse Saturday helped house down gas; about \$18,500; stage unit, "Sunny Skies," well liked.  
Stanley (Stanley-Crandall) "Street of Sin" (Par) (3,600; 25-50). Night trade was surprising; up, and matinees off; likely affected by drastic cutting by censors; "In Dutch," stage attraction, liked; about \$17,500.

**New Garden (Schanbergers),** "Love and Lead" and "K. A. vaude" (3,200; 25-50). Good week previous, with receipts over week previous; about \$14,000.  
Parkway (Loew-U. A.), "Drag Net" (U. A.) (1,500; 25-50). Film not as big as average picture in this house; not over \$3,600; below house average.

## "HAROLD TEEN" \$31,200

St. Louis Has Good Week—Missouri  
\$18,900, "Patsy" \$14,700

**St. Louis, June 26.**  
(Drawing Population 1,000,000)  
Weather: Warm and Rainy  
With "The Great Train Robbery" being the biggest summer business in their history and the town one of the two in the country really prospering, suddenly seemed another banner seven days. And the two big outdoor musical theatres, the Municipal and Garden, were packing in an aggregate of from 12,000 to 15,000 customers each evening that it didn't rain.

**Estimates for Last Week**  
Loew's State (3,300; 25-35-55) "The Party" (M-G). Good picture and Nat Nazarro had "Frying Frolics" on stage and Edith Wright Gordon, prominent local pianist, was featured with orchestra; \$14,700.  
Ambassador (Skouras) (3,000; 35-65) "Harold Teen" (FN). Ed Lowry's "Summer Revue" completed a perfect program; \$21,200.

**Grand Central (Skouras) (1,700; 50-75) "Lion and the Mouse" and Vita (WB).** Still going strong in its second week; \$11,800.  
Missouri (Skouras) (2,800; 25-55) "His Tiger Lady" (Par). Frank Fay doing all right on stage; \$18,900.

**St. Louis (4,280; 35-65) "Hold 'Em Yal" (Pathe).** An unusual stage bill proved entertaining; \$14,700.  
Capitol (Skouras) "What Price Ignorance?" In its third week and for women only.

**Bischoff's First**  
Los Angeles, June 26.

Herman Raymaker will direct "One of the Air" for Bischoff Productions.  
It's the first of the season's output for this company.

## ALL-TALK BILL DOES \$24,000 AT STATE, DET.

Triples Previous Week's  
Gross—"Drag Net," \$13,500—Michigan, \$30,600

good at \$25,000; some of Delbridge's

**Detroit, June 26.**  
Weather: Warm

They're talking more and more about talking pictures since the State's all-sound week. Policy gave the theatre its best gross in a year. Friday night it was a neglected presentation stand, and the worst of the policy, is now temporarily with a sex sensational, "Naked Truth." The bill included "Glorious Betsy" (talker), Vitaphone shorts and a Movietone newsreel.

State's sudden revival had a somewhat depressing effect on the remaining three straight film places downtown. At the Mikor, where "Tenderloin" was in its fifth week, it was no more than expected.

Though acclaimed by reviewers as the best underworld film to date, "The Drag Net" gained only a fair figure for its first week at the Adams. United Artists experienced the same treatment at the hands of "Garden of Eden." Both are holding over.

Michigan was under normal with "His Tiger Lady," but improved over the week-end as a result of ballyhoo for the new m. c., Frank Beaton. A stage personality also counted at the Capitol, Delbridge bringing some of his Michigan following with him.

**Estimates for Last Week**  
Adams (Kunsky)—"The Drag Net" (Par) (1st week) (1,700; 50-65). Losing premier run; house classification since talkers hit town. "Drag Net" might have cleaned earlier in the season, but just fair now at \$13,500.

**Capitol (Kunsky)—"Wheel of Chance" (P. B.) and "Mission Belles" unit (3,440; 50-75).** Very good at \$23,900; some of Delbridge's Michigan crowd came over.

**Madison (Kunsky)—"Tenderloin" Vita (W. B.) (6th week) (1,976; 50-65).** Not so good with \$14,500, blow after current week, but still profitable; credited with starting interest in talkers here; "Jazz Singer" (W. B.) on a rebound, next.

**Michigan (Kunsky)—"His Tiger Lady" (Par) and "Cameos" unit (4,100; 50-75).** Big house about normal for this time of year; \$30,600; Menjou counted last week.

**Oriental—"Alex the Great" and "Wings" (2,500; 25-75).** Recorders still singing everything is rosy, despite grosses of \$3,000 and thereabouts.

**State (Kunsky)—"Glorious Betsy" Vita (W. B.) and Movietone (Fox) (1st week) (3,000; 50-65).** Policy in its initial sum of \$24,000; draw continuing into second week; looks like three weeks, then "Lion and Mouse" (W. B.).

**United Artists (U. A.)—"Garden of Eden" (U. A.) (1st week) (2,000; 50-65).** Not so good with \$14,500 first week; two-week limit already determined; "Steamboat Bill" (U. A.) to follow.

## Boston Fair

**Boston, June 26.**  
(Drawing Population, 850,000)

A week of rain, which didn't give the outdoor amusement a single break in any way, resulted in fairly good business for the picture houses.

State held up well and the Metropolitan did better than average for the time of year. At the Mikor, a competition here from legit attractions may have meant something, too.

**Estimates for Last Week**  
State (4,000; 35-65) "Ramona" (U. A.). House did \$22,600.  
Metropolitan (4,000; 50-65) "Street of Sin" (Par). All right at \$38,700.

## Wadsworth Placements

**Los Angeles, June 26.**

The following people were placed in film production last week by Jesse Wadsworth: Frank Relcher, with M-G-M in "Mask of the Devil"; Gertrude Astor and Martha Mattox with Tif-Stahl in "The Naughty Duchess"; Mary Doran with Gotham in "The River Woman"; James Bradbury, with F. N. in the next Ken Maynard picture.

## TOPEKA OFF FIELDS AND "FOOLS" HITS BOTTOM

Concert Fiasco With Moran  
and Mack Kicks Back at  
Comedian in Film

**Topeka, June 26.**  
Weather: Rain and Cool

Summer slump definitely arrived last week and was assisted by Jupiter Pluvius, who cut loose at the most inopportune times, generally just before the show hour.

A Shrine convention the latter part of the week helped some but the most definite thing of the week was the first half at the Jayhawk and Topekans stayed away, making it the worst three days in the history of the theatre.

Fields' attorney attempted to smooth things over by sending back a letter to the Topeka press, making a belated apology and declaring that Fields is anxious to make a return trip to the town to show his appreciation. Fields, with Moran and Mack, was scheduled here at the city auditorium a week ago, but held the curtain 45 minutes while he and the blackface boys had a "talk" with the audience, claiming that as a penalty against F. B. Coppicus, New York manager, because a paper in Wichita printed Fields' name in small type than that of Moran and Mack.

**Estimates for Last Week**  
Jayhawk (1,500; 40) (Jayhawk) "Fools for Luck" (Par). Didn't have any luck; Topekans are definitely off Fields, and stayed away from the picture; averaged \$200 a day for the three days, low record for the house; "Circus Rookies" (M-G) last half, assisted by a local circus presentation, brought the week to nearly average; total, \$3,200.

**Orpheum (1,200; 40) (National)** "Partners in Crime" (Par). Another of those Beery-Hatton combinations failed to click; just over \$1,500.

**Cozy (400; 25) (Lawrence)** "The Fortune Hunter" (WB). First three days of the week held up well considering everything; Pioneer Scout did well with the average of last half business; total only a bit above \$700.

**Grand (1,400; 75) (National)** Waddell Players presenting "High Stakes" (P. B.). A good special stunt night features, bore up well under the weather; Monday night two for ones; just under \$1,800.

**Novelty (1,100; 25) (Crawford)** Art Higgs' company in musical comedy, "The Great Show," special stunts, such as free silverware, garter night and amateur contests; short of \$1,600.

**Best (550; 20) (Lawrence)** Al Russell's company of tab players held for another week; continues to bring in dough; third run pictures accompany the bill; nearly \$900.

## "YELLOW LILY" EQUALS "DRAG NET" AT \$14,000

**Portland, Ore., June 26.**  
(Drawing Population, 400,000)

A trend of popularity for stage shows seems to have hit town. This possibly is due to weak film picture, but even though last week's programs provided good screen entertainment. Opening of United Artists' "Ramona" at the Columbia was the outstanding film last week. Exploitation was weak for the picture.

Patanges' contract for Fox pictures is reported not to be continued this fall. West Coast to keep the big Fox films for the Broadway.

**Estimates for Last Week**  
Portland (Publix-W. C.) (3,600; 35-60) "Drag Net" (Par). Exploitation good for weak film, which was also sensational; United Artists' "Steps and Steppers," newsreel of Republican convention and Rose Festival parades helped to draw; \$16,500.

**Broadway (W. C.) (2,000; 35-60)** "Yellow Lily" (F. N.). Had appeal and went very well; F. & M.'s "Divine" (F. N.) unit; Fox Movietone news; \$14,000.

**Oriental (Tebbetts) (2,700; 25-35)** "Wreck of the Hesperus" (Pathe). Weak; Josef Sirodka and orchestra billed; \$14,500.

**Patanges (Pan) (2,000; 35-50)** "Hell Ship Bronson" (Gotham). Good bill doing good business; \$11,000.

**Columbia (U. A.) (1,200; 35-50)** "Ramona" (U. A.). Opened to record crowds and promises to hold for run; \$10,000.

**Hill-Henry Duffy Players (2,000; 25-35)** "Lombardi, Ltd." Big third week, starring Leo Caillio; business better than opening week; \$8,500. Ads for fourth week; local stock record.

## "Tenderloin" Sets Warner Record in L. A., \$30,000; State Does \$23,500

Town Optimistic Again—"Fazil" Only Fair, \$8,000—Met, \$16,500—"East," Reissue, Opens Well

Los Angeles, June 26. (Drawing Population, 1,450,000). Weather: Usual and Unusual. Trade much better all around at the first runs last week. Exhibits took a new lease on life and are optimistic again.

Top honors went to Warner Brothers house again. Seems as though town has the talker craze. "Tenderloin," third dialog film to snow, proved a much better dialog card than its predecessors. Turned away at night during entire first week, hitting around \$30,000.

Loew's State did surprisingly good with "Harold Teen" at \$23,500. Had a crucial specialty show without an m. c. with picture large responsible for draw. Metropolitan had "The Big Noise" and not elation forth very loudly, with the intake around \$7,000 behind the State. House even tried a couple of local stunts.

Just a seven-week sojourn for "Trail of '98" at Grauman's Chinese with trade n. s. g. on final week and house dark, pending the selection of the next opus. "Fazil," at the Carthay Circle, another b. c. Gimbels with its time to be limited to not more than five weeks. Trade on second week about \$5,000 below the opening stanza. United Artists did not get going so well with "Steamboat Bill, Jr." Keaton, locally lost his prestige long ago.

Egyptian got a great break, possibly due to the Warner overflow, with "Street of Sin," a Paulson and Maroon presentation of exceptional caliber actually meant more of a draw than the screen feature. Boulevard did "That Certain Thing" and Gene Morgan's stage show, while the Belmont, located in residential neighborhood, started off with policy of first-run features and dramatic stock with one show a night and two mats on week. House has 50-cent opt. Just in experimental stage. "The Devil's Skipper," feature being "New Toys" with corking good cast. Intake for opening only just over \$4,000. Criterion is in the category as the Lost Battalion. Folks don't seem to be able to locate the house. Took it plenty with "San Francisco Nights" and "Mowat" as novelty bait. Not beyond \$2,000.

### Estimates for Last Week

Grauman's Chinese (U. A.)—"Trail of '98" (M-G) (1,931; 50-\$16.50). Seventh and final week not at all good; \$15,000.

Carthay Circle (Miller-W. C.)—"Fazil" and Movietone (Fox) (1,590; 50-\$1.50) (2d week). Shows no likelihood of catching on with policy of first-run features and dramatic stock; just over \$5,000.

Belmont (Goring)—"Devil's Skipper" (T-S) (1,550; 50-\$1.50). An experiment of dramatic stock with first runs once nightly for initial week; \$4,100.

Boulevard (W. C.)—"That Certain Thing" (Col.) (2,164; 50-\$1.50). Feature was nil on draw; F & M show, headed by Morgan, responsible for most of \$5,000.

Criterion (W. C.)—"San Francisco Nights" (Col.) (1,600; 15-40). They will have to be much heavier than this one for house to get any sort of intake; could not pass \$2,000, a loss.

Egyptian (U. A.-W. C.)—"Street of Sin" (Par.) (1,800; 25-75). Jannings no draw here; got some turnaways from Warners; \$8,100.

Loew's State (L. A.-Loew)—"Harold Teen" (F. N.) (2,240; 25-99). With good F. and M. stage show, cartoon opus got over to good returns; \$23,500.

Metropolitan (W. C.-Pub)—"The Big Noise" (F. N.) (3,595; 25-75). Couldn't take house out of red; \$16,500.

United Artists (U. A.)—"Steamboat Bill, Jr." (U. A.) (2,100; 25-11.0). Trade dropped, showing just a bit over \$9,000; "Way Down East" reissue now showing with opening two days trade very good.

Warner Bros. (W. B.)—"Tenderloin" and Vita (W. B.) (2,756; 25-75). Goated 'cin from opening day with holdover every night; first week around \$30,000, house record at scale; final four days of "Lion and the Mouse" around \$11,000.

### "TOPSY'S" 10c LIMIT

Toronto, June 26. "Topsy and Eva," United Artists picture starring the Duncan Sisters, opened and closed in a 10 cent grind house here.

No first release or first string neighborhood took it up.

## HOLD-UP HELPS LOEW'S, MONTREAL, GET \$12,500

(Drawing Population, 600,000)

A holdup test here with a bandit taking \$2,700 from Loew's on Sunday and another helping himself to \$400 in a bag on Monday from the Strand. The first loss has not been traced, but the second was shot by a policeman on the street and died in the hospital two days later. The \$400 was recovered.

Apart from these high lights, business was dull. Another week or so and there will only be three first runs operating, since the Palace is almost certainly closing down for renovation. Possessing of competition does not seem to have resulted in larger grosses.

"White Sister," reissued at the Capitol, went over fairly well after a poor start. Matinees were always bad, but nights built from the beginning of the week. The Palace put on "Port of Missing Girls," highly aced picture, which educational appeal. Censors watched this one and saw that too much didn't get by, hence picture did not get the crowds expected. This kind of play and picture has always been tried out with mediocre results here. "Easy Come, Easy Go," at Loew's, filled in well with a rather exceptional vaude bill. Big publicity this theatre enjoyed at the beginning of the week through the \$2,700 holdup helped.

Capacity at His Majesty's at \$150 top would be about \$13,000, and "No, No, Nanette," the Savoy musical stock company's high spot of their 15-week season, reached \$11,300. "Following with The Red Mill," gross fell off to \$9,000, which is, however, very good for this time of year. Charles Emerson Cook has struck a little gold mine. Subscriptions for the season, which started with a few dollars, are now well over 1,200, he told interviewer. "No, No, Nanette," will be repeated in four or five weeks.

### Estimates for Last Week

Capitol (F. P.) (2,700; 40-60) "The White Sister" (M-G). Started fairly, but built up; matinees were the same all over, a washout; fine prog helped; \$12,000.

Palace (F. P.) (2,700; 40-60) "Port of Missing Girls" (Col.). Mailed some by censors; this kind of picture, sex educational and more sexy than educational, overdone in this town; satisfied with \$10,000 for summer time.

Loew's (F. P.) (3,200; 45-75) "Easy Come, Easy Go" (Par.). Picture that fitted in well with better than usual vaude; boosted to \$12,500.

Strand (U. A.) (800; 30-40) "Beauty Shoppers" (Educ); "Fools for Gold" (Par.) "Little Shop of Kingdom Come" (F. N.), and "Heart of Broadway" (Col.). Good bill, but couldn't beat the weather; under normal at \$3,000.

Neighborhood Hard hit by fine weather and below usual.

United Artists (U. A.)—"Steamboat Bill, Jr." (U. A.) (2,100; 25-11.0). Trade dropped, showing just a bit over \$9,000; "Way Down East" reissue now showing with opening two days trade very good.

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### IN THE CAPITAL SKY

On the WILLARD HOTEL ROOF GARDEN you will always find the creme de la creme of the social world. All summer it is a mecca for Washingtonians who seek relief from the heat waves.

The lilting strains of a MEYER DAVIS ORCHESTRA help this world-famous hotel to make the National Capital a cool and comfortable place to spend the summer months.

## 3 STOCKS BLOWING AID TORONTO'S FILM SITES

Loew's Reopens to \$15,000 With "Actress"—"Ramona" Staying Sixth Week

(Drawing Pop., 700,000)

Weather: Foggy and Cool

Loew's reopened its main stem house to one of the best June weeks on record with "The Actress" and a smart stage show that put the house over \$15,000, more than \$5,000 better than anything else in town. Seven weeks ago \$30,000 damage was done when fire swept through the orchestra pit and stage.

Three stock companies blew up simultaneously last week and it looks like the breaks are coming for the picture boys at last.

"Ramona" held for its sixth week at the Tivoli, almost a record. It is the first film to pass four weeks in the summer time since "Mickey." Average takings have been \$8,000 which means evening capacity and fair afternoons in this 1,400-seater. With Elia Shields on the stage and Milton Sills on the screen, Pantages almost touched \$10,000, best at the house in a flag's age.

"Birdseye" (Pathe) on the stage got more word of mouth than Jannings "Street of Sin" (Par) when Jack Arthur spotted them at the Uptown. Box score showed \$8,500. Good enough. Birdseye Centre is a hick village made famous by one of the local cartoonists, Jim Frize. Arthur's show was original, weliked but not costly.

"Slyscaper" (Pathe) was voted weak at the Hippodrome, but the regulars didn't care. The neighborhoods were off.

### Estimates for Last Week

Loew's (2,300; 30-60)—"The Actress" (M-G). House reopened to excellent summer business; after transfer to roof garden for past seven weeks while redecorations were in progress following fire; new outfit hired to get \$15,000, best June gross in years; visitors helped.

Tivoli (F-P) (1,400; 30-60)—"Ramona" (U. A.) (5th. week). Showed no decrease from \$8,000 average; again held over.

Pantages (F-P) (3,400; 30-60)—"The Hawk's Nest" (F. N.). Almost \$10,000 for Silla picture, helped by Elia Shields on stage; much better than recent averages.

Hipp (F-P) (2,600; 80-60)—"Slyscaper" (Pathe). Joined the general bull market; practically \$10,000.

Uptown (F-P) (3,000; 30-60)—"Street of Sin" (Par). Stage show by Jack Arthur got all the plaudits; \$3,500.

### LOCAL "OUR GANGS"

Los Angeles, June 26. John Roach, brother of Hal Roach and cameraman at the studio, is in Pittsburgh for the Harris theatres where he is conducting an Our Gang personality contest. A local Our Gang will be created and the picture shown in the Harris houses.

### Edward Sedgwick's Illness

Los Angeles, June 26. Edward Sedgwick, picture director, taken suddenly ill while directing a scene in "Cameraman," Buster Keaton's latest picture for M. G. M. He will be confined for several days with production held up until his return.

## 7 Percent Money Kills Off Rally in Amusement Stocks

Long Expected Tilt in Coin Rate Cuts Off Bulge—Film Shares Dull—Stanley's Good Showing

What looked like the first experimental rally in the stock market yesterday (Tuesday) carried amusement shares up some distance before the posting of a new high money rate of 7 per cent. Killed off the bulge in the second hour, Paramount had gotten up from 124 to 125. Loew was holding at 52, and Fox was in demand for the moment above 75. Then the naming of the high price for money and everything relapsed to its old level of dullness for the rest of the session.

The market over the past 10 days has been the dulllest since the first of the year. No actual movement one way or the other with turn-over down to a minimum. There were days when Loew sold less than 1,000; Fox around 500, and the others in proportion. Market's performance was about as expected. Trading takes this form after a while.

Point is that it never remains placed for long. Sooner or later it takes on a definite trend.

### Conflicting Views

Partisans of the bullish side yesterday were making much of the utterances of Otto H. Kahn, who doesn't often talk for publication. Kahn said that speculative excesses were over for the time and stocks at current levels approximated their real worth. Tending in the same bullish direction is the view that politicians would like to see a rising market by the time the voters go to the polls and usually get their wish. Tape readers figure that credit strain will be relieved after July 1 when tax money is released and huge sums paid in semi-annual dividends and interest will seek reinvestment in the market.

The other side of the picture is the opposition of the Reserve Bank authorities to speculative orgies, uncertainties of the Presidential year and the fact that the public has been pretty well milked and shaken out and will be timid about plunging again for a long time. You take your pick.

### Fox Position

Several of the amusements are governed by special conditions. In the case of Fox, there is rosy prospect in profits from the general sale of talking pictures and from its edge on other theatre operators from this angle. Equally important is the understanding that its Wall Street sponsorship is especially strong and determined. Its ticker performance has been admirable. It broke to 72 on the original shakeout of two weeks ago, but has held above that bottom ever since, while other high-class issues have gone through the first low market.

Paramount is a puzzle. There is something to be said for the view that Loew's action is normal. It has lately dispersed its 25 per cent stock dividend, which was discounted by prices all the way up to 77. Its intrinsic worth now is on a different basis, which must be taken in trading, and in the meantime it might naturally drift aimlessly.

With Paramount the situation is that news is out of the plan to split the stock three for one. Mystery is why this project was broached at a time when the whole market was in semi-chaos and such a development could scarcely carry the same favorable weight it would in better times.

The situation does not square with the common market idea that the Paramount clique was engaged in a campaign to work the stock up around 150 and did not want to accumulate a large outside following during the process. It isn't clear what advantage stockholders will get in holding three shares of stock at around 41 instead of one at 123 or thereabouts which pays about the same relative yield—10 for one share (it was really \$11.85 last year) or \$3 each for three shares. Unless the lower price unit would get wider distribution and be a more attractive trading proposition.

Fox issued favorable income statement for the first quarter ending March 31, showing net profit for the period of \$1,363,551 compared to \$306,983 for the same period of 1927, an increase in net of 68 per cent. Statement points out that increase is partly attributed to acquisition of the Westco properties, but even without this item, profits would be 20 per cent. in excess of the year before. Computation shows profits on basis of \$1.78 a share on 767,216 shares outstanding, compared to \$1.61 on 600,000 shares in 1927.

Balance sheet gives total assets at \$56,438,111, with working and current assets at \$19,676,601, and current liabilities at \$14,187,087. Cash on hand was \$3,775,000.

Summary of trading for week ending Saturday, June 23:

STOCK EXCHANGE									
High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Chge.	Not	Chge.
124	124	800	Am. Film Ent. (4)	124	124	124	—	1	—
125	125	2,000	Paramount (3)	125	125	125	—	1	—
126	126	1,000	Loew (3)	126	126	126	—	1	—
127	127	25,000	Fox, C. I. A. (4)	127	127	127	—	1	—
128	128	35,400	Loew (3)	128	128	128	—	1	—
129	129	1,200	Loew (3)	129	129	129	—	1	—
130	130	6,000	Keith (3)	130	130	130	—	1	—
131	131	300	Loew (3)	131	131	131	—	1	—
132	132	2,100	M. G. M. (12)	132	132	132	—	1	—
133	133	800	M. G. M. pref. (1.80)	133	133	133	—	1	—
134	134	1,300	Loew (3)	134	134	134	—	1	—
135	135	50,000	Par-Pam-Lasky (8)	135	135	135	—	1	—
136	136	5,000	Fuchs Exch.	136	136	136	—	1	—
137	137	4,600	The C. I. A.	137	137	137	—	1	—
138	138	2,700	Shubert (6)	138	138	138	—	1	—
139	139	200	Univ. pref. (6)	139	139	139	—	1	—
140	140	15,700	Warner Bros.	140	140	140	—	1	—

\* Ex div.

### ISSUES IN OTHER MARKETS

All Quoted for Monday

Over the Counter

New York

Quoted in Bid and Asked

Roxy, Class A (3.50) .....

Unit do. ....

Unit do. ....

De Forest Phon. ....

Technicolor ....

Schine Co. (2) (3) .....

Philadelphia

870 Stanley Co. of America .....

Chicago

200 Balaban & Katz .....

Los Angeles

110 Roach, Inc. ....

St. Louis

Shogun .....



# SUCCESS BULLETIN

# FBO MASTER SHOWMAN

Vol. 3

NEW YORK CITY

Weather: All Sunshine

# FBO IN MIGHTY ADVANCE

## MASTER SHOWMEN AMAZE INDUSTRY IN FIRST STEPS OF HUGE EXPANSION!

### LE BARON NAILS FINEST TALENT IN SHOW WORLD

**HOLLYWOOD. Today:**  
—FBO'S new roster of stars, directors and authors reads like a de luxe Who's Who of the Show World.

Bill Le Baron, famous production chief for the Master Showmen of the World, is grabbing off the finest talent and greatest boxoffice names in Screen-dom.

Here is a partial list of the gigantic name power now working under the FBO Banner and appearing in the BIG SIX SPECIALS as well as the Twenty-four Gold Bonds:  
Stars: Chester Conklin, Anna Q. Nilsson, Jacqueline Logan, Lois Wilson, Warner Baxter, Martha Sleeper, Olive Borden, Jack Pickford, Joe E. Brown, Gertrude Olmstead, Gertrude Astor, Frankie Darro, Poodles Hanneford, Helene Costello, Lionel Belmore, Ethel Wales, Irene Rich, Clive Brook, Edmund Breese, Tully Marshall, George Hackathorne, Huntley Gordon, Edythe Chapman, Richard "Skeets" Gallagher and Lee Moran.

Directors: Ralph Ince, George B. Seitz, Bert Glennon, Lynn Shores, Marshall Neilan, Robert Vignola, George Melford, Jerome Storm, Louis King, Robert North Bradbury and Robert DeLacy.

Writers: William Le Baron, James Ashmore Creelman, Harold MacGrath, Viola Brothers Shore, Beatrice Burton, Israel Zangwill, James Oliver Curwood, Hazel Livingston and Lou Sarecky.

FBO's Production Genius!



WILLIAM LE BARON

### Special Big 6

Blast All Booking  
Records!

Here They Are!  
ACT FAST!

#### 'The Perfect Crime'

Clive Brook, Irene Rich  
Story by William Le Baron  
Directed by Bert Glennon

#### 'Hit of the Show'

Ralph Ince Production  
with Gertrude Olmstead and  
Joe E. Brown

#### 'Gangwar'

Olive Borden, Jack Pickford  
Directed by Bert Glennon

#### 'Blockade'

Starring Anna Q. Nilsson  
Directed by George B. Seitz

#### 'The Circus Kid'

Frankie Darro, Helene Costello,  
Joe E. Brown, Poodles  
Hanneford  
Directed by George B. Seitz

#### Chester Conklin

in  
'Taxi 13'  
Marshall Neilan Production

**NEW YORK, Today:** In one giant stride FBO takes its place in the Motion Picture Seats of the Mighty.

### KANN RAVES OVER FBO'S BIG SHOW

New York, Today—Red Kann, brilliant showman, editor of Film Daily, held a pep meeting with himself today and wrote the following tidy tip:

"The Perfect Crime" is one of FBO's best. Corking cast and very unusual story builds up to strong mystery climax. . . . Based on the story "The Big Bow Mystery" by Israel Zangwill, a crackerjack story by a famous author, it becomes first class screen entertainment in the hands of a very capable cast. . . . Clive Brook does a fine characterization that grips. . . . Irene Rich as pleasing as ever. . . . Picture is novel and carries fine suspense." The first FBO special meets the approval it merits . . . and the best are yet to come.

### 'GANGWAR' HITS COAST WALLOP

HOLLYWOOD, Today — "Gang War," FBO's big new special attraction, hit with smashing effect at a Hollywood preview yesterday, according to advices from Bill Le Baron, FBO production chief.

"Gang War" stars Olive Borden and Jack Pickford.

Eddie Gribbon added a big punch as the gangster. Bert Glennon's direction a revelation. James Ashmore Creelman at best with fast, hard-hitting story. "Gang War" is slated for release November 18.

More First Run Business has been written on the New Attractions to date than ever before in the history of the Company.

Stupendous resources, financial and industrial, are being massed for the huge expansion movement now rivetting the attention of entire Show World.

Following secret conferences at the FBO Home Office, Bill Le Baron and his hard-hitting production machine have begun to cut loose with everything in the Book of Practical Showmanship.

Further sensational announcements are promised.

### FBO-PHOTOPHONE PLANS SOON TOLD

NEW YORK, Today—FBO's plans for synchronizing its attractions for the sensational RCA Photophone will be made soon. Showmen who have pre-viewed FBO's first big attractions such as "Perfect Crime" and "Hit of the Show" agree the addition of sound effects and music will put them into the ranks of the industry's biggest boxoffice propositions.

### SEITZ HITS HARD

HOLLYWOOD, Today — George Seitz is doing the best work of his career, directing "Circus Kid," the big FBO special, with Frankie Darro, Helene Costello, the Poodles Hanneford Troupe, Joe Brown and others.

### JOE E. BROWN NEW TRADE SENSATION

HOLLYWOOD, Today—Joe E. Brown is the sensation of Hollywood today.

Brown stepped out of the ranks of musical comedy, where he has long been famous, and put over one of the greatest characterizations in FBO's "Hit of the Show," the screen has even known. He was immediately signed up to appear in "Circus Kid," another FBO special carded for autumn release.

### INCE IN BIG ROLE

HOLLYWOOD, Today — Ralph Ince is at work on "Singapore Mutiny" for FBO, playing the star role and directing. Ince predicts it will win the laurels as the year's best sea story.

## More NET Profits With FBO Pictures



EDDIE LEONARD (Blackface)



MABEL RUSSELL LEONARD

**If you played AL JOLSON and EDDIE CANTOR and you wanted to follow with the Next Best Box Office Attraction, Mabel Russell Leonard Says:**

# EDDIE LEONARD

## THE MINSTREL OF THE HOUR

Reprinted from "VARIETY," Dec. 16, 1925

### Three of Big Time's Best Draws Lost; One with Opposition

Other Branches of Show Business Costly to Big-Time Vaudeville East and West—Case of Van and Schenck—Scarcity of Headliners Marked

The inroads made on vaudeville London; Van and Schenck are getting \$4,000 weekly in picture houses, and Rooney and Bent are getting the money on the road with their own musical comedy, "Daughter of Rosie O'Grady."

The cost of the absence of the three acts to big-time vaudeville cannot be computed in dollars and cents, according to the bookers, but runs into staggering figures. Not only does the two-a-day vaudeville house lose the sure-fire draws from its list, but in the case of acts like Van and Schenck, which play picture houses in opposition to big-time vaudeville, a more expensive show than usual must be booked against them, costing big time a double loss.

The scarcity of "names" and real headliners who can draw was aptly illustrated when the Orpheum-Circuit recently abandoned its policy of holding big vaudeville shows over for two weeks in one city next season.

Of the group, "Eddie" Leonard and Nora Bayes are playing for the Keith Circuit; Sophie Tucker is knocking them bowlegged in

#### CHARLES DARNTON said:

"Eddie Leonard has much the same sort of stuff in him that made J. K. Emmett and Billy Scanlan popular in their day."

#### BURNS MANTLE said:

"Mr. Leonard is a gentle minstrel with a curiously appealing note in his voice and a decidedly individual gift, both for singing and writing negro melodies. He needs no more to guarantee him the popularity he enjoys."



EDDIE LEONARD (As He Is Today)

**Address MABEL RUSSELL LEONARD, Cum berland Hotel, New York**

# Raw Stock Price War Flares Again With Foreign Cos. in Between; Eastman After duPont

Los Angeles, June 26.

With Eastman Kodak cutting the price of positive print one-quarter of a cent a foot last week, a free-for-all war has started among the raw stock concerns. Those handling the foreign product are in the middle and are bound to lose two-fifths of a cent on every foot they sell.

Agfa and Gevaert, imported products, will be the concerns most affected by the price cutting. On each foot of film they sell on the American market there is a U. S. Government tax of two-fifths of one cent, and in meeting the price of competitors these concerns will actually be selling their stock for three-fifths of one cent a foot. It is said at that figure these concerns will not be able to cover cost of celluloid, but that as they have large stocks of film on hand they will be compelled to get rid of what they have at the market price or disappear from the business.

It is said that Eastman has been preparing for the price war the past six months and was simply waiting for production to start up locally to put in into effect. A rumor that one of the reasons it was done at this time was to thwart any expansion of the Ansco-Agfa combination, reported to have planned additional factories in Birmingham, N. Y. Some of these new factories, it is said, are to be devoted to the making of raw film so that the German company may avoid the severe import duty.

Another reason advanced for the Eastman action is for protection against the duPont concern, which has been active in the financial backing of First National and Pathe and which figured its raw stock would be used exclusively by these companies as a result.

## No 90 Per Cent Any More

For the past year Eastman has encountered a great deal of competition for trade around Hollywood. Laboratory people advance the thought that this concern is making the move to tighten any possibility of new and further competition on the part of independents and new concerns which may spring up from time to time.

Several years ago a statement came from the Eastman plant in Rochester, N. Y., that it produced 90 per cent of the world supply of raw film stock. Within recent years that percentage has been considerably cut down.

During the past 15 years the price slashing on raw stock has been tremendous. Just 15 years ago it sold for four cents a foot. Ten years ago it went to three and a quarter cents a foot for perforated and three cents a foot for unperforated. At that time the field was almost monopolized by the Eastman product. Since that time other companies have come into the field and the price has gradually gone down to the penny-a-foot level of the present day. duPont is said to have made the greatest inroads into the Eastman business, though it only went into the game 10 years ago when starting to experiment under cover.

For the past six months there has been a sort of undercover battle between the duPont-Eastman factions. The first combat came over the tests on the relative merits of arc and Mazda lighting. It was understood that Eastman became nervous about duPont early in the year. Big orders were obtained by duPont for their panchromatic.

On July 19, 1927, Fred W. Beet-

## 97% Panchromatic

Los Angeles, June 26.

Picture industry has gone panchromatic. There never was any question of the highly sensitized film's superiority over the straight negative, but the added expense was of sufficient importance to retard sales. A year ago but 10 per cent of all negative sold was panchromatic.

Today, the local Eastman office reports total sales of regular negative amounts to but three per cent. of the total sold. In other words, the popularity of panchromatic has increased from 10 to 97 per cent.

## VITA TAKING VITAGRAPH STUDIOS IN BROOKLYN

### Increasing Number New Talking Shorts Weekly—Shorts Only in East

The old Vitagraph studios in Brooklyn, N. Y., are to be reopened within the next month for the increased production of Warners' Vitaphone short features, raising the production volume to 10 records a week, 500 to 600 acts a year, instead of five records weekly as at present.

Reopening of the Vitagraph studios is necessitated through the sudden rush of orders for subjects which Vitaphone has been unable to keep up with. About 400 numbers have been completed while advance orders run into several times that number.

Another reason for the reopening of the studios, in addition to the large available supply of talent in New York, is that almost all of the Metropolitan Opera stars are under contract to Vitaphone with the provision for production in the east. The latter have refused to go to the coast.

It is reported that no feature length Vita productions will be made in the east, the coast studios continuing with the feature productions in addition to four short subjects a week.

Nugent H. Slaughter has arrived from Los Angeles to supervise the remodeling of the Vitagraph studios. This will provide for the installation of sound proof stages similar to those on the coast.

son, of the A. M. P. P., sent to all members of his organization a copy of a letter he had received from Will Hays, which was captioned "Hypersensitized Panchromatic Film" and which informed them Eastman could supply hypersensitized film to Hollywood in any quantity desired.

Following controversy between George Blair, Eastman, and Wesley Smith, duPont, over some missing test film, it is said that Eastman was not inclined to be any too friendly toward the duPont crowd and figured the best reprisal would be to cut the raw stock price and force out of the way, if possible, any chance of duPont increasing its immediate panchromatic sales.

## 1,000 FT. MAGAZINES ORDERED FOR CAMERAS

### Sound Influences Demand for New Length at One Loading—Minus Splice or Seam

Los Angeles, June 26.

Eastman is now supplying in 1,000 foot lengths negative stock marred by no splice or seam of any kind. From the standpoint of economy the change from the 400 foot size is important.

Five years ago negative length was 200 feet. That meant if a director found he was about to take a scene which he knew would run 100 feet and the camera only had 75 feet left, there was nothing to do but throw out the 75 feet and reload. Loss of the 75 feet was merely four or five times that number of cents, a bit over \$3. But the company was waiting for the new film, which meant overhead. Then, too, the director might be certain there was sufficient negative in the "box" to take the scene and proceed to shoot, occasionally with the result that he ran out of film in the middle of a scene. Cases have been known where a stunt man, asked to repeat a particularly dangerous performance because of running out of film, has with difficulty been restrained from wreaking serious injury upon the cameraman. This situation was helped when the manufacturers raised the length to 400 feet, where it has remained up to the present. Efforts have been made to overcome the palpable inconvenience by patching the negative, so that it would run longer. But this has had its drawbacks.

Formerly Used for Sports Inquiry at the Hollywood office of Bell & Howell discloses that 1,000 foot camera magazines were made a dozen years ago in order to handle the shooting of prize fights, but there has not been much use for the larger magazines, except in positive title work. The manager of B. & H. reports an unaccountable recent demand for the larger magazines, citing one studio, which ordered six during the day.

Coming in of sound pictures is one of the moving reasons behind the manufacture of the longer lengths. duPont company says it is prepared to deliver 1,000 foot rolls of unspliced negative and that it already has done so in a few instances. The Agfa representatives stated it would be several weeks before that company would be ready to deliver negative of that length.

The longer film is an element of expense for the manufacturer when a defect shows up in inspection, as the greater the length the greater the waste when something goes wrong.

## 100% Full Length Talker Warner's "Light" July 7

What is claimed to be the first 100 per cent talker (sight, sound and dialog) Broadway will see comes into the Strand the week of July 7. It is Warner Brothers' "Light of Mine, York."

Picture is in seven reels with dialog running throughout the footage. Among the all-talking cast are Dolores Costello and Cullen Landis.

The Strand will give a special showing of the picture at midnight, July 6.

## Jensen on Sales of

### 10 of U. A.'s New 19

Emil Jensen, who handled the campaign on "Ramona," has been assigned to supervise sales exploitation of 10 of the 19 productions on United Artists' '28-'29 schedule.

Jensen has for some time held two jobs, general sales manager for Inspiration and general sales manager for Joseph M. Schenck's personal releases. Because of his increased duties, Lew Lusty joins as his assistant.

## L. A. to N. Y.

George Jessel.  
Louise Brooks.  
Melik Young.  
Lloyd Corrigan.  
Chandler Sprague.  
H. T. James.  
Port Kellton.  
Joseph M. Schenck.  
Jack Barrymore.

## N. Y. to L. A.

Gloria Swanson.

## Chatter in New York

The "A. J." signed to picture reviews in the "World," means Abe Jacoby, former office boy.

The S. J. Woolf, who sketches and interviews statesmen in the "Sunday Times," is Edgar Allen Woolf's bright brother.

Larry Reed is now editing the fan "Motion Picture Magazine" as well as "Classic."

The reason Eva von Berne's shipboard pictures were so terrible in the M-G-M newsreel was that Eva had been too seasick to have her hair curled.

Autograph hunters worked the aisles at the opening of "The Red Dance."

The newspaper gang, particularly the sports tribe, has gone for those Monday-Thursday night sessions of "The Nut Club" at the Village Grove. The by-line boys get an opening to plug themselves and their favorite fighters before the microphone. One of the lads who is notorious for the brutality with which he poses the great before plateless cameras, is being framed. He's all set with a long speech for Thursday night. The broadcast will be a phoney.

Hunt Stromberg, who sails today, is scheduled to make more European screen "finds."

Bob Coleman, of the "Mirror," staged a melodramatic Southern gentleman scene at the dance marathon—tearing up his pass because he was restrained from treating the gang to his juleps.

A pair of Philadelphia girls spoiled a great petty larceny racket last week by attempting to pull it off on the fights. The girls have been calling up shows and getting "two at the box office" by giving the name of any dramatic critic they happen to pick out of the paper. They muffed the fight thing because seats aren't left that way, uncovering their stunt to the victimized newspaperboys.

Lou Smith, recently of the "Evening Telegram," has moved into United Artists where he will act as Mary Pickford's public relations man.

Dick Watts' new assistant on the "Herald Tribune," Margaret Tazewell, used to work for the Hays organization.

Wally Ham has signed a contract to handle "Simba" for two years. Some of the speakeasy cards now in circulation are heavily scented as a tip-off to those boys.

Wynn, who makes caricatures of Broadway celebrities and wins judgments against night-club hostesses, has sold an invention to Elizabeth Arden. It's a dirt proof powder puff and Wynn is sailing for Paris when it makes its appearance in two weeks.

Broadway theatres are getting classed up, with the word "stall" making its appearance on the ticket stubs.

Frank Farnum is opening a 57th street dancing studio, making a class play with a staff of chorus beauties as instruction assistants. Arnold Rothstein is the reported backer.

Press agents in the picture offices are breaking out with personal stuff. By-lines are stuck on the copy, with the tag "by-line optional."

National advertisers are being shut out of the local department stores unless they furnish a clerk to handle the product. The clerk wears the store uniform, etc., but is paid off by the name-boys.

A big Hollywood femme star is chumping Joe Moore, the ice skate champ.

Several of the dance derbys from the Garden went to Atlantic City with an agreement to draw three centuries if they stuck three days in the Jersey marathon.

Regina Cannon of the "American" is going to Hollywood next month to visit girl friends.

Roxy has been presented with an-

other gold sword, this one from the Masonic Marines. His office is beginning to look like an arsenal.

## System's Somersault

A pair of press agents from the home borough have returned to their camp over the river, after a lively experience on Broadway. The boys attempted mallet tactics, a space checking system, mimographed "suggested reviews," and an office boy stationed in the press box to check reviewers on how much of the program they missed, with attention to their squawks. The elaborate system missed. It wasn't backed up by the manager of the theatre.

## Hi-'At Critic

One of the picture reviewers on a daily is high-hating the press box, where he meets crude people who ask him what he thought of the picture. The critic picks a seat in the fifth orchestra row, has the customer moved out, and then gives the usher instructions about expected phone calls.

## Picture Star Harassed

A picture star, here on location, is delighting the mob by the browbeating and heckpoking to which he submits for his wife. The lady has been trailing him relentlessly, not even retreating from sob-sister interviews which are chaperoned by the usual press agent. She tries to steam girls to making a break by saying, "don't you think my husband's sweet?" etc.

Then the star has to stand for further discipline. The lady's vigilance even has complicated her husband's business.

## Forced on Opposites

The tip-off on rehearsed interviews came last week when a naive newcomer, meeting the ladies and gentlemen of the press, was asked a question not in the prearranged lay-out. The question was innocuous—Who is your favorite movie actor? The youngster registered panic, then turned to her staff chaperon with the inquiry, "Is it all right to tell?"

Up against it, the press agent had to give an O. K., and the star mentioned was aces in a rival company.

## Sobbie Kidned Director

One of the sob-sisters went for the line of a director who visited town recently. The girl is advertising confidence that she is beautiful, brilliant, understanding, and the only girl in the world. The gag is on the director who mechanically said the nice things.

The sobbie just has maneuvered permission to make a trip to the coast, ostensibly to write dispatches to her paper. The man who didn't know his romanticist is married.

## On the Inside

The Hollywood reporter subsidy system is getting a new foothold locally, through seasonable "vacation" invitations. The easterners are proving themselves wide open to be entertained at parties or bridges, if not actually as house guests.

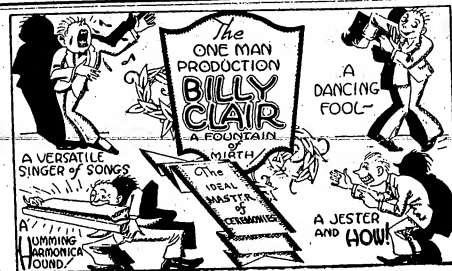
However, vacated establishments and motors are being placed by the stars at the disposal of any space-controlling visitors who want them. Editors seem to take the hospitality as a manifestation that their employees really are on the "inside."

## Supervisors in Classes

According to a statement delivered to the local press by one of them, there are two kinds of supervisors in the picture business. One has had so much experience they know too much. The other kind has had too little to know everything.

**FREDDIE and EDDIE**  
CAPITOL, NEW YORK  
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Direction JERRY CARGILL





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(Music by Raymond Hubbell)

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(Music by Manuel Klein)

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(Music by John Philip Sousa and Raymond Hubbell)

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(One-act play)

**"The Prudent King"**  
(Music by Gustave Kerker)

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(Music by F. Sandler)

**"Uncle Tom's Cabaret"**  
(Music by Paul Berton)

**"Easy Money"**  
(One-act play)

**"Where Do We Go From Here"**  
(Music by Silvio Hein)

**"The Two-Gun Man"**  
(With Fred Stone)

**"Broadway Belles"**  
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**"East and West Lynne"**  
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## Chicago Gets Word Voice Doubles Will Be Used; Up to Lab Men

**W. E.'s Hawthorne Plant Using Over 500 Men—  
Trained Tool-Makers Essential to Manufacture**

Chicago, June 26. Word has been received here that some future productions will positively utilize dialog doubles for picture stars not possessing good voices. In this respect the matter of synchronization is the stickler and the job of directing the doubles to insure exact reproduction is up to the lab and studio men.

Western Electric's Hawthorne plant here has scheduled 1,000 complete Movietone equipments for production during the ensuing year. At present there are over 500 men employed at the plant's Movietone branch which occupies better than 200,000 square feet of floor space.

All talker equipment made in Chicago is to be sold through the Elec-

trical Research Products Co., Inc., with headquarters at New York. This firm is a subsidiary of Western Electric and is under the direction of J. E. Otterson. The E. R. P. firm was originally organized to handle exploitation and sale of products other than telephone equipment which have been produced from time to time by Western Electric.

Jay Skinkle, superintendent of the E. R. P. plant, has found that only the carefully trained toolmaker, with his knowledge of intricate technical details, is capable of handling the more difficult features of Movietone manufacture. Such delicacy is involved in the minute details of the equipment that the parts are constructed in air tight chambers, the worker's hands being covered with rubber gloves, the air

### Wrong Way Figures

Auditors checking up the First National system of operating its exchanges are said to have protested against the method of bookkeeping employed.

First National ran its figures across the page, says the report, whereas the Kennedy inspecting auditors thought they should have been up and down the page.

No casualties.

apertures being carefully air-proofed. The worker observes his work through a glass panel. Chambers are flooded with controlled air while the mechanics, with their micrometers and super-sensitive instruments, deal with fractional measurements of thousandths of an inch.

Movietone in its present phase was conceived by Bell Telephone laboratories, an organization of research experts controlled by Western Electric and American Telephone and Telegraph. Bell research men and technical experts are consulting regularly between Chicago and New York laboratories.

## Lack of Harmony in Coast Studios; Stage Craftsmen Deny in New York

Rumors reaching the east from the west coast say complete harmony does not rest in the ranks of the stage crafts there to bring about a complete unification of the west coast studios is not given any credence by union leaders here.

Some of the stories emanating from the studio centers is that the musicians are among those showing signs of discontent through the proposed alignment with studio people. One of the rumors had it that the musicians were to stick to theatres and other places of amusement, figuring that if they ever got tied up with the studio crowd they would be in hot water all the time on differences that might arise.

President Canavan is on a month's vacation. In his report to the I. A. convention a few weeks ago in Detroit, Canavan, as chairman of the International's committee and head of the Alliance, went over the ground, completely to the west coast situation from 1926 until the present time. In that report Canavan reported considerable progress on the part of the joint committees to live up to their agreement signed in November of 1926.

Canavan's report said he had participated in some 300 conferences and found himself eventually trying to straighten things out for the combined crafts. A long wire from Steve Newman to Canavan at the time he was attending the A. F. of L. in Detroit complained bitterly of conditions out there, Newman declaring they were deplorable and why. Then followed conferences between Canavan and Will Hays and his assistant, Fred W. Beetsom, with Canavan averring Hays and Beetsom both attempted to evade the issue. According to Canavan, Hays went so far as to deny having agreed to the three propositions contained in his (Canavan's) last report to the convention. This precipitated an open break between Canavan and Hays.

Then came the strike talk.

That strike was evaded when the producers and stage crafts got together and signed an agreement regarding union hours and wage scales in the studios. That agreement is still effective.

The agreement did not provide for a closed shop but it did specify union conditions that the producers would recognize.

Representation via permanent installation of men in L. A. was designated by the International's assigning Frank Carothers, former president of the A. F. of M. and the Producers appointing A. L. Berres as secretary. Berres also is stationed in L. A.

The wage scale set in 1926 and which was to be in effect on and after April 9, 1928, is as follows:

Lamp Operators: Grips and standby grips, \$7 for an 8-hour day.  
Gaffers (Co. Electrical): Miniature builders, prop makers, \$8 for 8 hours.

Electrical Workers: Construction, maintenance, generator, shop men, radio loud speakers, telephone lighting fixture, wind machine, wiremen for miniature and explo-

sives, pumps, compressor, pneumatic operator, \$8 per 8-hour day.  
Carpenters: Journeyman carpenter, wood working machine men and wood turners, \$8 for 8-hour day.  
Carpenter: Foreman, \$9 a day or construction department, \$75 weekly, subject to call.

Painters: Journeyman painter and paper hanger, \$8 for 8-hour day. Foreman, \$9.

Journeyman Sign Painter: \$12 for 8 hours.  
Journeyman Sign Assistant Painter: \$8 for 8 hours.

Journeyman Scenic Artists: \$16 for 8 hours.

Overtime: All time over 8 hours at the rate of time and one-half.

All weekly rates discontinued. All Sunday work begins at Saturday midnight and ends Sunday midnight at rate of time and one-half weekly rate.

Double time for all holidays. The studio's wage scale and conditions prevail on locations except when following wage scale may be paid in lieu thereof, subject to call; gaffer, 7 days, \$50; operator, 7 days, \$70.

# As a world's show trade medium, the Fourth International Number of VARIETY

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### Hoot Gibson's Troupe at Chicago for Annual Rodeo

Los Angeles, June 26.

Hoot Gibson will descend on Tex Austin's annual rodeo at Soldiers Field, Chicago, July 28, backed by a troupe of 60 and two earloads of horses. Until Aug. 8 he will take scenes in "Rodeo," from the novel by B. M. Bowers. Henry McRae will direct.

Gibson, accompanied by his general manager, Jim Hum, leaves this week for Chicago to make arrangements, following which he proceeds to New York for a vacation. The western star has always made a habit of attending big rodeos with his gang.

### Toning Haines Down

Los Angeles, June 26.

A noticeable drop in grosses of Phil Haines' pictures has convinced Metro-Goldwyn-Mayer that the public is tired of the wise-cracking character.

Beginning with "Excess Baggage," Haines will become more serious.

*Beginning Immediately!!!*

# UNIVERSAL WILL SYNCHRONIZE 18 PICTURES

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in Atlantic City"

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"The Life of the Party"

Laura La Plante in  
"The Last Warning"

Jean Hersholt and Sally O'Neil in  
"The Girl on the Barge"

## "THE MAN WHO LAUGHS"

Laura La Plante in  
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Reginald Denny in  
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Charles Rogers and Marian Nixon in  
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**"THE MAN WHO LAUGHS"**  
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**EXTRA!**

Universal Will Also Synchronize All Short  
Product That Lends Itself to Synchronization

## WATCH FOR

Further Sensational Announcements  
by UNIVERSAL



# most popular girl on the screen!



CLARA BOW in  
"LADIES OF THE MOB"  
with Richard Arlen  
William Wellman Production

## Hollywood News

### Clara Bow's Mail Breaks All Marks, Postmaster Shows

A new record for fan mail receipts by a motion picture star of Hollywood was established with the announcement by P. P. O'Brien, postmaster of Los Angeles, that during the month of May, Clara Bow, fiery haired empress of the flappers, received 33,727 letters from all parts of the world. Postmaster O'Brien is the authority for the statement that this is the greatest fan mail receipt ever recorded. Two records went by his office. O'Brien's compilation of his May report, for it was also revealed that the receipt of 19,845 letters by Charles "Buddy" Rogers set a new record for fan mail receipts by a masculine player in Hollywood. This does not except the mail received by Rudolph Valentino at the height of his career.

fan mail is a box  
office barometer

# CLARA BOW

gets 33,727 letters a month,  
far more than any other star.  
No wonder exhibitors are  
cleaning up with Clara's latest.

## "LADIES OF THE MOB"

You get 4 big Clara Bow long run specials in PARAMOUNT'S WHOLE SHOW PROGRAM for 1928-9: "The Fleet's In", "3 Week Ends" (by Elinor Glyn), "The Saturday Night Kid" and one more. Sure fire S.R.O.!

# PARAMOUNT *has the real stars!*

# Survey of Photophone Situation For Kennedy's Affiliations

Robert T. Kane's affiliation, officially, with the RCA Photophone is in a supervising capacity, to make a general survey of the Photophone talker situation on behalf of Joseph P. Kennedy. On his report will depend the affiliated Kennedy film production organization's decision to go through with film talker production.

From indications, the Pathe division will concentrate on the production of short subjects and the Photophone news reel with sound synchronization. FBO and the DeMille divisions will do the features.

Already three FBO and DeMille Pathe features have been scored with synchronization accompaniment. They are "King of Kings," which goes into the Rivoli; "The Godless Girl" will go into the Gaiety which Pathe-DeMille are reclaiming from Fox, who had it under sublease for the Fox features. "Fazil" will go off of that house in August. "The Perfect Crime" is the third feature already scored, and other features to follow under FBO talker schedule include "Neb McCobb's Daughter," "The Hit of the Show," "Taxi 13," "The Blockade," "Circus Kid," "Gang War," etc.

Abe Meyer, for many years associated with Dr. Hugo Riesenfeld as his personal representative, is in executive charge of the music department, with Josiah Zuro and Frederick Stahlberg as the composer-arranger-conductors to do the actual film scoring and synchronizing. Both Zuro and Stahlberg are Riesenfeld alumni.

Photophone expects to have 500 machines marketed by the first of the year, starting with delivery in August, and not in September, through an acceleration of schedule. The reason that exhibitor contracts are not being closed, according to the "dope," is that Kennedy will naturally take the first equipment

for his Keith and Stanley theatre holdings and affiliations.

The Stanley Co. already has Vitaphone equipment in some of its houses, but the majority are as yet unwired, with the Photophone equipment likely to get the preference.

Photophone, states Mr. Kane, expects to land in Publix houses since Publix will naturally not have sufficient Movietone product to exhibit and will be compelled to buy FBO and Pathe talking features, shorts, etc. With that situation in view, Photophone releases will be projected on Photophone equipment, although both are interchangeable, permitting Movietone to play Photophone releases and vice versa.

## Unusual for F. N.

Los Angeles, June 26.

Production on "His Wife's Affairs," directed by Alexander Korda for First National, was completed five days ahead of schedule and a few thousand below the budget.

This is considered an unusual event at the First National studios.

## PLAN REINDEER FILM

Los Angeles, June 26.

Countess Geneva de Malroy, who plans to make a picture based on the annual trek of the Laplanders with the reindeer through Russia, Norway, Finland and Sweden, is visiting Hollywood seeking pointers on production.

Pictures will follow "Grass" and other pictures of that type.

## SOUND STAGE GUARD

Los Angeles, June 26.

For a week Paramount has stationed a watchman at the door of its sound proof stage.

Not even employees, unless they have business in the building, are permitted to pass.

## Studio's Heat Squawk

Los Angeles, June 26.

It may be summer but salamander stores the refuge of thin blooded actors, were in general use on all stages one day last week. Low hanging fog made outdoor shooting impossible and the chill in the outer air was intensified in the big sheds. Players sitting around awaiting their cue squawked for heat, and got it.

## The M. P. Club's Opening

With a chef, who did things brown at the Union League Club, and a dining room seating 220 people, with private eating chambers, the Moving Picture Club expects to represent a saving in wholesale eats alone of thousands of dollars annually to vaudeville film hosts.

The club opens formally with a dinner dance in its quarters in the Bond building, 1560 Broadway.

Not only are the eats a factor. The five card rooms shape up so big in their privacy that John Spargo, executive secretary, says some of the members are already suggesting more space for this purpose. In the club's bulletin the purpose of these rooms is described: "For bridge and other card games."

Already vendors are bidding for cigar stand privileges in the lobby. One, Spargo says, is holding up five grand for the rights.

## MARSH'S 100% BULB

Los Angeles, June 26.

Metro-Goldwyn will film "Mask of the Devil" entirely with incandescent lighting in order to carry out necessary effects. Picture will be photographed by Oliver Marsh with Victor Seastrom directing.

## Fairbanks' "Mask"

Douglas Fairbanks' next production will be "The Man in the Iron Mask," by Alexander Dumas, it is reported. Sound effects and dialog may be used.

Fairbanks was on the legit stage before going into pictures.

## "Juicers" Walk on Sham Battle—and Stay Out

Los Angeles, June 26.

A number of electricians working on ships in the battle scene for "The Divine Lady," F. N., quit cold after a few guns were fired. They claimed they believed the boats would sink under pressure of continuous firing of cannons. The juicers were allowed to go ashore while extras, who needed the work, remained.

No casualties were reported after the battle was over, but the electricians who quit are now looking for jobs.

## WELLMAN'S VACATION

Los Angeles, June 26.

William Wellman, having completed "Beggars of Life" for Paramount, is now en route to Boston with his family where he will spend a month's vacation.

He returns here July 5 to begin directing "Dirigible."

## NIBLO'S COSTUME FILM

Los Angeles, June 26.

Next picture Fred Niblo will direct for M-G-M is tentatively titled "Adrienne Lecouvreur." It is a French historical drama produced as a play on the Continent.

Dorothy Farnum is adapting. It will be a costume film with an all star cast, production to start about the middle of July.

## "NOAH'S" 90 MORE DAYS

Los Angeles, June 26.

Production on "Noah's Ark," started by Warner Brothers last February, will not be completed before 60 days. After that another 30 days will be required to edit.

Film is the biggest ever made by the Warner organization and will carry sound effects.

## DANCE MARATHON WINNERS

Chicago, June 26.

Robert Johns and Serena Bergandl, winners of first prize in the dance marathon held at the Coliseum, have been booked for the Marks brothers' Granada and Marbro.

## Hoffman's Venue Change

Harry L. Hoffman, former picture house operator, found guilty of manslaughter in the second degree, following the killing of a Mrs. Bauer on Staten Island four years ago, but returned to New York for a new trial, will not be tried in Richmond county, where he was first convicted. Supreme Court Justice Dunn recently granted a change of venue.

Trial had been in progress when Attorney Snitken became too ill to continue. Following Snitken's illness, came the request for a change of venue.

## La Plante—Magnolia

After all the shooting of various female pans Universal picked its Magnolia for "The Showboat" right on its own lot. Laura LaPlante got it as the first job under her new contract.

Miss LaPlante, it comes in from the coast, got the role after she "consented" to secrete her blonde locks in a brunet wig.

## FLAHERTY IN MEXICO

Los Angeles, June 26.

Robert J. Flaherty, producer of "Nanook of the North," has gone to Mexico with a unit from Fox to make one picture.

Flaherty will photograph Indian tribes, working along the lines followed in "Nanook."

## LIPSITZ WALKS OUT

Los Angeles, June 26.

Harold Lipsitz, scenario editor at Fox until he was recently transferred to producer of westerns, walked off the lot last week.

Lipsitz, it is said, had a contract but an adjustment was made when he left.

## Pathe's Fan Mail Dept.

Los Angeles, June 26.

Pathe has installed a fan mail department where it will service all fan letters sent to contract players. This department will operate on the same principal as those now at the First National, Paramount and United Artists studios.

## A PUBLIX UNIT

# "FINE FEATHERS"

Produced and Staged by WILL J. HARRIS

**EARL  
La VERE**

The "CUCKOO BIRD"  
with his ACCORDION

LEE

**HALL**

and

CHARLINE

**ESSLEY**

"STEPPIN' BIRDS"



**SYBIL  
SANDERSON  
FAGAN**

"WHISTLING  
LADY BIRD"

**DORIS  
RUE**

THE  
"JAZZ  
BIRD"

JAMES

**EVANS**

and

LOUIS

**PEREZ**

A Couple of "JAIL-BIRDS"  
Sensational Equilibrists

WEEK JUNE 17, ORIENTAL, CHICAGO

Week June 24, Norshore, Chicago. Week July 1, Senate, Chicago. Week July 8, Harding, Chicago.  
Week July 14, Capitol, Detroit. Week July 21, Circle, Indianapolis. Week July 28, Missouri, St. Louis.

**ALWAYS**  
*in the*  
**LEAD**

**Leadership**  
**that every discriminating**  
**film buyer**  
**recognizes**

**Leadership**  
**begrudgingly admitted**  
**by competitors**

**Leadership**  
**recognized throughout**  
**the**  
**show business**

Fox may jump into the lead of the picture producers for next season. The film seasons often see a new name in the van and there is no manner of foretelling who that may be.

Present indications with Fox rapidly developing a line of special pictures adaptable to the regular picture houses are that Fox is going to have a Fox year. Neither of the other large film producers has enough in sight to reach the Fox output to date, in the special line. The \$2 road show pictures of the past few months have been quite meagre . . . Fox is already reported greatly augmenting next season's sales and seemingly in price. Jimmy Grainger, the Fox sales manager, is said to have increased gross sales to a considerable amount over previous seasons with different exhibitor groups of Fox film buyers.

—VARIETY.

This is going to be a Fox year. It's a bit difficult for some of them to realize, even yet, that Fox has come to the top.

—ZIT'S THEATRICAL NEWSPAPER.

**FOX**

**where you get the TESTED BOX-OFFICE HITS**





# Circuits that have not played a Fox Picture in 25 years are joining the celebration of the FOX SILVER ANNIVERSARY

## Fox Gets a Break With B & K and Saenger

Extended runs for 15 of his pictures, together with a showing of the major portion of his new product in Balaban and Katz houses, are guaranteed Fox in a contract obtained by J. R. Grainger. The Fox tained by J. R. Grainger. The Fox 1928-29 schedule is the first in the history of that organization to get a complete break in the big mid-western town.

Negotiations are also rapidly nearing completion whereby Fox product will be strengthened in the south. These have to do with the Saenger houses.

Under the Chicago agreement McVicker's and the Roosevelt (run houses) have booked "Sunrise," "Mother Machree," "Street Angel," "The Red Dancer," "Fazio" and "The Air Circus."

*Variety*

## Fox Product Gets Good Booking In Big Loop Houses in Chicago

SOME weeks ago we commented that this was going to be the Fox year. Others are swinging to the same opinion, but we saw it first. They not only have the booking, but Jimmie Grainger has a whip to crack this year, and while he has a mulier on the snapper, it is working. Balaban & Katz, who are part of the Publix-Paramount chain, have booked 15 films for first runs in the Loop district of Chicago. Last year it was the Monroe or nothing, so far as the Loop was concerned, and the Monroe could not swing all of the product last year. This year Fox is booking as well as selling, and if you want to play with Grainger you must listen to reason—his reasons.

*Lit's Theatrical Newspaper*

## B. & K. Book 15 Fox Films for First Runs in Chi "Loop"

Chicago—For the first time in the history of Fox, Balaban & Katz, dominating factor in the Windy City theater situation have booked its product for the loop.

A minimum of 15 Fox pictures will play downtown next season. Seven or eight will be long runs to be divided between the McVickers and the Roosevelt. The first two are "The Street Angel," which opens at the former house on June 30, and "Sunrise," which plays the Roosevelt beginning July 7.

Seven or eight other releases will be divided between the Oriental and the Chicago for week stands. The B. and K. string on the north, west and south side of the city will follow the loop after the usual protection periods.

The deal is considered by some to be significant from several angles in view of the fact that, aside from its own theater, the Monroe, Fox product has been out of the loop for many years. James R. Grainger, general sales manager for Fox,

(Continued on page 2)

Tuesday, June 19, 1928

## B. & K. Book 15 Fox Films for "Loop"

(Continued from page 1)

closed the contract in New York recently. He is here for the greater part of the week working out details with Barney Balaban and Clyde Eckhardt, the latter Fox division manager in Chicago. The Marks Bros., operating the Marbro and Granada, have been using Fox product the season just closing. As old customers, Grainger is expected to make some provision for their needs insofar as Fox product is concerned.

*Film Daily*

FOX SILVER ANNIVERSARY PRODUCT MEANS GOLD to you

## Weekly Studio Survey

Los Angeles, June 26. Studio activity this week shows a decrease of 12 points in percentage from that of last week, which was 1.01. This is a slowing up of production after a steady increase for the past nine weeks. It also accounts for considerable talk among Hollywood's great army of unemployed that the picture business is not what it should be at this time of the year.

The sudden drop of 12 points can be traced to unfavorable weather experienced and the uncertain con-

dition caused by the development of sound pictures. Studios equipped to turn out sound are working to capacity. Others are holding back until such equipment is installed and the assurance that more theatres will be wired for showing of sound pictures.

In all the 23 studios in operation out here there are but three equipped to make sound films. These are Warner Brothers, Fox and Paramount. A score or more of other studios are either building stages to cope with the situation or are closing plans for equipment.

A total of 64 features and 30 short subjects are reported working at the various studios. Fox tops the list with nine features and two Movietone subjects in work. Features are "The River Pirate," directed by William K. Howard; "Mother Knows Best," by J. G. Blystone; "Me Gangster," by R. A. Walsh; "None But the Brave," by Al Ray; "Prep and Pep," by David Butler; "Making the Grade," by Al Green; "Dry Martini," by Harry

D'Arrast; "The River," by Frank Borzage, and "Cyclone Lover," by R. L. Hough.

Universal has nine features in work with "The Kid's Clever," directed by William J. Craft; "The Last Warning," by Paul Leni; "Forbidden Love," by Wesley Ruggles; "Collegians," by Nat Ross; "Horace of Hollywood," by Edward L. Ludlow; "Phantom Fingers," by Joe Levigard; "Forbidden Range," by Walter Fabian; "Beyond the Smoke," by Bruce Mitchell, and "The Girl on the Barge," now on location at Glens Falls, N. Y., under direction of Edward Sloman.

First National has seven features with "The Show Girl," directed by Al Santell; "The Wrecking Boss," by Eddie Gine; "Oh Kay," by Merwyn Le Roy; "Out of the Ruins," by J. F. Dillon; "The Divine Lady," by Frank Lloyd; "Water Front," by William A. Seiter, and "Do Your Duty," by William Beaudine.

M-G-M also has seven going with "Tide of Empire," directed by Alan Dwan; "Brotherly Love," by Charles Reisner; "Cameraman," by Ed Sedgwick; "The Single Man," by Harry Beaumont; "Morgan's Last Raid," by Nick Grinde; "West of Zanzibar," by Tod Browning, and

"The Devil's Mask," by Victor Seastrom.

### Warner's 5; Par's 6

Warner Brothers has five features and four Vitaphone units in work. Features are "My Man" (talker), directed by Archie Mayo; "Noah's Ark" (talker), by Michael Curtiz; "The Little Wildcat," by Ray Enright; "Singing Fool" (talker), by Lloyd Bacon and "The Terror," by Roy Del Ruth.

Paramount has six features, including "Docks of New York," directed by Josef von Sternberg; "Take Me Home," by Marshall Neilan; "The Fleet's In," by Malcolm St. Clair; "Interference," by Lothar Mendez; "Moran of the Marines," by Victor Schertzinger, and "Sins of the Fathers," by Ludwig Berger.

Tiffany-Stahl has five features in work, including "Domestic Relations," directed by Arthur Gregor; "Beautiful but Dumb," by Elmer Clifton; "Naughty Duchess," by Tom Terriss; "George Washington Cohen," by George Archibald, and "The Gun Runner," by Edgar Lewis.

Metropolitan, leasing studio, has four features working with "Hell's Angels," by Howard Hughes for U. A.; "The Mating Call," by James Cruze for Paramount; "Manhattan Knights," by Burton King for Excellent, and a Rayart serial.

Pathe has three features including "Craig's Wife," by William De Mille; "Show Folks," by Paul Stein, and "Captain Swagger," by E. H. Griffith.

Tec-Art has two features with "Revenge," being produced by Edwin Carewe for U. A., and "Romance of a Rogue," being produced by A. Carlos.

United Artists also has but two units in work. These are "The Rescue," by Herbert Brenon, and "The Awakening," by Victor Fleming, both Sam Goldwyn productions for U. A.

Columbia has two features, including "The Scarlet Lady," by Alan Crossland, and "Into the Depths," by Irwin Willat.

Studios with one feature each are FBO, Charles Chaplin and I. E. Chadwick.

Studios engaged in making shorts are Sennett's with four units; Christie, three; Hal Roach, four; Stern Brothers, three, and Cal-Art, four units being produced by Larry Darmour for FBO, Novelle and

Dailey each have one, while Educational has the usual four working.

## Christie's Movietone

Charles Christie signed with Western Electric early this week for the use of Movietone in the production of Christie Comedies on the coast. Sound effects and dialog will be used in practically all Christie pictures for next season, including approximately 35 shorts.

It is understood that for some time past the Christie studios have had an arrangement with the Victor for the production of discs to be used with their films until signing for some synchronizing device.

Christie pictures are released through Paramount.

## RUBE WOLF



**MIRTH OF A NATION**  
With New Ideas Every Week  
as  
**Master of Ceremonies**  
**Warfield, San Francisco**

This table shows a summary of weekly studio activity for the past 19 weeks. Percentage of production is based on 106 units working at 23 studios on the Coast, determined by the average normal working conditions during the year 1927:

Week	Features	Shorts	Total	Dark	Pct.
Feb. 22 .....	47	8	55	6	.52
Feb. 29 .....	39	9	48	12	.45
March 7 .....	46	14	60	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 .....	66	21	89	2	.84
May 30 .....	68	24	92	0	.87
June 6 .....	65	32	97	0	.90
June 13 .....	77	31	108	0	1.01
June 20 .....	76	31	107	0	1.01
June 27 .....	64	30	94	0	.89

# BELLE BAKER

## Smashing New Box Office Records in Chicago

"VARIETY," June 19, 1928

The Chicago led the field by over \$20,000, getting a big \$52,000 with Belle Baker. The house saw some of its oldtime lines of standees.

Estimates for Last Week  
Chicago (Publix)—"A Certain Young Man" (M-G) (4,500; \$6-75). Picture liked, but had no chance to demonstrate draw with Belle Baker the magnet; a wow at \$52,000.

## PROGRAM OF EVENTS!

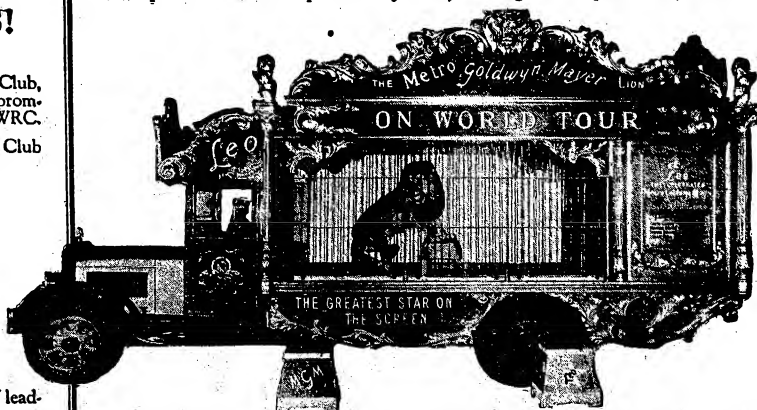
JUNE 27

- 12 NOON—LEO'S BANQUET at National Press Club, Washington. Leo appears in person. Addresses by prominent Army and Navy Officials. Broadcast over WRC.
- 1 P. M.—Ceremonies in front of National Press Club transferring Leo to his palatial car.
- 1:30 P. M.—Ceremonies at Caravan Post in rear of White House.
- 2 P. M.—Presentation of replica of Leo, M-G-M trade-mark.

JUNE 28

- 12 NOON—Leo's parade through Washington.
- 2 P. M.—Leo's banquet to the jungle beasts at Washington National Zoo.
- 3 P. M.—Leo visits and stages exhibition in front of leading Washington theatres.
- 5 P. M.—Leo starts on World Tour.

Leo's palatial car will be preceded by one of the largest calliope's manufactured!

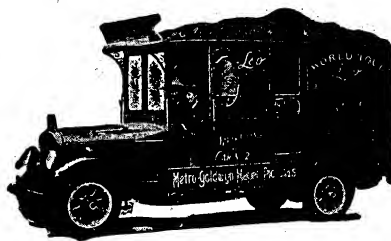


# TODAY IS LEO'S BANQUET!



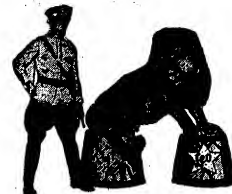
Washington newspapers carry big daily stories on Leo's activities. The greatest newspaper stunt ever conceived. They love it!

the greatest ballyhoo of history starts from Washington, D. C., launching M-G-M's Lion on world-wide tour and M-G-M's '28-'29 product on year of greatest prosperity!



Above is Advertising Advance Car No. 2 for newspapermen and exhibitors, equipped as travelling office in advance of Leo.

Below is Leo with his travelling companion Captain Phillips, world's youngest lion-trainer.



## M-G-M THE TALK OF THE WORLD!

After a memorable season in which M-G-M gave the public pictures like "Ben-Hur", "Big Parade", etc., following through with "The Cossacks" (Gilbert), "Telling the World" (Haines) and many more big ones, now M-G-M commands public attention for its '28-'29 product with the most sensational stunt of history!

### THE PUBLIC WILL LOOK FOR M-G-M'S BIG STARS IN '28-'29

3 SPECIALS—Show People (Davies, Haines) Carnival of Life (Gilbert, Garbo) The Loves of Casanova

4 CHANEY

2 GILBERT

4 HAINES

3 DAVIES

3 GARBO

2 NOVARRO

4 SHEARER

1 GISH

4 DANE-ARTHUR

2 KEATON

3 CODY-PRINGLE

6 MCCOY

2 FLASH (dog star)

26 M-G-M ODDITIES (UFA)

3 COSMOPOLITAN—Our Dancing Daughters; Breakers Ahead; Mothers and Sons

3 ELECTRIC LIGHT HITS—The Bellamy Trial; Wonder of Women; Bridge of San Luis Rey

40 HAL ROACH COMEDIES

10 Our Gang

10 Laurel-Hardy

10 Chase

10 Roach All Star

104 M-G-M NEWS (twice weekly)

6 GREAT EVENTS (Technicolor)



# METRO-GOLDWYN-MAYER

THE COMPANY THAT DOES THINGS



# When 10,000 Exhibitors Speak, it's Time to Listen!

"Boys, I say that anybody that can't get their money's worth out of this one just ought to spend their money for poison because it is certainly one for the book. Ken, when I want the best Western there is, I will look over your list first."—Roy E. Mitchell, Plainview Theatre, Tex.

"These First National Westerns are far above the ordinary cheap Westerns of other producers."—Phillip Rand, Rex Theatre, Salmon, Idaho.

"Better than some specials we have played at high rental."—Bert Silver, Greenville, Mich.

"Ken Maynard Westerns are the class of the field. I have tried them all."  
—L. E. Palmer, Postville Theatre, Ia.



First National Pictures

JOIN THE CONTENTED  
10,000  
WITH

## KEN MAYNARD in THE UPLAND RIDER

Presented by **CHARLES R. ROGERS**  
Story by **MARION JACKSON**  
Directed by **ALBERT ROGELL**  
Supervised by **HARRY J. BROWN**

And 6 More Maynards coming from  
**FIRST NATIONAL**  
in 1928-29

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays, President

# Fox Getting Product Into Publix, Loew, and U. A. Houses In Reciprocal Picture Buying

With the recently acquired West Coast Theatres and part ownership of the Movietone recording apparatus patents held by the Fox-Case Corporation, Fox is reported considering himself sufficiently strong to force a product trade with Publix, Loew and United Artists for next season.

Pending negotiations are reported to provide for an understanding along these mutual lines.

Fox has become one of the three leading producing-distributing-theatre organizations in the picture business.

In addition to the larger deal another arrangement is reported under way with Universal Theatres. In all Fox is expected to roll up 1,500 new accounts for the coming season besides getting a plug in the first runs in the Publix, Loew, U. A., Universal and Keith circuits.

The proposed trade with Fox by other producer circuits is actuated through the offer of representation in Fox's West Coast theatres and

the use of Movietone sound and talking pictures made by Fox.

With talking pictures considered a business booster on account of the wide and responsive novelty appeal out of town, and Paramount and Metro-Goldwyn-Mayer still far from actual production ability with Movietone use of Fox productions for 350 Publix-Loew houses soon to be wired seems necessary.

## Stockholders Try to Regain Control of Cooney Circuit

Chicago, June 26.

Organized stockholders in National Playhouses, Inc. (Cooney Bros.), circuit of 10 Chicago picture houses, are reported attempting to stop renewal of the permit held by Barrett & Co., Philadelphia bond house, now operating the circuit by means of appointed representatives, to conduct business in this state.

The permit expires within a few days. If the renewal is not granted by the secretary of state, it will mean an ultimate freeze-out of Barrett's active management of the former Cooney houses. The Barrett interests took over the houses on the strength of \$2,500,000 in loans they had made to the Cooneys for operation, against strenuous protests of stockholders who wanted the circuit managed by their own representatives.

Barrett previously had agreed to allow the stockholders to operate the houses if they could produce \$300,000 to cover outstanding loan interest and provide for the initial expenses of operation. That amount is believed almost raised. Cutting off of the Barrett business permit as well would give the stockholders full control.

## COURT UPHOLDS DISTRIB IN HARVEY COAST SUIT

Declares Cartwright Anti-Trust Law Unconstitutional—Action Started Yr. Ago

San Francisco, June 26.

Film distributing companies operating out of San Francisco won a sweeping victory when Judge H. C. Lucas of Santa Cruz, sustained a demurrer in a suit for \$100,000 damages brought by J. H. Harvey, Jr., Santa Cruz picture house operator, against numerous film exchanges. The court declared the Cartwright anti-trust law of California to be unconstitutional.

Judge Lucas' ruling, according to Attorney Nat. Schmulowitz, who filed the demurrer on behalf of the film companies, conforms to a decision of the U. S. Supreme Court declaring the Colorado anti-trust law unconstitutional. The Colorado law was patterned after the California law.

Case was an attempt on the part of Harvey to secure damages from the defendants whom he charged with having combined to prevent him from renting film for first and second runs in Santa Cruz for his Camco. Suit was started about a year ago against PBO, Fox, Educational, First National, P. D. C., Metro-Goldwyn, Louis R. Greenfield, who operates the new Santa Cruz in Santa Cruz, and others.

Film people always contended they had never refused to sell product to Harvey and charged that the theatre man was more interested in forcing competitors to buy him out than he was in securing product. He has always been able to operate, and had first choice on product excepting where priority accounts had to be taken care of. At no time did the local film men give the case serious consideration.

## LOEW-SCHWARTZ DEAL ON L. I. IS CLOSED

House Operation Pooled With Schwartz Contracted for M-G-M Films

A deal between A. H. Schwartz and Loew's has been consummated whereby the Schwartz houses tie up for M-G-M product and pool house operation.

Schwartz is to get half of the 50 per cent. Loew interest in the two new 4,500-seat Publix houses in Jamaica and Flushing.

In addition, the new arrangement also provides that Schwartz gets 50 per cent. of Loew's Piccadilly and Loew's Manor, Brooklyn, with Schwartz to operate and the Loew name to come off. This is believed to be the first operating agreement ever entered into by Loew whereby its name is removed from the billing.

Schwartz is to turn his vaudeville theatre in Flushing over to Loew. Owing to the Keith opposition in Flushing it is believed the Schwartz house will fare better under Loew operation.

The tremendous Schwartz buy of pictures makes it possible for M-G-M to ignore the independent group in the Sapiro organization and sell to the latter's opposition. Sales have already started. It is reported Paramount is also selling to houses in opposition to the Sapiro independents.

Texas Guinan's Movietone Texas Guinan is slated for a Movietone reproduction of her nite club stuff. It will be a sort of "canned" version of "Padlocks."

## PUBLIX UNITS OUT OF HOUSES IN NORTHWEST

Continuing, Though, in Lower California

Los Angeles, June 26.

Information wired here yesterday from New York states that Publix road touring stage units will shortly be withdrawn from the new Publix deluxe house in Seattle and Portland. They will continue in the Publix-Loew houses as at present here and in San Francisco.

Fanchon and Marco stage "Idcass" shows will again be the sole picture house attractions on the West Coast chain in the northwestern cities.

The same information states there will be no change in the operation up and down the west coast and Publix and Loew houses by West Coast Theatres.

Harold Franklin, president W. C., due back by July 15, remains absolute in authority in the Publix-Loew house Pacific slope operation as with his own West Coast Theatres circuit.

### VITAPHONE BRANCHES

Two more Vitaphone branch offices are to be opened at Dallas and Philadelphia within two or three weeks.

Branch managers have not yet been selected.

## 8 Detroit Houses To Lease or Sell

Detroit, June 26.

Eight downtown theatres, all seating 1,500 or more, and the largest holding 2,950, are on the market. Each can be leased and some purchased outright. Owners are willing listeners.

Houses and their present owners or occupants are: Keith's Temple, Keith; Oriental, American Bond & Mortgage Co. (receiver); Garrick, Cunningham (drug) interests; Majestic, corporation; Adams, Kinsky; Fox, Washington, William Fox; Broadway Strand, Stott Estate, and the New Detroit, Sam Osnos.

Of the octet all but three, the Adams, Garrick and Oriental, are currently dark. Number of seats to be had is 14,892, and of that amount only 6,160 are in use at the present moment.

Dolores Costello's next for W. B. will be "The Redeeming Sin," Conrad Nagel opposite. Production starts first week in July.

## Ted Marks 'WHISTLING COMEDIAN'

A Great Idea  
Featured in

Fanchon and Marco Ideas

Dir. WM. MORRIS AGENCY

## 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.

HARRY  
**MacDONALD**  
THE ARISTOCRAT  
OF  
Stage Band Conductors  
At the  
**CAPITOL, DETROIT**

**Great!**  
NOW AT THE  
Strand  
Theatre  
Vancouver,  
B. C.  
**JACKIE  
SOUNDERS**  
and his  
**Orchestra**

West Coast Motion Picture  
Directory of Players, Directors and Writers

Titles by  
**MALCOLM  
STUART  
BOYLAN**  
FOX

  
**JOHN F.  
GOODRICH**  
FREE  
LANCING

Specializing in  
Originals, Adaptations with  
**ORIENTAL SETTINGS**  
Available for Technical Work on  
Oriental, South Seas and Alaskan Pictures  
**RALPH PARKER**  
c/o "VARIETY," L. A.

**JOHN WATERS**  
DIRECTOR

# SOLD OUT

## EVERY NEW YORK PERFORMANCE

---AND BREAKING RECORDS  
RIGHT AND LEFT EVERYWHERE!



# "The LION AND THE MOUSE"

WITH

MAY McAVOY

LIONEL BARRYMORE

WILLIAM COLLIER, Jr.

ALEC FRANCIS

Directed by LLOYD BACON

From the Celebrated Play by CHARLES KLEIN

Scenario by ROBERT LORD

¶ A big picture is making big money!

¶ Overflow business in New York! Two dollar top at Warner Theatre with house continually sold out days in advance!

¶ Turning them away in Louisville, San Francisco, Seattle, Denver, St. Louis, Hollywood, Buffalo.

¶ You can have it now!

A BANK BOOK NATURAL!

## A WARNER BROS. EXTENDED RUN PRODUCTION

**Coming! "NOAH'S ARK"**  
Made to top any picture ever made!

**ALSO AVAILABLE NOW!**  
"LIGHTS OF NEW YORK"—1st "All-Talking" Picture!  
"TENDERLOIN"—The money-maker of money-makers!  
"GLORIOUS BETSY"—Shattering all records!



# WILL REVOLUTIONIZE THE INDUSTRY!

## 1<sup>st</sup> THE "ALL-TALKING" PICTURE

**MOE MARK SAW IT**

**AND BOOKED IT ON THE SPOT!**

**Opening Mark Strand, New York, July 7,**

**FOR AN EXTENDED ENGAGEMENT**

**PRECEDED BY GALA MIDNIGHT SHOW AT ADVANCE PRICES**

**YOU CAN HAVE IT NOW, TOO!**

## "LIGHTS OF NEW YORK"

A thrill-crammed, hair-raising melodrama!  
No Titles! No Subtitles! 100 per cent Vitaphone all the way through!  
So good that previews in California and in Chicago convince experts  
it's the cleanup picture of the year!  
Available for you now!

**WITH AN ALL-STAR CAST**

Story by **HUGH HERBERT** and **MURRAY ROTH**

Directed by **BRYAN FOY**



**Coming! "NOAH'S ARK"**  
**Made to top any picture ever made!**

**ALSO AVAILABLE NOW!**  
"THE LION AND THE MOUSE"—Cleaning up everywhere!  
"GLORIOUS BETSY"—Shattering all records!  
"TENDERLOIN"—A bank-book natural!

## Western N. Y. Indie Exhib Group Forms Buying Combine After Sapiro's Style; 100 Theatres Enlisted

At a meeting of independent theatre owners of the Buffalo zone at Buffalo Friday an exhibitor film buying organization to be known as the Mutual Association of Motion Picture Exhibitors, including approximately 100 theatres in that territory, was formed.

The organization, in process of formation since the start of the Sapiro group in New York, is now functioning with the two outstanding exhib leaders in the group, J. Myer Schine, Schine chain, and A. Charles Hayman, Strand-Cataract, Niagara Falls. Universal has a 20 per cent. interest in some of the Schine houses and, it is reported, Universal executives were in favor of Schine

joining the co-operative buying organization.

The buying power of the M. A. M. P. E., pledged or signed, is in excess of \$1,000,000 with the expectation that this figure will shortly top \$2,000,000. Practically every independent theatre in Buffalo is in or will be part of the combination. Meetings are to be held throughout the state, including Rochester, Syracuse and Albany, in the next two weeks for the purpose of lining up collective independents there.

Sidney B. Pfeiffer, Buffalo attorney, is to be vice-president and general counsel for the organization. Speaking before the exhibitors at Buffalo at the Friday meeting Pfeiffer stated that the purpose of the organization was as follows:

Collective purchase of film and supplies.  
Attempt to secure standardization of contracts.  
Regulation of building and construction.

Study of employment problems and labor policies.

Proper attention to legislative measures affecting the industry.

The Mutual will differ slightly from other co-operative organizations. It is proposed that members of the association whose services are of value on the various committees, particularly the purchasing committee, will be paid salaries commensurate with their knowledge and ability. No salaries for such services will be paid until and unless all of the operating expenses of the association are first taken care of.

### Bickert May Operate

Bert Bickert, district manager for Saenger out of New Orleans, has resigned.  
He may go into theatre operation on his own.

## Kleihege Guilty

Chicago, June 26.

William Kleihege, owner of the State in Hammond, Ind., was found guilty of conspiracy resulting in the bombing of his own theatre last winter and received a sentence of from 10 to 20 years in the state penitentiary.

The \$1,750,000 theatre was almost totally destroyed by the bombing. Joseph Millon, Kleihege's picture operator, and two others, confessed they were hired by Kleihege to blow up the theatre.

## PAUL ASH UNIT AS VITAPHONE 20-MINUTE REC.

### Complete Stage Show Is Canned as Vita Exhibit —Probably Series

A complete Paul Ash stage unit reduced to a Vitaphone talking short in 20 minutes will be made by the maestro in New York on July 15 for the Warner Brothers.

This canned unit will be sent into the smaller cities and towns which have heard of Ash but are unlikely to see him, in person.

Ash will select the acts to appear with him in the unit, and likely will employ his Paramount theatre stage band for the music.

The first Paul Ash Vita unit may be but one of a series with Ash, according to the report.

### Chaplin-Langdon's Reissues

Two more reissues of old comedy fars are on the calendar for the latter part of the year.

Charles Chaplin's "A Day's Pleasure" will be reissued Feb. 10, next, and one of Harry Langdon's old ones is due Nov. 11.

## T. & D.-GOLDEN STATE COMBINE

### 65 House Merger on the Coast; Naify, Pres.

San Francisco, June 26.

A merging of interests of the T. & D. Junior circuit with Golden State Theatres has been virtually completed. The deal embraces 65 picture and combination houses, all in California, with the exception of a single house in Reno, Nev. Operating executives will be M. A. Naify, president; R. A. McNeill, E. H. Emrick and the Nasser Bros.

For the past year there has been a correlation of interests by the executives and stockholders of the two theatre operating circuits, though each has been operated as an independent institution. Under the merger plan the circuits will be interlocked, with a single operating plan, and block booking system.

Development plans worked out as a result of the combination include early construction of four new houses, scattered throughout the state, with additional territory to be invaded as conditions warrant.

T. & D. and Golden State have confined their theatre operation primarily to the smaller cities and to neighborhood or district houses here in San Francisco. Several of the T. & D. de luxe houses are under operation by West Coast, among them the T. & D., Oakland.

Headquarters for the merged interests will continue to be in Loew's Warfield building here, with practically no change in personnel to be made at this time.

### Hot, Cold and Even

That New England deal between Fox and Poli is still on the stove with the fire lighted but dinner hasn't been served.

Difficulties are still holding up the project which has been hot, then cold, then warm for about the past two months.

## LITERATI

Hershfield's No

Harry Hershfield, columnist on the New York "Evening Journal" would like to have Bernard Macfadden and many of the other boys informed that he did not refer to Macfadden's "Evening Graphic" either in type or verbally, as "a lousy tabloid." That was the way Variety quoted Mr. Hershfield last week. Up to the time of his denial, Mac had not entered a protest.

When Mr. Hershfield, on a long chance, was asked what he had called "The Graphic," Harry hung up.

### The O'Neill Story

Although O'Brien, Malevinsky & Driscoll, representing Mrs. Eugene O'Neill, knew nothing of any divorce or contemplation of divorce concerning the playwright, the newspapermen deduce that Harry O'Donnell, of the New York "Daily News," who scooped the town on the story, got his lead from Mrs. Arthur P. Driscoll. The reporter's wife and Mrs. Driscoll are friends (Continued on page 47)

### Michigan Vaude Mgrs. Ass'n

#### Charlie MACK

Booking the most extensive circuit of vaudeville and presentation theatres between New York and Chicago  
Michigan Theatre Bldg.  
DETROIT  
Standard Acts, White or Wire  
ASK GRACE and IRISH

## ENGLAND ONG

CHINESE BLUES SINGER  
SECOND CONSECUTIVE YEAR  
WITH FANCHON AND MARCO  
Thanks to Harry Wallis

### "MITEY"

## ANN LEAF

AT THE WURLITZER  
BOULEVARD, LOS ANGELES

### "THE HALF-PINT OF BLUES"

## NORA SCHILLER

Headlining for Fanchon and Marco  
Indefinitely

## Stanley Birnes

Featured Dancing Comedians  
With Fanchon and Marco's  
"Spangles" Idea  
Now West Coast  
Direction WM. MORRIS AGENCY

## STADLER and ROSE

FEATURED WITH  
FANCHON AND MARCO'S  
"SPANGLE IDEA"

CHESTER HALE, the Great Dance Master, Says That

# HOWELL, HARGER AND THEODORE

THE TWENTIETH CENTURY TRIO

Now Featured Dancers in Boris Petroff's

## "BLUE MELODIES"

CAPITOL, NEW YORK, THIS WEEK AND NEXT

are the GREATEST and most WONDERFUL Dance Trio that he has ever seen—and he has seen them all

Opening in September in Morris & Green's New Show

## "JUST A MINUTE"

Personal Representative: HARRY BESTRY

**They Never Rave  
unless you've got "IT"!**

Charlie Melson G...  
Upon Return to Theater Here

CHAS. HOFFLER  
NEWARK EVENING  
NEWS

THE KANSAS CITY CONVENTION WASN'T THE ONLY PLACE WHERE OVATIONS WERE STAGED LAST WEEK. ONE TOOK PLACE AT THE BRANFORD SATURDAY WHEN CHARLIE MELSON RETURNED TO TOWN TO PRESIDE

IT WAS SOME-  
WHAT OF A  
LINDBERGHIAN  
RECEPTION. THERE WAS  
APPLAUSE IN ANTICIPATION  
OF CHARLIE'S APPEARANCE  
AND MORE APPLAUSE  
WHEN HE APPEARED.

JERRY  
KURTZ  
NEWARK LEDGER

**STANLEY WORRIS**  
NEWARK  
STAR-EAGLE

WE HAVEN'T YET  
FOUND CHARLIE'S  
SECRET OF SUCCESS  
BUT IF HE WRAPPED  
IT UP AND SOLD  
IT AT SO MUCH PER  
COPY HE WOULD BE  
A MILLIONAIRE  
IN A WEEK!

"BOB" RING  
NEWARK SUNDAY CALL

CHARLIE'S  
APPEARANCE IN  
THE FLESH EVOKED  
AN OVATION THAT  
WOULD HAVE BROUGHT  
JOY TO THE GREATEST  
OF STAGE STARS.

**Melson Returns to Stage at Branford**

Charlie Nelson made a triumphant  
debut at the Grandford Theater, Saturday  
night, in "Merry Mad Gang's Present," a  
loose real noise with a first-class  
cast.

...found "Charlie's flappers to do but with... The audience turned... "Eight Dollars." The audience turned... and they said: "We have..."

Charlie Melson Covered

THE NEWARK LEDGER, MONDAY, JUNE 18, 1928

There was applause in anticipation of  
Lindberghian reception. There was more applause when he appeared.

a good vehicle for his return engagement, called  
which necessarily owns some nautical atmosphere  
entainers are on "deck" - Tony B.

# "MELSONIC"

AND  
**IRMANETTE**  
OPENED SATURDAY JUNE 23  
IN ED. HYMAN'S STANLEY UNIT  
AT *The Stanley*  
JERSEY CITY, N.J.

# MAESTRO of CEREMONIES

COPYRIGHTED AND REGISTERED TITLE - N.V.A., V.M.A., & VARIETY

*CONTRACTED UNTIL MARCH 1929 WITH STANLEY-FABIAN*  
**Personal Direction of FANCHON & MARCO**

*It's what "they say" - that counts.*





*THE finest theatres in the world—the utmost consideration for the happiness, convenience and advancement of the artist—the pick of pictures—the greatest management system—and the policy of giving theatregoers the utmost in entertainment, regardless of cost, for the minimum admission price!*



*These are some of the reasons why all NEW YORK THIS WEEK is cheering for the show at THE PARAMOUNT. But the immediate reason is:*

# “MAIN STREET TO BROADWAY”

Devised, Produced and Staged by FRANK CAMBRIA

*Starring*

**PAUL ASH**

THE GENIAL GIANT OF JAZZ

*And His Incomparable*

Paramount Theatre Stage Orchestra

First Appearance in the East

MARY

LES

**BARNETT and CLARK**

MODERN TAP DANCERS

*After three years with Fanchon and Marco on the Coast*

Direction WM. MORRIS

PAUL ASH Says:—

**JOE BESSER**

is a TREMENDOUS HIT at the

**PARAMOUNT, NEW YORK, THIS WEEK**

*and would be a SENSATION in a PRODUCTION*

*So Say Frank Cambria, Mark Leddy and Dave Stamper*

RICHY CRAIG'S FIND

Direction MEYER NORTH, JOE FLAUM

THANKS TO MESSRS. COWAN, PARTINGTON, CAMBRIA and PAUL ASH

**M. SENIA GLUCK**

OFFERS

**THE FELICIA SORREL DANCERS**

FIRST NEW YORK APPEARANCE

**BURDY and NOWAY**

CONTINENTAL DANCERS—AND DIFFERENT

Direction LYONS & LYONS

Thanks to PAUL ROSS

# WARMING UP

(Continued from page 14)  
 game is being played. And he's the star pitcher of the club, mind you. On the eve of the last game Tolliver decides to visit the girl. He arrives in time to see McRae ostensibly slipping a ring on her finger. The idea is that she's just admiring it and returns it with thanks a moment later. Tolliver, however, has turned away before it's returned and is fooled into thinking she was seriously entertaining McRae's proposal. So was every one else, including the audience, who should have known better.  
 Next day it becomes necessary to put Tolliver in, after the second string pitcher has weakened, and complained of a sore arm. He is injected into the pastime with the bases loaded and not a soul out. He makes the first two hitters beat all the air out of the park, coming at his hook and fast one. Now McRae, handling his war club like a Vassar alumna, and glowering revenge. The thing run is on third base. In a field box sits the girl.

She's still Minnie Zilch to our hero, although a season has passed since their meeting. However, we can consider that in a title, so let's go. The catcher, who is Bee Line's buddy, is chatting with the girl. He tells her about Minnie Zilch having Bee Line out on a limb, and about the ring episode. The girl is hep instantly. How to give Bee Line the office that he's still tops with her, and that he misunderstood the whole affair. The McRae sinx must be exorcised somehow—but how?  
 Here's how. When Tolliver first met the girl he had just won a doll for his dexterity in heaving the apple at the nigger babies. The doll was a tall, nondescript, figure, but at its base was printed in large letters, "I'm yours forever."  
 Don't forget that inscription, for it's very important in view of what's coming. The doll is also carried by Tolliver to the girl's kitchen, where he has a fling with Minnie Zilch. Here it is firmly planted in the minds of the audience, when it is broken accidentally.  
 Why the doll—and why the silly meaningless inscription? Just wait! The doll when wound up does a funny sort of a bow and salute. Now the story conference is over and we get back to Tolliver facing McRae, and the girl frantically trying to encourage him in the box. Ah! An inspiration. Standing up in the box she catches Tolliver's eye. He looks. She bows and salutes and every lip reader in the house can see her saying, "I'm yours forever."  
 Ranges the dawn, or at least McRae thinks so, by the breeze from the rejuvenated Tolliver's fast one. The heavy doesn't even foul one and the game ends with the crowd shouting for Tolliver. The shouts of the Victor record's big league shouters.  
 The best gag in the picture and the most improbable, occurred when the manager catches Tolliver sneaking in after hours. Entering his room he finds him in bed. He exits, and as Tolliver jumps up to disrobe, returns and catches him. The pitcher explains that he's superstitious and on the eve of a hard game always sleeps in his clothes. This apparently suffices and once more the mgr. blows. Again Tolliver is caught out of bed. He puts on a sweater and retires, as the manager bows out. Once more he gets up and once more he's nailed. This time he puts on an overcoat and jumps back into the kip. Hokey but they yelled at it.  
 Without the sound effects, which projected the yells of the crowd in the stands, remarks of players at the training camp, etc., the picture is one of the worst duos to ever come out of the Hollywood factory. While the sound record doesn't synchronize with lip movement, it lifts the thing unbelievably. The excitement of the crowd is in some measure transferred to the audience, making the ridiculous story almost plausible at the end, and helping the World's Series sequence build up to a dramatic climax. It was made after the negative had been shipped east and was a real happy thought on someone's part.  
 The picture itself is as full of flaws as an e flat diamond. The story is responsible for this in a large measure. It's crude, shows lack of technical knowledge, and contains cumbersome gags dragged in for formula motivation purposes. The effort to use the same formula that made "The Quarterback" a box office success, fails miserably.  
 Dix and June Arthur are splendid in spite of wretched material. Fred Newmeyer's direction was all that the script would allow it to be. Mike Donlin, seen in a few shots, helped as a technical adviser. It's ten to one Mike was never consulted about that telegram insert transferring

# "BIG NOISE" CREDITS

Through no credits having been displayed on the screen when "The Big Noise" recently played the Strand of Broad way, credits were omitted in Variety's review.  
 Ben Hecht wrote the story as an original comedy satire. Tom Geraghty adapted it for the screen, as produced by Robert T. Kane for First National, with Allan Dwan the director.

M-G-M is mixing them up for Gilbert and not giving him the same formula, picture after picture. Will stand up anywhere in the first runs. Con.

# The Magnificent Flirt

Paramount production and release. Starring Florence Vidor. Directed by Harry d'Arrast. Jean de Limur and d'Arrast adapted from "Maman." Photography by Henry Gerard. It. J. Mankiewicz titles. At Paramount, New York, week June 23. Running time, 74 mins.  
 Majane Florence Laverne..... Florence Vidor  
 Count D'Estrenges..... Albert Conti  
 Donale Laverne..... Loretta Young  
 Hubert..... Matty Kemp  
 Fifi..... Marietta Milner  
 Tim..... Ned Sparks

Ordinary program leader that has nothing to recommend it for big league showing other than some impressionistic photography by Gerard, good looking interest, a few good technical points. Florence Vidor has had previous boxoffice difficulty and "The Magnificent Flirt" is not the remedy with which she'll cure the ailment. Supposedly unveiling a cross section of Paris' smart set in action, it takes 74 minutes to start and stop. When it's over the film has simply gone around the block. In many a spot it becomes an outright bore, revealing Miss Vidor as a flip widow who has a daughter as the central figure. No anxiety aroused when the young daughter (Loretta Young) is apt to lose her sweet heart, the nephew of the Count who thinks he knows enough about Mrs. Laverne not to marry her, and does. By the time all this comes around nobody cares as it's taken too long to get there.

Miss Vidor, not too adept at shedding warmth from a screen, has an unsympathetic role to boot. The assignment is unfortunate as her name is over the title on this picture. Gerard's camera work is multiple lens, silhouette and trick stuff torn from a page scribbled on by those who work with Murnau. Excellently done it's the top note of this release.

Conti does exceptionally well by Miss Young impressing on youth as the maiden daughter, Matty Kemp, playing the nephew, is a good looking youngster lacking force. No Sparks unfolds a drunk and makes it okay but can't be blamed because d'Arrast has seen fit to give him too much footage.  
 Those who see it will like Conti and Miss Young but that's not enough to erase the story faults. It should increase Gerard's reputation as a cameraman, but that's never the studio objective. Could be

called a well dressed filler. Script lacks a definite spoke upon which to hang interest and screens that way. It will mean nothing to Miss Vidor or the theatres than to increase the public curiosity on talkers. Sd.

# FOREIGN LEGION

Universal production and release. Directed by Edward Sloman. Norman Kerry and Lewis Stone featured. Feminine lead played by Mary Nolan, the former Inesque Wilson of the stage. Adapted from the novel, "The Mirage" by R. W. Wright. Titles by Walter Anthony. Jackson Ross, cameraman. At Romy, New York, week June 23. Running time, 68 minutes. Mitchell..... Norman Kerry  
 Col. Destian..... Lewis Stone  
 Capt. Arnaut..... Crawford Kent  
 Corporal Gots..... Walter Perry  
 Gabelle..... June Marlowe  
 Sylvia..... Mary Nolan

Of the vogue for Foreign Legion stories, extremely well made from a technical angle. Production has fine scenic and pictorial shots, good military mob scene and high class production handling. It is in the story it falls down. Cast has good names and offers plenty of oppor-

# 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  
 MEN ONLY

**SAMUEL CUMMINS**  
 Public Welfare Pictures Corp.  
 723 Seventh Ave., New York City

# Master of Ceremonies

**WALT ROESNER**  
 CAPITOL, NEW YORK

# BARBARINA AND PAL

Featured With  
 Fanchon and Marco's  
 Dog-Gone Idea

# GRACE JOHNSTON

DIXIE'S DUCHESS OF SYNCOPATION

Opened Stanley Futuristic Unit June 23 at Mark Strand, Brooklyn  
 Direction LEONS & LYONS

# HOWARD EMERSON

Versatility and ORCHESTRA Showmanship

Touring Indefinitely for Loew's  
 Direction ARTHUR SPITZI

JOHN

ERLYNE

# SANNA and WALLACE

"SENSATIONAL ADAGIO TEAM"  
 with JACK LAUGHLIN'S  
 "TOP O' THE WORLD" UNIT  
 June 30 to July 6 at Indianapolis  
 Direction WILLIAM MORRIS CHICAGO OFFICE

# WALTER LESSON

"WORLD'S MASTER UNICYCLIST"  
 with "Top o' World," a Public Unit

Direction WILLIAM MORRIS—Next Season, EUROPE

# THE COSSACKS

Metro-Goldwyn-Mayer production and release. John Gilbert starred. Ernest Torrence and Renee Adoree featured. George H. White directed. Adapted from Tolstoy's novel by Miss Wilson. Titled by John Colton. At the Capitol, N.Y., week of June 23. Running time, 78 mins.  
 Lukashka..... John Gilbert  
 Maryana..... Renee Adoree  
 Uliksa..... Dale Fuller  
 Lukashka's Mother..... Mary Alden  
 Spinks..... Emeline Berjo  
 Olenin..... Neil Neely  
 The Russian Ambassador..... Joseph Hurst  
 Turk Spy..... Paul Hurst

The flaps, who want to see John Gilbert making some dame in hot love scenes may not fancy this M-G-M as much as some of his former releases, but picture lovers and adults will find plenty of entertainment in the beautiful photography, production and story.

The yarn concerns a Cossack village. The creed of the men is let the women work while they fight. The Turks are the opposition and until a Cossack has bumped off 10 or more Turks, he's considered a bushy by the big leaguers.

Lukashka (Mr. Gilbert) is the son of Ivan the Ataman (Ernest Torrence), head man in this league. He doesn't crave fighting and would rather loll under a shady tree with a copy of the "Amur and Merer" in his duke. This pegs him as a physical coward with the rest of the Turk annihilators. They become so infuriated they dress him as a dame and throw grapes at him.  
 That's the pay off. Lukashka goes berserk, kicks the devil out of his old man and as several Turks escape from the local can, Lukashka gives them a tail and crows several of them.

He had been spurned by Maryana (Adoree) for his non-combative ideas, but after this outburst she declares her love. He meets it with indifference, thinking to punish her.

The village finally rides out on a foray against their natural enemies. Lukashka fattens up his batting average by knocking off several more Turks and returns in triumph. He has also collected a wound on the kisser, considered the last word in warrior embellishment.

Meanwhile Prince Olenin (Neil Neely), messenger of the Czar, is creating a furore in the village among the fens. The Prince is a looker and changes his smocks and vodka every 10 minutes. He has made a strong play for Maryana, but isn't doing so well, when the battlers arrive home. Lukashka is still playing the still for his skirt, not knowing he has royal opposition. They quarrel and she accepts a proposal of marriage which the Prince had made just before the men returned.

The betrothal party is pulled. Lukashka is present with his mob. Nothing happens. The finale finds Lukashka kidnapping his woman, despite her being pensive in royalty. She goes away to the capital when the abduction occurs. A gang of marauding Turks bump off the Prince and everything is copesetty.

The Cossack village is a faithful reproduction of the real thing. Superb horsemanship. The riders are mostly real Russians who came over to work in this picture and stopped en route to Hollywood to pull the most gigantic flop that Madison Square Garden has yet housed. The survivors of the fiasco finally left the coast and are present in this film.

Gilbert is doubled cleverly in some of the stunt stuff on horseback, as are many of the other principals. He gives splendid performance as does Ernest Torrence who shaved his dome for this one. Mary Alden as the mother also rings the bell. Miss Adoree is winsome, as sweet as the little reason for it all and Neil Neely ought to boast the tourist travel of school teachers into the land of the Soviet. Gilbert will lose none of his following with this as one of the absolute of his usual allotment of huddles. It is also commendable that

# LENA MALENA

FEATURED ROLE IN

# "DIAMOND HANDCUFFS"

Metro-Goldwyn-Mayer Production

Directed by JOHN P. MCCARTHY

Miss Malena appeared in person week of June 9 at Every Performance During the Run of "DIAMOND HANDCUFFS" at the

**METROPOLITAN THEATRE**  
 Los Angeles, California

Box office receipts best in several weeks, due to Lena Malena's personal appearance with the picture, in which she plays the most important role.

Critics acclaimed both her work in the picture and her interpretation of Oriental dance and Varsity Drag as the outstanding feature of the bill.

Now booked in conjunction with the picture, playing Public theatres indefinitely.

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"Curse Of An  
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*Another "No, No, Nora!"*  
**"DON'T CRY  
BABY"**

(CRY BABY DON'T CRY!)

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GUS KAHN and  
TED FIORITO

**"I TORE  
UP YOUR  
PICTURE  
WHEN YOU  
SAID  
GOODBYE"**

(BUT I PUT IT TOGETHER  
AGAIN)

by  
MORSE and  
DONNELLY

*Mellow—Tuneful—  
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**"LONESOME  
IN THE  
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**MABEL WAYNE  
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*A High Flyin' Rag Ballad - Can't Miss!*

## "WINGIN' HOME"

by  
**BENNÉE RUSSELL &  
HENRY H. TOBIAS**

'S Gonna  
Be A Big  
Hit In A Little  
While —

*Cute - Isn't It?*

## "GOTTA BIG DATE WITH A LITTLE GIRL"

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**HARRY and CHARLES  
TOBIAS  
and  
HENRY H.  
TOBIAS**

*A Distinct Novelty  
in Lyric And Melody!*

## "TOO BUSY"

by **NED MILLER and CHESTER COHN**

*A Clever Novelty Song!*

## "IS IT GONNA BE LONG"

(TILL YOU BELONG TO ME?)

by **George Whiting, Rubey Cowan & Charlie Abbot**

*Now Sweeping The Country!*

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tunity for exploitation. Building up Mary Nolan as the much publicized Imogene Wilson, it managed indirectly, could be made to count.

But sophisticated fans will scoff at some of the dramatic sequences, which couldn't be made plausible even by acting of able cast and direction. A smoothly made continuity could have bridged some of the glaring inconsistencies.

These hypersentimental romances call for delicate treatment, for heavy romance can easily stumble into burlesque. This hero is made to act the sap, which is fatal. Here an English army officer confesses he tried to steal plans of an English fort to sell, presumably to a foreign country, all for no other reason than the French spy who was really guilty had married the girl who had just fitted him. No adequate motive established, a matter of right planting of the situation.

All through this hero is doing the most unexpected things. Once he is apparently dying in a hospital, and in almost the next instant, comes upon the scene briskly and in perfect health. When he is in solitary confinement, just casually drops unconscious and one wonders why. They ought to explain these things.

Mary Nolan plays a selfish, gold-digging blonde and does it very well. She is the type of impersonal, characterless beauty and within a narrow range of characterization should prosper on the screen. Here she was distinctly an asset on merit and without reference to her publicity possibilities. Norman Kerry gives his usual suave performance, but went astray due to the illogical things called upon to do. Lewis Stone almost succeeded in not look-

ing foolish, something of a triumph under the circumstances.

Production admirable. Desert scenes splendid. A sequence of a sandstorm swooping down upon a detachment of Legionnaires on the march was nicely handled, and numerous settings of barracks, prison corridors and society interiors were worthy of the best modern technique.

All of which is wasted for run houses where the story condemns the work.

### THE HAWK'S NEST

First National production and release. Directed by Benjamin Christensen from story by Mild Cummings. Milton Sills starred; Doris Kenyon featured. No slide billing except for director. Few credits from program. Additional credits from First National press sheet. Adaptation and continuity by James H. O'Donoghue. Photographer, Sol Pollitt. Film edited by Fred W. Warde. Director, Jack Parlier. At Strand, New York, week June 23. Running time around 70 minutes.

Pretty light weight First National programmer. Runs on under half an hour, stuff but draggy and mostly actionless, without tenseness and no holding interest. Story looks as though possessing more opportunities than were taken advantage of. Picture dependent upon its names, Milton Sills and Doris Kenyon. Where they can't draw, this film won't. Released in New York, June 23, by a couple of nite dive keepers. One wants to put the other out of business. Located in Chinatown, the Chinks commence to appear early but not in their usual mysterious ways. One dump operator, wanting to put his rival out of business, starts the works. It winds up in a murder.

A henchman of the Hawk (Mr. Sills) is convicted of the murder. The Hawk frees him just as he is about to be hanged, but the Hawk took a desperate chance waiting until the fatal day before starting to do things.

Before starting at all the Hawk had to have his face beautified. He had been mangled in the war and kept away from the day or night light. That gave him a chance to make up in character at the opening, but when his distorted nose and cheeks were straightened out, his dual role commenced.

Miss Kenyon as one of the dive's entertainers but a gude gurl had to plod along, with Montagu Love as the political boss dive operator doing the most work. Mitchell Lewis, the convicted one, kept looking out between the cell bars. It must be terrible on those jailbirds of the screen. Why can't they take but one picture of the bars and keep flashing it?

Stuart Holmes was the one bumped off. He looked very knowing when living, nodding while dancing around to the ward boss he was wise, and then asking him what it was about. Maybe that's why the studio manager did the bumping instead of Love.

Lots of monkey business when in a large chamber with a Chinese board of trade session. When they told Love he would have to confess or be thrown to the Chinks, he confessed. Tough guys, those Chinks.

### VAMPING VENUS

First National production and release. Directed by Edward Cline. Original story by Howard Green. 8th Ascher supervision. Starring Charlie Murray, Thelma Todd featured. At Proctor's Fifth Avenue, week June 23. Running time, 60 mins.

Some genius on the First National lot thought of doing this one so as to utilize the massive sets and props used in "Helen of Troy." It was intended to be another wov-

travesty on the Greek mythology, which vaudeville used and discarded when James and Sadie Leonard quit doing such skits as "When Caesar Sees Her" 20 years ago.

It has turned out to be one of the dullest and unfunniest film comedies ever to find its way out of the colony.

Charlie Murray almost fractures his chin trying to make some comedy into it and Thelma Todd's beauty and scant wardrobe revealing a streamline chassis, help a lot but not enough.

The story concerns one Mike Cassidy who has a shrewish frau. He gets out of the house by tricking her in a blind man bluff game and wanders to the Silver Moon Cafe to meet fellow politicians. Michael is later revealed as a political power but living in a dump.

At the cabaret, he becomes enamored of the girl playing Venus (Miss Todd). She has been told to make a play for him. Wandering back into her dressing room, he discovered by her lover, a strong man who plays Hercules in the cabaret show. The strong guy crowns him with a bottle.

In the rest of the story, a hodge podge in which all of the people are ancient Greeks. His wife reappears as Circe (Louise Fazenda). She has a wild affair with Venus but is hauled before Jupiter and on pain of death ordered to make him laugh. He fails and is thrown to the lions.

In this sequence occurs the baldest steal of stage material yet seen coming out of Jesse Jamesville: the Clark and McCullough lion bit which they did originally in "Peek-a-Boo" burlesque show, and later in the Music Box. It's almost duplicated even to using Clark's line "You even smell like a lion as a title."

After wading through acres of similar stuff Murray finally wakes back in the dressing room. His wife has heard him making a speech and the joint over her radio. She enters and straightens him out with a little socking around.

The titling rolled up a perfect score of eggs. Samples are: "A man never realizes how happy he is until he's married—then it's too late." Another: "Mike was the light of her life but went out too much."

No credits appeared for the titles at this house but this writer will take a chance on his reputation as a handicapper and say that they were debated into the picture.

"Vamping Venus" wouldn't entertain in a nursery. Con.

### STORMY WATERS

Mifflin-Stahl production and release. Directed by Edgar Lewis. Adapted from a Jack London story. Cast includes Eve Southern, Malcolm Macgregor, Roy Stewart and Shirley Palmer. At Broadway, New York, week June 23. Running time, over an hour.

The big water again, this time swirling around two brothers, the elder of whom eventually takes the slip from the kid because of a woman. Can't have a sea without a storm, so that's in, too, although no one gets lost nor does naves map. Like looking at a map. You know what's coming, but aren't quite sure where it is. They're apt to enjoy retracing old trails in the splits, two and one day stands, but "Stormy Waters" hasn't the punch to make it a contender above that class.

Its principal item is Eve Southern doing a hit-and-run dame. Plenty hard-boiled in this picture, giving Davey a run-around while making a play for everyone from a prizefighter to her brother-in-law and the ship's crew.

Meantime there's a young girl waiting for Davey back in the home port. Supposition is that he'll retrieve her as the film winds up as Lola is put overboard in a lifeboat, rows to shore and returns to the South American dive in which David found her.

Miss Southern gets enough sensuousness into the role to make it

stand up in a loose-hipped characterization under the world's longest eyelashes, which demonstrates how the femmes turn on the s. a. for better or worse. And this being a drama, she's out for no good.

Davey recoups fast enough from a siege of fever through an elastic continuity, to immediately go to the mat with his brother and later the burly seacamp mate, who has been promised things by Lola. It's after the boy has crowned the husk with something other than a fist that he dares maybe.

Lola, his brother is right, it's hot. It was a tough fight, they're only a mile from shore—so. Just a bad gal.

Lewis has neither attempted or attained the unusual in direction, with titles and camera work simply in the accustomed manner. Roy Stewart as the captain and older brother, gives valuable support, and MacGregor's performance is factory-made. There are only three major roles.

Figures to kill an hour passably, but can't claim it will be remembered, unless for the dark-eyed Miss Southern gone deck-walker. Sd.

### Good Morning, Judge

Universal production and release. Directed by William A. Selter from story by Harry O. Hoyt. No credits for photographer or titles. Starring Reginald Denny, in cast Mary Nolan, Otis Harlan, Dorothy Gail, Roy Montano, A. H. Huddams. Week of June 23. Running time, 60 mins.

William Selter uncorks the bottle of old story tricks, tried through his long association with Reginald Denny, in a way that makes "Good Morning, Judge" screen as one of the best of that star's latest efforts. Mary Nolan, the former Imogene Wilson, should get applause for her work. It is not only sincere and convincing but registers her as possessing all of the camera and lighting appreciation of an old timer.

Although only cast in a bit part, Otis Harlan stands out. The comedy support he renders is one of the chief box office assets of this production.

A snappy start at a prize fight with Harlan as the gate crasher slows down for about a reel. When the old stuff of the rich son masquerading as a crook so as to be relieved by his pretty missionary mistress is reached the action peps up for the remainder of the footage. The lad's sister entertaining the crooks and the card tricks in the crook's den, the dance floor, work the audience into a good suspense.

### WHAT NEXT?

(BRITISH-MADE)

London, June 15. Archibald production. Directed by Walter Forde. Photography by Geoffrey Faithfull. U. K. distribution: Butcher's Film Co. Colonial and foreign: P. Alfred. Censor's certificate: "U." Running time, 16 minutes. Pre-viewed at Palace, London, June 14.

Walter Forde... Walter Forde Violet... Payline Johnson Nick Winterbottom... Charles Dornier Father pulled on the card tricks in the crook's den, the dance floor, work the audience into a good suspense.

A lot that is good in this full length comedy. And a lot bad. Good parts are a coherent yet funny story, and a good cast, especially the girl, Pauline Johnson, who looks good, screens well and is no bad trouper.

Mistake to let Walter Forde act and direct. The latter appears to be his forte, that and being his own gag-man. As a comedian, almost any other comedian would have been better.

With a first rate pantomimist and knockabout this might have been a really good film. As it is, it just gets over.

The photography is weak in parts, and in some verges on poor. For this there is no excuse except inefficient studio lighting. Story concerns a salesman at an exhibition who falls in love with the daughter of an antique dealer.

Ancient and valuable candlestick is sought after by a millionaire, whose mad brother is also searching for it. Bought from the antique dealer by the hero, the candlestick is the center of the rest of the story.

Some unusually funny sequences in a museum, finishing with the lunatic, who thinks he is Napoleon, trying to guillotine the hero.

For neighborhood houses here, moderately good three-day offer.

For America, far too slow and poorly set. Frat.

### LAW OF THE RANGE

Metro-Goldwyn-Mayer production and release. Starring Tim McCoy, Joan Crawford featured. Directed by William Nigh. Story by Norman Houston. Screen play by Richard Shayer. In cast Tenen Holtz, Bodd Rossing. At Loew's Circle, New York, one day, June 23. Running time, 60 minutes.

Fast moving Texas range flicker with a "You can't win" plot. Packs enough thrills to satisfy the most rabid followers of westerns. Among the high spots are a couple of hold-ups, runaway stage coach, gambling house stickup and forest fire, in addition to a brother against brother theme through the picture.

A sentimental bit is added by the woman playing the mother role, who figures her son never had a chance due to his associations following his kidnapping by a band of renegades while still a youngster.

Can stand alone in the daily changers.

### Titling Correction

Los Angeles, June 26. In the review on "Chicken a la Pick" (Fox) in the issue of June 13, Variety gave credit for titling to John Schall. James A. Starr did the writing.

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at the  
**HIPPODROME**  
on Broadway

# Crashes Biway with Seven Features!

# N. V. A. INSURANCE WELCH

## DANCE DERBY HOUNDS AVERAGE ABOUT \$50 DAILY IN GIFT MONEY

That dance derby, or marathon, is still going on at Madison Square Garden. Last night (Tuesday) the hoofers went into the 17th day. Late last week they broke the record of 24 hours, if that means anything. Nine couples still shuffled around the stone-floored arena yesterday. Five of the bunch appeared in condition to keep the thing up until midnight, but indications are that the affair will come to a close today. Several dancers entered the third week with their dogs burning up. One determined girl's heel was lacerated, being forced out Tuesday before she went goofy as did others who quit.

Originally there were seven couples from Pittsburgh, where this endurance dance racket started. Among the survivors are three of the Smoky City teams and one is expected to cop. There is no second or third money unless the ultimate survivors decide to split the \$5,000.

Addicts to the dance derby attending the affair daily and night have been looking for the gimmick but nobody seemed to dig it out. Some of the dailies, especially the tabs, have been helping the game with weird stories and photographs and one claimed the promoter was away out in front. It seems, however, that the Garden was the winner up to Sunday, when the dance promoters figured they were even and could grab some profits if the thing continued another few days.

**Had To Do \$40,000**  
The Garden booked the event on a percentage basis, taking first money. The gross had to hit \$40,000 for the dance promoters to be clear, and that mark was reached Saturday night. The Garden's bit of that sum is \$25,000. The best gate was drawn Saturday, the take then being \$13,000. Sunday, expected to be a clean-up, was under the former figure. That the promoters would grab off about \$15,000 was indicated, with bigger money in sight only if the derby continued past midweek.

It was admitted that Milton Crandall, who staged the dance thing, bankrolled at least one of the Pittsburgh teams, guaranteeing them \$500 and expenses. Reports that other teams from that town were on the payroll were not confirmed. Crandall and his partners are paying some of the Garden's expenses, such as wages for the cops. There appears nothing booked into the Garden since last week's weekly fight show and some of the floor seats are still in position, as is the ring, ready, save for the ropes, for Thursday night's fights.

Earlier in the contest money was said to have been slipped several couples who supplied color to the affair. Patsy Salmon, the former tent show girl, was reported getting some of that money for sticking three days longer than she wanted to. A girl from Pittsburgh who was selected to dance with an Italian count, so claimed, walked out on him the first day, on the orders of Crandall, who is a press agent stunt man. Crandall's idea was all right, but he was up against the Republican National Convention the first week and got little space in the dailies. After the convention the papers assigned men regularly to the Garden.

Aside from the \$5,000 prize, the derby has actually been kept going by the customers who have been donating real money to couples which strike their fancy, either for a three minute contest of some kind or an outright donation. The money gifts run from \$5 to \$50, with plenty of \$10s and \$20s. Up to Sunday night \$6,000 had been given away in that fashion. One couple had gotten \$500 and it was certain each of the remaining teams was averaging over \$50 a day.

**Bud Fisher's \$500**  
Bud Fisher was reported the biggest spender among the spectators, going for over \$500 in one night. Heyward Brown has attended several times and he spent two dollars writing his column in the "Post."

(Continued on page 56)

## SUES FIELDS, MORAN & MACK FOR \$35,000

Moran and Mack's and W. C. Fields' withdrawal from their recent three weeks' tour of one-nighters under F. C. Coppelus' direction, has resulted in a \$35,000 damage claim by the concert manager. Coppelus shut the tour after two weeks because of principals making arbitrary demands for their \$1,000 a night in advance after it was agreed they would be paid off weekly, the \$21,000 deposited in escrow with the Hamilton National Bank.

Through O'Brien, Malevinsky and Driscoll, Coppelus computes his \$35,000 as follows: \$14,000 being held up by the Hamilton Bank for the last two weeks' salaries; \$7,000 expenses reimbursed to local managers for the last week of the tour, which was not fulfilled but which cost the local promoters \$1,000 in each stand for advertising, hire of local auditoriums or concert halls, etc.

In addition, Coppelus estimates his profit at \$1,000 a night as judged by previous grosses and wants another \$7,000 for the loss of profit for the final week, also another \$2,000 guarantee in Wichita, Kans., as well as other items. Among these are complimentary tickets which Coppelus was forced to pay for to take care of local press, etc., after Moran and Mack and Fields, through their legal and personal representative, Richard Burkhalter, who traveled with the stars, had curtailed complimentary courtesies to 10 tickets per town.

The matter of the \$14,000 is going to arbitration as provided for in the original contract.

In two towns, Wichita, Kans., and St. Joseph, Mo., where Coppelus closed the troupe, there were no performances through the stars holding up the curtain.

## Mrs. Rubini's Sister's Tale Of Attack by Violinist

Los Angeles, June 26.

Divorcee suit of Diana De Aubrey Rubini against her husband and former vaudeville partner, Jan Rubini, violinist, ended abruptly after a dramatic session before superior Court Judge Ely's court.

After it was over, the court indicated it would grant Mrs. Rubini her freedom and the custody of their two children. Rubini, through his attorney, Phillip Cohen, decided not to contest the action following a consultation between Cohen and the judge in the latter's chambers.

While Rubini did not present any evidence on his side, a dramatic highlight at the trial was the detailed testimony of Mrs. Rubini's sister, Irene Jordan. The sister openly declared Rubini attempted to attack her about 10 years ago. Her statements were ordered stricken from the records.

Mrs. Jordan's previous testimony dealt mainly with quarrels between Rubini and his wife and asserted temperamental outbursts by the violinist.

Mrs. Rubini sued her husband on grounds of cruelty and accused him of association with other women. Rubini had filed a cross-complaint, but withdrew it at the trial.

With her divorce decree assured, Mrs. Rubini will also be granted half of their community property valued at \$50,000.

**Doc Rockwell's Movietone**  
Dr. Rockwell has been signed for an eight-minute short on Movietone. The vaude medice was handled by Lorraine Shone.

Box people have an option for several more acts if the doc levels in the first one.

## DEATH BENEFIT AS A 'GRATUITY'

**Brother of Late Mae Dooley Starts Action to Recover as Beneficiary—One of N. V. A. Reasons for Re-pudiation That Miss Dooley's Family Not Nice to Her in Life—Question of Life Insurance Involved**

### \$1,000 GUARANTEED

What has all the ear-marks of an out and out welch on its advertised guarantee is the repudiation by the N. V. A. Vaudeville Artists, more commonly referred to as "Albee's N. V. A.," side stepping its advertised agreement to pay \$1,000 insurance to the beneficiary or heirs of any deceased member in good standing, in the matter of Mae Dooley.

William Joseph Gibbons, the named beneficiary in Miss Dooley's N. V. A. membership application, and brother of the late artist, has started an action in the 3rd District Municipal Court of New York, through his attorney, Abner Greenberg of 1560 Broadway, to recover the amount. The suit followed the refusal of the N. V. A. to pay Mr. Gibbons or his attorney the sum guaranteed by the N. V. A. would be payable at death.

In a letter received by Mr. Greenberg in response to his written demand on behalf of Gibbons for the \$1,000, after Miss Dooley died April 10, last, Henry Chesterfield, secretary of the N. V. A., stated that the \$1,000 death benefit of the N. V. A. is a gratuitous gift, subject to the pleasure of the N. V. A. or whoever is running that personally conducted "actors' association." The letter also informed Mr. Greenberg that Miss Dooley's family had not been nice to her in life, intimating that may have been the cause of the rejection of Gibbons' claim, as a brother.

Miss Dooley joined the N. V. A. in January, 1925, paying the initiation of \$25 and the \$10 yearly dues or insurance premium thereafter required. When passing away Miss Dooley stood in good standing as a N. V. A. member.

**Guarantee**  
When the \$1,000 insurance plan was broached for the N. V. A. some years ago, advertisements were inserted in the trade papers on behalf of that society guaranteeing that every member in good standing, at death, would receive an insurance of \$1,000, payable to the designated beneficiary or heir. Statements to the same effect under the N. V. A. signature were also sent out in circular form.

No physical examination was required for N. V. A. insurance and one of the main baits offered vaudeville artists to join the N. V. A. has been the insurance benefit.

Heretofore the proceeds have been settling the death claims of the N. V. A. has been peculiar. All moneys advanced to members who later died, whether as loans, for transportation or in illness, have been charged against their account, kept on the N. V. A. books. If a member died and in good standing at the time without owing to the N. V. A., then, as a rule, a personal check was sent to the beneficiary by E. P. Albee. The latter, not a member of the N. V. A., seemingly took upon himself, without protest from the society to make those full payments. When personally acknowledged with appreciation by the beneficiary, if the appreciation was strong enough and no later started "My Dear Mr. Albee," it got itself into print in Albee's personal press, as an expense account by the N. V. A.

In cases where a balance remained due at death, the N. V. A. sent out the check for the remainder of the

(Continued on page 39)

## Keith's Production Dept. Will Be Abandoned—Outside Prods. Again

## PEARL REHL KILLED IN AUTO CRASH

Louis Rosenweig of Bronx Driving Car at Time

In a motor car driven by Louis Rosenweig, of the Bronx, New York, Pearl Rehl, 23, of the Four Rehl Sisters, was instantly killed June 21 when the machine shot off the road just outside of Bayshore, L. I., and crashed into a tree. Rosenweig escaped serious injury.

Several versions were given as to the crash. Rosenweig claimed he was forced off the road by another car. State troopers making an investigation were unable to understand this since Rosenweig's car was on the wrong side of the road. Frank Bailey, Roosevelt Center truck driver, first on the scene, told the troopers he saw no car pass.

Rosenweig was held on a technical charge of homicide. At the time he was taken to Southside Hospital suffering from shock and minor bruises.

Miss Rehl's neck was broken by the collision and her head almost severed by the windshield. Miss Rehl was on her way to New York to join her sister, Muriel. Another sister had left Belpoit to join her husband, Sweeney Hamid, vaudeville.

Miss Rehl was formerly of the Four Eddy Sisters. She and her sisters were recently with a vaudeville act produced by Greenwald & Weston.

Following funeral services in Ruland's Funeral Chapel, Patchogue, June 22, the body was sent to Bethel, Me., for interment in the family plot.

Miss Rehl is survived by her husband, Norman Rokeby, who is playing in Louisville; her father, and five sisters.

## Jacqueline Robbins Sues Mrs. Little for Slander

Dallas, June 27.  
Little Jack Little, radio and phonograph singer and now in vaudeville, and his wife, Mrs. Tea Little, face a \$10,000 slander suit filed here by Jacqueline Robbins, also of vaude.

Miss Robbins and Little were on the same bill at the Majestic (terstate), when Miss Robbins filed the suit.

Allegations are directed against Mrs. Little, charged with making malicious and slanderous accusations against the plaintiff in the presence of other members of the vaude road show.

As the result of the remarks, Miss Robbins alleges she lost prestige among her friends of the stage to the extent that she will be forced to give up her position.

Asks \$5,000 exemplary and \$5,000 actual damages.

## Buddy Lewis Slapped His Partner, Anna Claire

Buddy Lewis, vaude actor, of the erstwhile vaude team of Lewis and Claire, was given a suspended sentence after conviction of simple assault in the Yorkville Court, New York City, last week.

The complainant, Anna Claire, Lewis' former partner, testified the slapping contest was the result of her having refused to renew their vaudeville partnership. The team separated some months ago because of Lewis' domineering tactics, according to Miss Claire.

Magistrate Brodsky in suspending sentence on Lewis also ordered him to stop annoying Miss Claire or else he would be brought back and sentenced.

The Keith and Orpheum production departments have been ordered dissolved by John Ford. Once again outside producers will be given an opportunity to produce vaudeville and flash acts for both circuits.

Max Gordon, who headed the Orpheum production department, remains with Keith's at present, but will have no production activities. What his other duties may be are unknown, as he is no longer connected with bookings.

A new angle will be that the vaude producers, with no exception must secure a Keith agent to represent them on the bookings floors. This automatically wipes out the producers' agency franchises, which used to exist.

The production departments, which practically drove the former standard vaudeville producers out of the business, have been a flop financially and artistically. Gordon is said to have been responsible for the idea in the Orpheum office, after representing that he could save the circuit an immense sum yearly by using his vast knowledge. He is reported to have "sold" Marcus Helman, president of the circuit, and thereby created his job.

John Schultz, in charge of the Keith production department, was highly regarded as a booker before he undertook to produce acts for the circuit. Schultz was fairly successful, but the scheme failed because it was fundamentally impossible for any one man to replace the dozens who had been pushed out. Schultz will likely again become a Keith booker.

It was discovered eventually that the original producers would hire actors and produce acts cheaper than Keith's. The actor always insisted upon more money from the "office" departments than when working for the independent producers.

As a result of the formation of the office departments many of the vaudeville producers entered legitimate fields and achieved success. Others continued to produce for the Loew, Pantages and independent circuits and to stage presentations for the motion picture houses. Some of these are expected to return to their original stamping grounds.

It is reported that the production experiments cost the Orpheum circuit \$200,000 and the Keith circuit about \$50,000.

Principals were guaranteed 35 weeks' work and whether the acts produced were up to standard or not it was necessary to play them for the circuits to live up to contractual obligations.

Many of them were mediocre, but they had to be played nevertheless. What these acts cost in lost patronage can never be computed.

## PAN SIGNS TWO

Los Angeles, June 26.

Kramer and Boyle, who ostensibly came out here for a vacation, have accepted six weeks for Pantages, opening July 7 in San Francisco.

Mr. and Mrs. Norman Phillips and young Norman have been signed for a complete Pantages tour. Both acts booked through Lyons and Lyons.

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XXX

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## GOLDEN'S COUNTER SUIT IN CHI'S DIVORCE COURT

Many Charges in Mrs. Golden's Cross-Bill—Other Divorce Actions

Chicago, June 26. A cross-bill of matrimonial tort has been filed here by Violet Golden through Attorney Ben Ehrlich in answer to the suit for divorce instituted against her by Maurice Martin Golden, son of Meyer Golden, the producer. Golden is seeking a divorce on a charge of adultery. His wife is applying for separate maintenance.

The lengthy cross-bill states that Mrs. Golden was brought from England to the United States in 1914 by Meyer Golden for vaudeville. Mrs. Golden understood she was to return to London within a few months. Instead, she claims, she was held a virtual captive, forced to live with Armand Hoewerning, alleged mistress of Meyer, and subjected to severe physical and mental tortures.

Mrs. Golden charges that during her earlier years with the elder Golden she was employed by him as a dancer at \$5 per week, out of which she had to buy her own costumes. She further claims Golden was forcing her to learn difficult Russian steps, making her practice until exhausted.

Later, Mrs. Golden states, she went to work in Janke's Los Angeles cafe, doing as many as 15 performances daily, meanwhile forced to do all housework and laundering for Golden and his alleged mistress. When Golden eventually raised her salary to \$10 weekly, according to the cross-bill, she had been forced to borrow so much from him that she had to return \$5 of her salary every week and even became further indebted.

The cross-bill claims Meyer Golden and his wife had their son, Maurice, married to Violet to prevent his being drafted in the World War. After the war it is claimed they resumed their trade of abuse of her.

The young Mrs. Golden claims she attempted to secure work in New York but was sent on tour with one of Golden's acts. The act disbanded in Chicago, and Mrs. Golden and Don Armond, also of the disbanded act, started rehearsals on a double turn.

### Armond in Between

Maurice Golden names Armond in his charge of adultery. Violet denies this, stating Armond is married and went into rehearsal with her under the full consent of his wife. She claims Maurice came to Chicago at this time with a friend and met her in the Sherman hotel lobby, where he presented her with a bundle of money.

He is alleged to have said he spent \$1,000 for the trip and lawyer's fees, and would permit her to divorce him quietly in Chicago under promise that she would demand neither alimony nor solicitor's fees and would return to London. When she refused to do this, Golden filed his divorce suit, she alleges.

An alleged mistress of Maurice Golden—Melba Snyder, of Los Angeles—is named in Mrs. Golden's cross bill. The divorce of Golden is termed a groundless frameup by his wife.

Frances Donnelly, professionally Frances White, has started suit through Attorney Phil R. Davis against Clinton T. Donnelly, associated with the Atlantic theatre on Long Island, on desertion charges. Audrey Maple, in "Sunny Days," has received assurance of a divorce decree against George Griffiths, eastern advertising man, on grounds of desertion. Her attorney, Phil Davis, said Miss Maple hasn't seen hubby or heard from him in five years.

### Florence Brady's Decree

The divorce promised to Florence Brady, vaudeville singer, but held up by the court upon request of the defendant, Gil Wells, to be permitted to make an appearance, was granted after Wells failed to appear. Wells wired his attorney that Miss Brady had been living with him even after the suit was started. This was successfully disproved by Ben Ehrlich, Miss Brady's attorney. Mabel Ryan has started suit for separate maintenance against Oscar Ryan of the United Artists theatre staff, on charge of adultery. Ryan has retorted through Attorney Phil Davis with a cross bill charging assault with a deadly weapon. He claims the wife tried to pop him off with a gat during a quarrel over financial matters.

## EDGAR ALLEN IS OUT

New Booking Peaches Browning—Off Fox Payroll

Edgar Allen is out of the Fox vaudeville organization as booking executive and assistant to Jack B. Loebe.

Allen came into notoriety when his wife, Katherine Murray (Allen), former vaudeville and musical comedy diva, sued him for divorce recently implicating Peaches Browning. Allen is now managing the vaudeville tour of "Daddy" Brown, his ex-wife, replacing Marvin Velt, who received a settlement. Allen is operating out of the Abe I. Feinberg office.

Allen had been inactive with Fox for virtually three months. Until last week he drew his salary regularly regardless until, it is understood, Jack B. Loebe, who heads the vaudeville division of the Fox enterprise, was "called" by the home office for paying Allen when the booking was not rendering services. Allen is contesting Miss Murray's divorce action and has filed a counter-bill for divorce, also naming co-defendants.

Canton, O., June 26.

Frances ("Peaches") Heenan Browning and her manager, Edgar Allen, as well as the girl's mother, were hurt in an auto accident en route from Cincinnati to this city to play an engagement. "Peaches" is not so serious, while Allen is suffering from several broken ribs and body bruises.

Allen was driving his roadster which skidded on the wet pavement, climbed an embankment and pitched the three passengers out. "Peaches" and Allen are in a Mansfield, O., hospital. They will be there about one week.

## Durante Boys Featured in New Dillingham Show

A contract between Charles B. Dillingham and the Durante boys calls for the trio of male nite club entertainers to be featured in an early season's production by Dillingham, starring Errol.

The show salary for Lou Clayton, Eddie Jackson and Jimmy Durante will be \$2,250 weekly. They have "protected" themselves against Errol by their contract expressing the star shall not appear in any of their scenes or bits during the performance. It's the Durantes' first legit show appearance, although Lou Clayton has had stage experience. Another provision is that the trio's billing shall be three-quarters of the Errol type size and be on any paper bearing his name. Permission is given for the Durante boys to make nite club appearances.

When the Durantes finished their hold-over week at Keith's Palace, New York, the stage crew presented each of the three boys with a gold fountain pen suitably engraved. That was as unusual as it is in the legit for a male comedy trio to support a comedian-star.

## Pat Casey Out of Danger

Sunday the flock of physicians and nurses who have been Pat Casey's body, heart and lung guard for over a month, pronounced that bozo out of danger.

All of the Casey safety first staff gave credit to Pat's heart in his Campbell escape from bronchial pneumonia. That sends the credit still further back to Pat's parents, their ancestors and without Sully, the Barber, being able to declare in.

In about a week Pat may be able to get out of his up-stage bed and within a week or so after that will start on his recuperative route. If he's back to his office by Labor Day the office will be lucky.

## Wilbur Conling Arrested

Schenectady, N. Y., June 26. Wilbur Conling, 32, alleged to be an actor, was brought back to Schenectady, from Utica, on a charge of petit larceny and of attempting to beat a board bill at the local Mohawk hotel.

The inventory charge grew out of his alleged act in obtaining a quantity of clothing on credit from a local men's furnishing store. Police declare that Conling is wanted in Utica and Rochester for the commission of the same acts.

James Lederer is handling the policy of the Park, Erie, Pa. The Travers-Carleton Players are there on an indef summer run.

## "New Blood" Did It

Secretaries of Keith agents who have heretofore found the summer time their hardest period because the boys spent the time golfing or rooting for the Yankees, are getting their first break.

Since the advent of the new blood, the agents are wearing their best Sunday school behavior at all times.

Maybe the secretaries may get a chance to do a little mid-afternoon shopping now and then.

## AGENTS IN CHI MUST CUT DOWN THEMSELVES

### Keith's Western Booking Office Adjustments

Chicago, June 26.

From among the 17 vaude agencies in Keith's Western (taking in Assn. and Orpheum, Jr.), 10 will be retained as active on the floor. These 10 will be left to their own selection.

Orders to house clean have been issued to Ben Piazza in charge. Other adjustments in the booking office will be made by Piazza.

Of the former local Orpheum Circuit executives remaining with Keith's, Ascher Levy has been given his choice of joining Keith's film department in New York or else, while Kahane, the former Orpheum attorney, and who did his large share in operating that circuit, has the opportunity of becoming some sort of a clerk in Keith's New York law department, or else, also.

## Pictures in Palace; Dope—But Logical

It is reported Jos. P. Kennedy is considering booking pictures into Keith's Palace, New York, when the house reopens in the fall, to provide for a Broadway showing for First National and Pathe pictures.

Through the arrangement between Warner Bros. and Stanley the Strand, on Broadway, is to use 18 Warner talking pictures. Some of these will be held for two weeks, using approximately 22 weeks of the Strand's open time. This leaves First National with only 30 open weeks in the Strand and 57 pictures to spot. In addition there will be the Pathe product for Kennedy to take care of for first run showing in New York.

It is understood the booking of pictures into the Palace will still leave the house as two-a-day, though it may result in cutting down the vaudeville program to seven or eight acts maximum. Strictly dope.

## DANCER'S SALARY AWARD

By arbitration Margaret Listé and Dorothy Jarrett, dancers, who appeared in "Over the Wire" for one performance, were awarded a week's salary. George Horth, behind the show, claims he did not engage the team and that Arthur Vinton, who staged it, had no authority to do so. The show was taken off after trying out for two weeks.

## WISECRACKING ON AIR

Los Angeles, June 26.

Al Boasberg, scenarist and gag man, is spending his evenings as a wisecracking announcer for the radio.

He does two a week on the KFWB station for one hour each evening.

### Nell Kelly at Paramount

Los Angeles, June 26.

Nell Kelly has been booked through the William Morris office to open at the Paramount, New York, June 30.

She will be in one of the regular Publick units.

## HARRY FOX AS M. C.

Opens at Loew's Indianapolis June 30 for \$1,000

A 10 months' contract at \$1,000 a week has been issued to Harry Fox as m. c. at Loew's Indianapolis. He opens June 30, booked by Lyons and Lyons.

Another long-term contract for 30 weeks has been issued by Loew to Joe Fejer's orchestra, with Gertrude Lang in support, opening July 9 on the southern tour, also through Lyons.

The same agency has spotted Deno and Rochelle with Fox and Loew.

## Couldn't Raise Coin For Kut Kahl's Watch

Chicago, June 26.

The Simon Agency has among its liabilities a platinum watch, monogrammed to Samuel Kahl, canned czarline of the Ass'n. and Orpheum, Jr., booking floor.

Aware that "Kut" was permanently departing from the floor Saturday, Ferdie Mayer of the Simon Agency, took it upon himself to make a collection from local agents with which to purchase a platinum watch, initialed and everything. This was to be presented to the Kut Saturday, with all the agents grouped in overpowering grief.

Mayer ordered the watch. Then he started to get the money with which to pay for it. The first prominent agent phoned came out with such a downright flat refusal Ferdie became a bit worried. Imagine his embarrassment later when nearly every local agent called, stalled, and refused without a single contribution. It was then he realized that the Simon agency was holding both the bag and the watch.

Friday "Kut" packed all his personal little trinkets in the office and took them home. Saturday he said good-bye to his own little group who were bidding him farewell on the company's time.

## 'Audience Stuff' Brings Suit

Newark, N. J., June 26.

Felice Matrone, 70, is suing the Adams Brothers for \$25,000 asserting that he was ejected from the house for asking a performer to play "My Old Kentucky Home." He alleges that in December, 1926, a performer offered to play any tune the audience might suggest. He asked but didn't get it.

Matrone protested, and was removed. The ushers were so rough he alleges that they injured his right arm so that he can not use it. The case is now on trial.

## Settles Agency Claim

At Judge Lewis' suggestion in the 54th Street Court, Lyons settled its \$1,000 back commission claim and future earnings on their managerial contract with Arnold Johnson, the band leader, whom the agents booked into the "Greenwich Village Follies" and the Park Central Hotel, New York, besides routing in vaudeville and picture houses. Since then Johnson has joined the new "Scandals."

After a jury had been impaneled, Judge Lewis suggested to respective counsel that they adjust the matter. Johnson paid a cash settlement, relieving him of all past and future obligations under the agreement.

## Whitehead's Violin—M.C.

Ralph Whitehead has gone m. c. The musical comedy juvenile will show his stuff at the Olympia, New Haven, opening this week-end and from there he will be assigned to a permanent house.

Publix discovered that Whitehead is a violinist as well as a comedian, talent not heretofore evidenced on Broadway by the juv.

## FROHMAN-GARY SPLIT

Los Angeles, June 26.

Bert Frohman and Sid Gary, teamed in Publick "Tick Tock" unit, have split. Concluding their tour at the Metropolitan, both boys returned east.

## 2-Reel Comedy Talker

Los Angeles, June 26.

Benny Rubin and Peggy Hope will appear in a two-reel Vitaphone subject based on a script by Rubin. Bryan Foy will direct.

## HORLICK NEED NOT PAY TEMPORARY ALIMONY

Impressed Court With His Affidavits—Leola Lucey's Influence

William Horlick, the agent and former Russian vaudeville dancer, need not pay his wife, Mrs. Olga Horlick, temporary alimony, according to Justice Valente, who, after reserving decision for eight weeks on the wife's petition for \$150 temporary weekly alimony and \$2,500 counsel fees, decided against her.

The Court was impressed with Horlick's voluminous affidavits that the undue influence of Leola Lucey, former vaudeville songstress and now a singing teacher, figured vitally in Mrs. Horlick's changed attitude toward her husband, resulting in the latter voluntarily quitting the Horlick apartment at 14 West 74th street and removing all of its furnishings.

Horlick, through Julius Kendler, denied any such regular income as \$500 a week or the charges of cruelty and habitual addiction to intoxicating liquors.

Answering his wife's charges of desertion and leaving her destitute, Horlick stated she has charge accounts in the local stores and that her 170 pounds weighs any suggestion of starvation.

Natasha Nattova, the Russian danseuse, formerly under Horlick's management and who sued him for an injunction and lost out, lent her assistance to the wife with an affidavit wherein Miss Nattova quotes Horlick as having referred to his wife as "a big fat cow." Miss Nattova also set forth Horlick was regarded as a heavy spender, a boozier and a general good-time Charley.

### Nattova's Figures

Miss Nattova also mentions that Horlick formerly netted \$250 a week clear on her act, she receiving only \$500 a week out of a dance production earning \$1,300 and \$1,400 a week. After paying off herself, the others in the cast, traveling expenses, etc., the dancer averred Horlick received regularly about \$250 a week net profit. Having lost her injunction motion when essaying a Publick tour of 25 weeks, Miss Nattova settled the matter by paying Horlick \$85 a week as a release fee.

Horlick, in turn, states that from the time they were married in 1916 until 1925, when his wife met Miss Lucey, they were happy. After that, the singing teacher's undue influence asserted itself, he alleged, and they became estranged.

## "Sunny Days" People Sue For Automobile Accident

Chicago, June 26.

The estate of Rosalie Claire, killed, and three others injured in the automobile accident June 17, have filed suits through Attorney Phil R. Davis against Julian Black, driver of the car and owner of the Apex Cafe.

Miss Claire's estate, represented by Joseph Oppenheim, her husband, is asking \$25,000. Audrey Maple, William Trask and H. Carnegie, all of "Sunny Days," are suing for \$10,000 each, maximum compensation permitted for injuries in this state. Black is charged with reckless driving.

The four members of "Sunny Days" were returning from the Apex Cafe to the Loop with Black driving. He ran into a lamp post.

Inquest has been continued to July 17.

## Quit for Gags

Miller and Mack refused to eliminate several gags to which objection was made by the management and retired Friday from the bill at the Prospect, Brooklyn.

Arthur Fields and Harry D'Acosta substituted.

## Healy's at \$5,000

Los Angeles, June 26.

Ted and Betty Healy, with a group of eight girls from "A Night in Spain," will play four weeks for B. & K. in Chicago, after the show closes here next month.

William Perlberg, of the William Morris office, signed the act at \$5,000 a week.



## Flocks of Keith People Canned; Godfrey, Orpheum Booker, Quits

The Kennedy-Ford machine gun squadron in Keith's has turned its attention to the agents and bookers this week, executing many of each, with more agents to follow.

George Godfrey, chief Orpheum booker, resigned Tuesday. He will be associated with the Edward G. Kellar agency. Godfrey's action was a complete surprise. He had been mentioned as one of those in high favor with the new regime. Godfrey's aid, Lester, Hamil, also will join Kellar.

Agents let out were William Atwell, James Dunedin, Nick Feldman,

Louis Mosley, Montgomery Moses, Louis Spelman, Sol Turek, Nat Schack, Jack McNevin, John McKee and Treat Matthews.

Bookers given notice were Ray Myers, assistant to George Godfrey on the Orpheum books; Arthur Blondell, who has been scouting for material since taken off the routing books; William Delaney, one of the veterans of the Family Department, and Sam Kenny, another Family Department booker of a few weeks. Kenny was of the dissolved agency firm of Kenny and Jack Flynn.

The exodus of agents is expected to continue until the franchise holders have been pruned down to 20, the number the Keith officials want. Many of those now holding franchises will be told to double up and attach themselves to other franchised agents, to reduce the number.

The majority of the agents let out held fifth floor of small time franchises and were let out prior to Tink Humphrey assuming charge of that department. The agents were informed that they were not wanted because they had failed to bring new material into the office.

The bookers listed to go were not informed until Monday. Some of the deposited agents may be employed by those retaining franchises.

Harry Mondorf, foreign scout and booker for the Keith-Orpheum circuit; Jeff Davis, booker; William Hanrahan, booker; Jack McNevin, Joseph C. Dougherty, manager of Keith's Philadelphia, who has been with the organization for 10 years and was at one time secretary to B. F. Keith, were among some of the later names to be added to the list.

Twelve more bookers and agents are slated to walk the plank Saturday, it is rumored.

## N. V. A. WELCH

(Continued from page 37)

\$1,000. If a request came back for a statement of the deceased's account, it was given. Nothing was overlooked in the charges.

### No Regard

Many ill or distressed members, though entitled to \$1,000 at death and with what amounted to a drawing account with the N. V. A., because of that, under the conditions, received only as a loan or support what the personal director of the N. V. A. decided should be given, without regard to the wants of the applying member.

The N. V. A. claims about 12,000 members. It has around 2,000 members in good standing at present, with that number rapidly dwindling. The \$1,000 insurance bait of recent years has failed to exercise influence in either holding members or attracting new ones. Actors figured the N. V. A. as Albee's personal affair, and also figured what it cost them to belong to it. Besides the premium or dues and initiation fee, there were exactions for advertisements more frequently secured for Albee's organ by means of the slug, and repeated calls for appearances in benefit performances, for which the customary way the actors never got anything but a cold out of them.

The N. V. A. probably will interpose a defense to the Gibbons action that the \$1,000 insurance is a voluntary action on their part, controlled by the Vaudeville Managers Protective Association. For some years that has been believed by the Albee clique in the N. V. A. to be the "out" for the insurance should anything happen to make the out advisable. What has occurred in the N. V. A. of late to cause the welch at present isn't reported.

### Secretive

The N. V. A. has never presented a financial statement to its members, has never held a wide open election of officers by its members, although in existence for over ten years, and has never been called into court by a member for an accounting. Even the corporation holding the lease of the N. V. A. clubhouse on West 46th street has no officer or director who is a member of the N. V. A. Fred Stone has been a long while N. V. A. president.

The organization is believed to have a surplus of millions or should have, gathered by dues, benefits and theatre hat donations from the public. At the last N. V. A. theatre drive this spring, the objective was given as the N. V. A. sanatorium at Saranac Lake. That is a proposition if ever completed that will not cost over \$100,000. About \$2,000,000 as collector who is a member. No accounting nor the gross amount received has been announced, in this as well as in previous years.

Should there be a trial of the Gibbons action, quite unlikely, Mr. Greenberg states, he will uncover the entire inside of the N. V. A., something a large number of its extraordinary patient members would like to hear.

## Sam Kut Kahl True to Form to Last; Flop Try to Slip Over Extension

Chicago, June 26.

Samuel "Kut" Kahl is no longer. Upon gentle but firm urgency of his two-week notice, he stepped out as chief booker of the Junior Orpheum Saturday and almost carried several of his friends out with him.

Kahl was seeking extension of his two-week notice, and intended to walk out in easy dignity about July 15. To accomplish this he is said to have let loose a flock of rumors that put quite a few of the boys in a bad light. Among other things, a report circulated that Ben Piazza became soft hearted and granted Kahl the desired extension. Piazza had no intention of interfering with eastern orders.

John Ford, in New York, is said to have heard the report and phoned Chicago to revoke the rumored extension, insisting Kahl be given air on the day his notice stipulated. He found that no one but Kahl himself had considered letting the Keen Kutter hang around a few extra weeks.

Marc Helman is believed to have tried to do things for his Syracuse school-boy chum, and received a hot tip from Ford that the less he did these days the better off he'd be.

As deposed president of the Orpheum Circuit, Helman will be busy explaining to his friends how it happened. That's about all he can now do out here.

Helman is said to have received a wire from a Syracuse paper asking just who of the Syracuse boys were let out. It is said Helman was quite bashful about answering the wire for fear it would seem to Syracuseans that he had not protected his former school-boy associates. Those include Joe Flinn,

Ascher Levy, Sam Kahl and Sid Harrison.

Apparently the only person Helman could save is Lester Gunst, commonly—quite commonly—known as Chester Gump. This Gump has a brother who manufactures stories, and is said to have helped the Flinn and Helman crowd buy out Martin Beck. In return for the use of the money, Gunst's neck is temporarily concealed from the axe. Although saving his \$100 per week job, Gunst is reported slated for a road job, where his well-known personality won't be so contagious.

This is regarded strictly in the light of a pension, to satisfy Helman's weakening word of honor that little Chester would be taken care of.



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Some one who's dif-ferent from the rest,  
No one on earth can stand a-lone,  
And when I'm talk-ing of a  
But what we need is tried and  
sweet-heart I mean some one who'll stand the test,  
They are so true friends Whom we can call our ver-y own, You are my  
few and far be-tween. They're not like you, here's what I mean  
friend, my pal, what's more. You are the sweet-heart I live for.  
**CHORUS**  
When my pals turned me down You're the one pal I found, You're a  
real sweet heart, When my dark-est day came,  
You smiled on just the same, You're a real sweet  
heart Now that I find fate has been kind  
I'll build you a love-nest that's all sil-ver lined, And I'll  
work and I'll slave For the things that you crave, You're a  
real sweet heart. When my heart.

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# STONE STABBED IN BACK

Non-Pro Jap Injured Peace Maker in Chicago

Chicago, June 26.

Intervening in a dispute between Keo Nambu of the Tokyo Boys and a Japanese non-professional, Charles Stone, of Stone and Hall, was knifed in the back Monday night in the Woods building.

Stone alleges the non-pro, butler, stabbed him when he attempted to stop the fighting. The butler is held by police on assault charges. Stone was confined to his room in the City Hall Square hotel for several days.



# ENRICO RASTELLI

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THIS WEEK (JUNE 24)

Hennepin-Orpheum Minneapolis, Minn.

# \$100 WEEKLY ALIMONY ORDERED PAID BY MILO

Justice Tierney evidences a certain amount of prejudice against show people in the opinion he has handed down in the separation suit of Etta Grob-Milo against Robert Grob-Milo, the latter known professionally as Milo, the tramp monologist. A permanent \$100 weekly alimony assessment having been levied against Milo by default, his motion to reopen the default was granted on the condition Milo make provision for the support of his wife pending trial.

The opinion has it that "the history of this litigation illustrates the transient character of marriage alliances between some of the people who make the stage their life's work. The plaintiff was a dancer, the defendant a comedian. They married, and what must have been mutual attraction therefore, appears to have changed to dislike after they assumed intimate relation. They separated and whosoever's fault was the cause of that, the outstanding fact is that he has failed to perform the obligation of support, although the Domestic Relations Court ordered him so to do. She appears to be destitute, having been disabled by injuries, caused by being severely burned, from pursuing her former occupation of dancer."

Originally Milo scored a point when no temporary alimony was awarded his wife, Julius Kandler, then representing him, but no longer his attorney, urged Milo to remain in New York when trial time came around, but the comedian's negligence and conflicting bookings taking him out of town, result in the \$100 weekly alimony being awarded by default.

# Carnival Ballyhoo For Vaude House

A regulation carnival as ballyhoo for a vaudeville house is being experimented with at the Park Lane, Palisades, N. Y.

The carnival is on the lot next to the theatre. It has three rides and 10 stands. Closed during show time at the theatre, it reopens before and after performances. The tie-up seems new around here.

Charles Ray as Single

Charles Ray, pictures, makes his vaude debut shortly in Keith vaudeville. Ray will do a single comprising chatter, songs and will carry a pianist.

Ray has made several legit appearances since leaving films, but this will be his first time in vaude.

# KEITH'S EXECS ASSIGNED TO DISTRICTS

Dist. Supervisors Working Now With Bookers—Problem Board

Latest developments in the reorganization of the merged Keith and Orpheum circuits will find the new executives functioning as follows:

Major Thompson will have entire charge of the circuit along the Atlantic coast from New York City south. John Royal, former manager of the Palace, Cleveland, will act in a similar capacity from Cleveland to Denver. Royal's domain will be exclusive of one or two key cities. He will make his headquarters in Chicago.

Harry Singer will return to the west coast in full charge of houses from Denver to the coast. He will make his headquarters in Los Angeles, organizing his own department, which will include scouting and booking of coast material.

Mort Singer, regarded by the new regime as one of the few showmen in the former Orpheum circles, will function as regional manager of Chicago and midwestern houses.

C. S. ("Tink") Humphrey, who is reorganizing the Keith pop vaudeville department, in New York, will

(Continued on page 44)

# TERWILLIGER'S SUICIDE

Calvin A. Follows Brother's Hanging in Calif.

Calvin A. Terwilliger, formerly of the Terwilliger Brothers, minstrels, committed suicide by hanging himself at his ranch at Brawley, Cal., June 20. About two years ago he suffered a nervous breakdown, at the time another brother, Harry A. Terwilliger also committed suicide by hanging.

Calvin Terwilliger had been in poor health ever since and it is believed to have been the cause for his act.

A widow survives.

# Baker's B. & K. Month

Los Angeles, June 26.

After Phil Baker closes with "A Night in Spain" in San Francisco the end of July, he immediately jumps to Chicago where he will play four weeks for Balaban and Katz. He opens at the Chicago Booking was made by William Perlberg of the local William Morris office.

Perlberg has also booked Chez Chase with a Fanchon and Marco unit. Chase opens at Loew's State, here, July 20.

# ARTY HUNGARIANS

The Royal Hungarian Orchestra, playing arty dates at Newport, Southampton, Boston and Washington, have been signed by Alf Wilton for vaudeville and picture house dates.

The unit consists of eight musicians. Bela Berkes, known in Europe as the Gypsy director, conducts.

# PAN IN SAN JOSE

Reported Taking American In Case Fresno Can't Stand Full Week

San Francisco, June 26.

Pantages vaudeville will in all likelihood go into the American, San Jose, in the early fall, if not during the summer. National Theatres Syndicate, which operates the American, is known to be in the market for a new policy and Pan has had an eye on the town.

Pantages will open his new Fresno house sometime in September, figured for a week stand, though circumstances may necessitate making it a split week. In this event San Jose would be helpful. James Beatty, head of National Theatres, is now in Los Angeles and reported in conference with Alexander Pantages.

Only stage entertainment now in San Jose is at the California, West Coast deluxe house.

# Majestic, Mil., Pictures, Wired, and More Seats

Milwaukee, June 26.

Remodeling of the Majestic, for 20 years the home of Orpheum vaudeville here, into a straight movie house, was started this week by the Schlitz brewery interests. The house, in the center of the downtown area, will add 1,600 seats to the already over-seated area.

Who will take the house over when the remodeling is completed has not been announced by the brewery, but it is understood that the house will be wired for Vitaphone and Movietone, giving opposition to its next door neighbor, the Garden.

Expenditures in remodeling the house will entail an outlay of \$100,000, it was announced by Sol Abrams, representing the brewery. This includes also the installation of an organ in addition to the talkers, and alterations.

The house will be ready for opening late in August.

# Sister Acts Now Leads

A relatively inconspicuous vaudeville sister team, the Lane Sisters, have been separated by Arthur S. Lyons of the Lyons & Lyons agency and elevated to feminine leads in two Broadway musical productions. Leola Lane will be the lead in "The Dagger and the Cross," musicalization of "The Firebrand," which Horace Liveright is doing, and Lola Lane is slated for Philip Goodman's musicalization of "The Big Parade."

Miss Lane, betrothed to Arthur Lyons, incidentally, will do the Renee Adore role from the M-G-M feature picture. The libretto is being done by Oscar Hammerstein II with score by Vincent Youmans.

# Cops Still Outside

Closed Philly Houses

Stock burlesque operations in Philadelphia remain as they were last week when the authorities closed two houses handled by Issy Hirst and Billy Vail, the former at the Bijou, and latter at the Gayety. Cops are still outside the theatres with apparently no immediate chance of reopening.

Hirst, who also runs stock at the Embassy, Baltimore, has taken a lease on the Strand, Washington, where stock will be installed Labor Day.

Minskys Close One Stock

Minsky's stock closed for the season at the National Winter Garden, New York. It will reopen in August.

The other Minsky stock continues at the Apollo (Harlem) for the summer.

Judels-Smith for Talker

Charlie Judels has been signed to direct and Paul Gerard Smith to write, for Fox Movietone shorts.

# JACK JOYCE



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# ARTHUR MILLARD and MINNA MARLIN

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JUNE 25 (THIS WEEK) TROY and SCHENECTADY

Direction MILT LEWIS

CALIFORNIA NOMINATED HIM

NEW YORK ELECTED HIM BY LANDSLIDE

HE'S THE TALK OF THE TOWN

# SUNSHINE SAMMY

OF "OUR GANG" COMEDIES

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Entire Loew Tour to Follow

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## BELMONT

(LOS ANGELES)

John P. Goring's experiment at the Belmont with a new policy of pictures and stock should be watched by other picture houses in town, particularly the independents.

Goring, theatre manager of long experience, is gambling with the Belmont on a percentage basis. He is also operating the Garfield and Alhambra with talkers and straight films and stock one night a week. This suburban house is clicking.

Whether or not the Belmont will do the same is hard to tell at present. Depends on how far Goring is prepared to go in his gamble. With a good insight and substantial knowledge Goring is bucking up against a tough proposition here.

House has a money maker ever since it was first built by the Gore Brothers, then operated by West Coast Theatres circuit. It has since passed through the hands of many with almost everything tried.

Goring's present 50c top gives the house an edge over the others. It started with a first run new picture, "The Devil's Skipper" (Tif-Stahl) and has another premiere flicker scheduled to follow. As a result Goring intends to keep many first runs as he can secure but may be forced to accept later ones.

Whatever the film premises may be, the assiduous company should prove a strong contender to draw trade. Exceptionally fine group of players, of the calibre not usually met with. Their initial play was "New Toys," comedy-drama produced several seasons ago in New York. Gave a highly credited performance under direction of Fred Cummings, who did a nifty job of it—staging and acting.

Opal Cotton, opposite J. Anthony Smythe, gives an impressive performance. Just a youngster but historically gifted and bears watching. Rest of the cast including Smythe, Fred Cummings, Ann Lee, Rose Plummer, Talbot Henderson, Winnie Wayne and Carl Dill, experienced actors, and handled their roles in a commendable manner.

With Goring maintaining this standard of film and stage shows, the prices are a bargain, but with local conditions not so good, it's going to be rough sailing. Overhead small with capacity of over 1,500. Shows are continuous every evening beginning at 8:30. Lasts iness Saturdays and Sundays only.

Screen short subjects on this bill were Kinogram newsmag and a comedy. No orchestral musical sequences from the organ presided over by Pearl Davis in straightaway fashion and capable style. David Torf is house manager.

## BRANFORD

(NEWARK)

Newark, N. J., June 23. It is good to see Charlie Melson back at the Branford and the news that he will be here every other week henceforth is causing no wonder to the flappers. He is billed now as "Newark's Own" although a year ago totally unknown here.

No one with Charlie Melson has earned the billing. During the show he sings twice, once a comic with the band helping out with gag lines, and once straight. The singer is smashing over but he makes one mistake of kidding himself during the ballad. He can make 'em weep with a sob and is foolish to wreck the illusion.

Another innovation this week is the dropping of Les Stevens and his band and the substitution of a 12-piece orchestra. The stage drawn from the pit. Union rules heretofore have prevented this. It saves money but this is all it has to recommend it. The band under George H. Morgenroth is a good pit band and they play well enough on the stage, but it will take time naturally to make it a good stage band. It lacks touch and variety. It accompanies well and the men get into their gag bits with good spirit. Melson leads throughout.

The show is a Stanley unit staged by Harry W. Crull. It starts off with a dim headlight coming nearer, shifting to a station and track scene. The outfit is old to with dressing appropriate. The ending is effective with the girls grouped on the observation platform and made a part of a movie camera moving with Melson running to catch them. Done before here but never so well.

As usual with the Stanley units this is a disappointment. But Lewis as a porter, sings ancient wheezes and sings twice. He could have had so much better material without undue effort. The Three Rah-Rah-Rah girls are amusingly and please. Barr, Willey and Schell sing well with a grand opera parody that clicks. Kirk and Lawrence on prologues are quite like Kaufman Girls (7) dance off with a little novelty work. It runs 50 minutes. Good enough show but only Melson and the grand operator are the main enthusiasm. The old Crull shows used to be a riot all the way.

The news reel takes up 10 uninteresting minutes with Pathe's Kinola, Fox and M. C. A. Kinola of the crew races featured.

Some day some news magazine will have a big idea and explain which crew is which and astonish himself by interesting people.

The feature, "Something Always Happens," was enjoyed. Comedy, and dramatic. The show was well planned but was either cut or came in ahead of time.

## EASTMAN

("Gay 90s"—Stage Show)  
(ROCHESTER)

Rochester, N. Y., June 19.

In "The Gay Nineties," produced by Gayne Ralph Bunker for the Eastman bill last week is a sure-fire novelty. Quaint costuming, the Spanish-American war era provides a big laugh for the present crop of flappers who wear less for winter outfits than did the girls of the '90s. A summer festa.

Bunker gathered in from Rochester families of social prominence a flock of old-fashioned costumes from the social diversions of the "gay nineties," including a suit of dress and a bathing suit, good for a guffaw at every appearance.

The scene represented the interior of a theatre of the '90s, with the ensemble singing a potpourri of old melodies by way of introduction. Marie Wilson was a near-riot in "After the Ball," burlesqued to set the old-timers rocking in their seats.

Gordon Davis, soloist, contributed a bit of coon-shouting in "My Gal's a Highborn Lady" while Ivan Triel-sault and Thelma Biracore strutted the scene. A beautiful one of the radio Pop Twins and a big local favorite, wowed them with her green bathing suit and her song, "Mother, May I Out for a Swim?"

Harold Singleton kidded the old illustrated song idea, with a corking performance of "The Policeman and the Child," while behind a box-dresser were the changing scenes of the tale of desertion and betrayal. "Ta-Ra-Ra-Boom-De-Ay" with Inez Green as an old-time trouper and a chorus of "Police Gazette" beauties would be the specialties, the act closing with the ensemble in a medley of ancient hits.

Feature picture was "Partners in Crime" with the program including the Little "Frida" as an overture by the orchestra, "Bill" Street in a vibraphone and xylophone specialty and several short subjects.

Gooding.

## PARAMOUNT

("Main St. to Broadway"—Unit)  
(NEW YORK)

New York, June 23.

Paramount is following its customary routine this week with a quiet unit short of exploit or more than the work of the mixed octet of boys and girls programmed as the Felicia Girls Dancers. A lot of the unit short of exploit or more than the work of the mixed octet of boys and girls programmed as the Felicia Girls Dancers. A lot of the unit short of exploit or more than the work of the mixed octet of boys and girls programmed as the Felicia Girls Dancers.

Newelord started right off and had a fair assortment of shots, all Paramount. The Crawfords trailed, Jess sticking to the classics and the Misses singing it up with pop tunes. Family did its usual seven minutes and to appreciation. An Edgar Guest short, "Sea Dreams," followed, and apparently struck a sympathetic chord. Next Frank Cambrina's 32-minute unit.

Understood this outfit was changed around before opening in New York. Almira Sessions had her specialty dropped in favor of Roy Cropper's two ballads. Inclusion of the tenoring was undoubtedly for a change of pace, but they might better have allowed Miss Sessions to clown and given Joe Besser additional scope. Unit can stand some laughs among its dancing teams, one an acrobatic couple gone terschore. Only claim to dancing is the simplest of routines leading up to a fast whirl and later fast body hanging of the women. The specialty dropped in favor of Roy Cropper's two ballads.

Calm and Gale, Burday and Norway and Barnett and Clark are the teams listed. Just which is which is a matter of opinion. The girls clear on the subject and Ash just bowed 'em on and off. Two were male couples, one twosome doing a boys shuffle for seniors and another pair plainly hoofing it.

Idea was the farm and the big town, this calling for a stage drop, and an orchard set. Sorel group went to it with a lot of energy going the usual unit groups one better by singing as well as dancing. Okay and the main prop in this outfit.

Ash's band went through a good number, plus a megaphone soloist, and then did especially well in working up the finale. Lacking a grand finale, the show was impressing as a whole. Production department may be cutting down. Backed by a meaningless screen feature, "The Magnificent Five" (Par), it's an off week for this house.

Sid.

## GLOBE

(WIRED—Legit)  
(New York)

New York, June 25.

Tonight at the Globe for \$2 George Bernard Shaw is taken as "The Red Dance," a Fox special picture, synchronized (Movietone), besides a Movietone News, with a Movietone Magazine, Richard Bonell, Harnett, George talks, if you don't know it, lucky; with "The Family Picnic," a 10-minute talking film comedy.

Tonight for \$2 George was enough, but there was many a laugh in that "Family Picnic" thing, even if they did have to go back 20 years to Harry Tate's "Motoring" skit (English) for most of the giggles. "Shaw" talk can get comedy over here proven.

Any first night Broadway audience knows or has heard of Shaw. To Americans he's the great English comebacker. Perhaps the only one that cost more money to build the papers print it, and he's as fortunate in that respect as Charlie Cochran or that self-confessor, H. Swaff.

The literati, if there's such a thing outside New York, and the English Villagers should give the Globe enough business for some time to pay for transporting Mr. Shaw's light speech across the creek. Shaw doesn't say much for any length of time, but his whiskers grow more on you than they have on him. The Shaw talk in under Talking Shorts of this issue is free information.

William Fox likes to show enough special as special runs or walk these days in "The Red Dance." It also has Dolores Del Rio and Ivan Linow. Linow is one of those guys that cost more money to build the papers print it, and he's as fortunate in that respect as Charlie Cochran or that self-confessor, H. Swaff.

The Movietone News is lively enough with its sounds, and the Magazine even better. The latter in its airplane squadron got so close to so many play that it almost got many in the house tonight no doubt thought some of that scene faked. But it wasn't.

Show started around 8:40 and out at 11:20.

With Shaw and "The Family Picnic" plus the feature, not too little at \$2. Ask the literati or literatus, or whatever they call those who think they are what they are not.

"Somewhere, Somewhere" is the theme number of the Red Dance, written by Erno Rapee, music, and Lew Pollack, lyrics. Those two turned out "Diane," "Charmaine" and other light songs, but then another. Synchronized musical score arranged by S. L. Rothafel and Mr. Rapee also most agreeable.

The "Somewhere, Somewhere" title is begotten from a speech made by Farrell once a name day day had spent a night together in Farrell's shack. She had to leave early to milk the cows or some chore, and Farrell's marriage, a name day day layed their next meeting. But when they did, right after Miss Del Rio had tried to shoot Farrell when his band was turned, he said as he helped her to bed.

"Somewhere, Somewhere, we will meet again."

He didn't even say "darling."

## FOX

(WIRED)  
(Washington, D. C.)

Washington, June 24.

Current week takes on particular significance in the presentation of Meyer Davis, of dance orchestra fame, conducting his pit orchestra for the eight shows of the two opening days of the stanza. First time he has been dragged out in such a manner.

It brought a big splurge at the box office with Davis easily credited with a goodly portion. Victor McLaglen on the screen helped, too. Plenty of showmanship all around in the performance. S. L. Stebbins, producer-manager of the house, gave Davis a complimentary announcement through the "invisible master of ceremonies" (Public Announcement system); then the regular conductor, Leon Brullson, leading the orchestra through a very condensed version of "Pomp and Circumstance" as another announcement and Davis through the grays into the pit. Flowers each show, etc., making it almost a push-over, but Davis delivered his speech with a certain officialness, and it comes under the head of good business.

Two surefire overtures helped—"Southern Rhapsody" and—"Kern's Show Boat."

To make it better, Stebbins gave his presentation in 8 set representing Davis' Le Paradis Roof, the smart place of the town. Here was plenty of excellent entertainment. Highlights were Irene and Marcia, a "Kern's Show Boat" and do great tumbling; Sammy Carr,

with his classical stuff on the banjo (New Acts); Ayres and Mallon in well executed adagio; Reiss Brothers, fast footers; Flo Perry, adjunct of the stage band; Sam Kesler's "Harmony Revelers," third and final week, and a couple of excellent skaters, Gaynor and Bryon. Plenty of show, Stebbins lighting and routing big assets.

A novelty in the way of organ music was put across by Morton Floodas accompanying an old-time picture taken in the dim past, plus slides familiar to those who know the beginnings of things in the "movie houses." Lawrence Downey, who does the "invisible m.c.," did an illustrated song very well.

Fox Movietone News is continuing as an important part of program.

Feature, "Hangman's House" (Fox), rounding out a show about 15 minutes over customary two hours.

## ROXY

(WIRED)  
(New York)

New York, June 24.

Instead of a varied sight and sound diversion, all the resources of the Roxy establishment go into the making of an atmosphere prelude to the feature picture, 20-minute oriental spectacle that illustrates the pinkish-amber lighting of an introductory episode to a screen feature.

Feature picture is "Universals," "The Foreign Legion," in itself a pretty good story, but is produced, but sold for all it is worth and then some, by the surrounding stage show. The prelude is a smash-up in pages and two other fragments of specialty and music carry high interest.

For the "Scene Arabe" whole stage is taken up with a huge Beu-tent, richly done in deep crimson design with tent entrance at the back through which one gets a desert vista of hard blue-white light, a contrast in illumination to the pinkish-amber lighting of the tent interior. Whole ensemble is posed, dancing girls in net skirts and scanty coverings above waist, in a desert scene. The scene is around the throne of the desert chief.

Introductory dance is interrupted by arrival of detachment of French soldiers with command in an diplomatic mission. For the benefit of the visitors an entertainment is staged, dancing by the girls and an Arabic dance. The scene is Arabian tumblers. Lasts 20 minutes and is a riot of color and action. One song number, Adelaide De Lucia's solo, "The Desert Sands," and dance finale of Roxyettes and the ballet corps. Then the picture while the atmosphere impression is fresh.

The Roxy conception in staging and the trick of making, in a detail car weight, is illustrated in an earlier item. The staging of one number, Harold Van Duse's solo of "Just a Night for Meditation," is "Just a Night for Meditation," is the occasion for a remarkable picture, which gives setting and color to song lyrics. Curtain rises to show dim garden with suggestion of castle beyond. One lighted window and sound of distant music creates graphic idea of merry making in a garden. The scene is a lake faintly seen in vague light, with a trick light effect that gives faithful reproduction to still water. While the eloquent of hushed, moonlit garden scene, that builds the mood of the song at its very start.

Roxyettes get unusual prominence in the show. They have a dandy display all to themselves, appearing in brief futuristic dress with fan-like headresses of feathers in flame color and lacquer red, they have no other background, a dead black velvet drop in one of the forward grooves. Lights for this are canarie colored spots, a whole battery of them, and the effect of the bare legs and glowing head-dresses in uniform routines is stunning.

Opening of the stage show is a fairy-like moon ballet with dancers in silver and light blue. The Dance movements are spirited but in formal manner for this style. Principal dancers, Daks and Patricia Bowman, are slightly, but not novel in design.

In the screen portion Movietone, as usual, took all honors. A sight sound record of the U. S. Army maneuvers at Governors Island, in which the action in the Argonne was reproduced, was a whole of a dramatic bit, the sight side giving effect to the sound record. The sound record a medley of staccato marching gun fire, big gun crashes and roar of scout airplanes overhead and visible only by their darting shadows on the ground.

Metro-Goldwyn-Mayer clip was interesting in views of the British yacht that is to sail for the Americas cup in action abroad. Par-lance cup in action abroad. Par-lance cup in action abroad. Par-lance cup in action abroad.

Overture, probably in deference to the Oriental motif of the whole show, was "Queen of Sheba." Ruch.

## STATE

(BOSTON)

Boston, June 26.

Even with all his arms, legs, eyes, ears and everything, Lon Chaney can still pack this 4,200 capacity house to a heavy turnaway on a hot and sticky night. "Laugh, Clown, Laugh" took the town by storm and proved for the second week in succession that a titled theme song plugged and built up with teasers is a business builder.

The house was cooled by icicle posters and a lot of green lighting replacing the ambers. Linen seat covers were also in use to prevent the audience from sticking too firmly in their seats.

The local showmen call it psychological cooling but it seems to work. The phenomenal hot weather business this State is doing appears to be mainly due to pictures.

Support for the Chaney picture was the Joe Fejer string orchestra and the Ponce Sisters, neither act causing many of the local fans to use Vivian Hart as vocalist and Nauty and Deseres as dancers. The audience apparently thought Fejer is a hooper instead of a fiddler.

The Ponce Sisters went well in the harmony singing but could well have had attention to stage gear and gestures making up their minds to develop individually or to synchronize their routine. At present it looks as if one was following the other exactly two seconds too late.

Birge Peterson at the organ was given a hastily prepared set of slides plugging a love theme with Amelia Earhart. The slide of an impossible mess places and a misapprehension it might get by.

## GRANADA

("There It Goes"—Unit)  
(CHICAGO)

Chicago, June 18.

That Marks brothers may have anticipated the future trend of picture houses in Chicago is suggested in this current stage show. A competent staff of presentation men is starting the picture house patrons of Chicago by giving them a new view on the film house stage.

In this initial experiment the Marks brothers are using Leon Errol, one of the two of the picture house patrons of Chicago by giving them a new view on the film house stage. In this initial experiment the Marks brothers are using Leon Errol, one of the two of the picture house patrons of Chicago by giving them a new view on the film house stage.

The Marks brothers are using Leon Errol, one of the two of the picture house patrons of Chicago by giving them a new view on the film house stage. In this initial experiment the Marks brothers are using Leon Errol, one of the two of the picture house patrons of Chicago by giving them a new view on the film house stage.

Switzerland as the curtain rises the orchestra, in Swiss caps and vests, is playing. The ballet in colorful costumes, the orchestra, in Swiss caps and vests, is playing. The ballet in colorful costumes, the orchestra, in Swiss caps and vests, is playing. The ballet in colorful costumes, the orchestra, in Swiss caps and vests, is playing.

Desirability of the use of an m.c. with a show of this caliber is questionable. It would seem that it would benefit by his absence, as he tends to distract the audience's attention rather choppy. Just a necessary evil, no doubt. In this interval the m.c. announces a symphonic arrangement of "Beloved," he sings the chorus. Okay but the singing rather flat.

With the close of the band number three girls go into vocal harmony, pleasing quality, again using "Beloved" as the m.c. augmenting their voice through his megaphone. M.C. announces he is pleased to have the opportunity to introduce the greatest comedian that ever played the Granada—Leon Errol. He closes his remarks with a little "Let's give 'em a nice hand." If ever a remark was out of place, this was it. The m.c. announces in the inclined walk from the left wings, carrying a number of bundles. As he wobbles uncertainly to center stage, the legs start swinging.

After a number of laughable staggers, he admonishes himself to "Stand up, you darn fool, and forthwith the audience is put. As he goes down he remarks "There it goes!" It is this line which titles the show. As he hits the floor the bundles go higher and higher. The crowd draw laughs gathering them up.

It seems as though Errol was introduced a bit too early. He was to make three appearances, but the first was the last. A decision to combine the first two. Tom Waters, the "Dinty Moore" in "Yours Truly" followed Errol, who was followed by a wicker and winds up with some yodeling. Bul-

let works in, as Waters is about half-way through wearing laced bodices and lipped skirts. Colorful, well routined, and pretty.

Ford, Marshall and Jones, colored hoofers, dance singly, duo and trio formation, to three encores. Good, these boys, for the briefest time, in the show. On again, in Veloz and Yolanda, on again, in an excellent footwork. Veloz, of neat appearance, is in full dress.

Next, a band number. Medley arrangement of "Good News" orchestrations with a muted trumpet solo. Nicely executed, with another vocal chorus by the m. e.—"Lucky in Love." Then bright blinking white lights thrown on the orchestra, going on and off with great rapidity. Supposedly in an interpretation of the orchestral jazz. Hard on the eyes, and to poor applause.

Errol re-enters, with a girl this time. He has a blazer of red, white and blue and in a Swiss gown. Kids about his voice, clowns the girl and he does a talking song. More clowning, and then comes Errol's special supporting act. All make various attempts at voice, in Errol's costumes. Errol, terrified by the discord, takes 'em off stage and brings them back. This time with music books under their arms and he wearing a mortar board and carrying a baton.

He puts them through various vocal exercises, with clowning and finally whips them into fair voice, with the exception of Casmore, real type, and Tom Waters, who is a real type.

Finale finds everybody out. Errol, singing, clowning and dancing with the ballet. He poses the girls for physical perfection, slaps them in their stomachs and is generally the homesick chap.

Marks brothers have not built any big punches into the show. It is well balanced, clean and full of quality. Running smoothly from start to finish, it travels well and gets across big.

Picture: "Walking Back" (Pathe). Business, capacity and a stand out. Loop.

## LOEW'S STATE

("Hi-Yaller" Idea Unit)  
(LOS ANGELES)

Los Angeles, June 22.

Central avenue moved to the 7th and Broadway corner this week, in Fanchon and Marco's "Hi-Yaller" idea.

As a lot the colored aggregation stacked up pretty nicely, with four Covans, featured, copping honors. With no m. e. on stage the band turned in the pit and held sway from there all through the show. Not bad entertainment but too much dancing.

While the last show tonight saw a pretty good turnout, the house isn't going to go into raptures over the week.

The darktown boys and girls work hard and in many spots were deserving of a much better reception than they did get. However, it's one of those things.

Opening got a great laugh when Dick Saunders, ebony shaded big boy, cheerfully announced himself as "Ah's de ceremonies—faat ah de Bennie Rubin of Central avenue." Saunders didn't make a humph of himself, however, and made his speeches short and sweet.

Fanchon and Marco corralled 16 brown skinned gals who stomped around to everybody's satisfaction. The gals score best in a tropical number with green and red, also a specialty in which the item and was no slouch of a looker.

Evans and Weaver, couple of tanglefoot lads, seen around, clicked earlier with eccentric tapping-shuffling and other things. Saunders and Marguerite Jones, latter a not stepping baby, teamed for some song and steps, getting away okay, while Laura Washington drew applause with a negro spiritual well delivered. The dark hued gals came on for an elongated routine of "Varsity Drag."

Noticeable about the whole bunch, principals and chorus alike, was in consistency of looks. They all looked like everyone for himself or herself. Dewey Johnson, sob balladist, slowed things up and might have been eliminated altogether.

Best looking of the bunch were the Covans, two, and what? and what? The brand of steps and routines they put out might have interested a good many of our Caucasian boys and girls, while their Russian hair was used for a finish, would make a guy like Ivan Bankoff for instance turn green with envy.

Finale had plenty of flash and color and went out to sizzling hot tunes.

J. Wesley Lord at the organ didn't have much to do except to musicalize the screen subjects and lend a hand where else needed. He has been featured in key positions on the console in the past that have been going over with the patrons. Should keep it up.

Milton Sills in "The Hawk's Nest" (P. N.) film feature, while a "Clay" (P. N.) film feature, "The Flight Priest," proved laugh cloaker. M-G newsreel concluded the shorts.

## STRAND

(WIRED)  
(New York)

New York, June 23.

Second week of the Strand employing Vitaphone talking shorts in its stage show with a silent black and white feature film. The feature is First National's "The Hawk's Nest." As it isn't much in its feature story, while the Milton Sills, star, hasn't been a name the past two years at the Strand, there's a good chance this week to find out what the shorts really can do in the way of a stage show.

To hear voices keep bouncing off the screen in sketches and specialties is not over-entertaining. It grows monotonous. Or to see a stage show without a human on the stage after educated to ensembles, etc., not so fancy.

A talking short here and there may fit in if it will selected according to the remainder of the picture house program, but for all talking shorts all of the time in the picture houses playing a picture house for it doesn't sound right by our Nell for the weeks to come, and especially not when a house repeats on regular patronage.

That's the picture house, but doesn't go for small towns or neighborhoods. Names there in cans where originals will never be seen in person should mean something at the b. o. of the time.

On this week's Vita bill the Strand has a strictly commercial short in "Miss Information," a comedy 10-minute sketch that would be a bloomer for a picture house.

Edward Everett Horton. Where a short can bring to the screen what amounts to a personal appearance, as in this, with its constant dialog and close-up, and the same old permits of use of the billing of these known picture names, it looks as though it's giving the theatre the edge on the price for the short. For this week's Vita bill the Strand has picture names has Milton Sills and Doris Kenyon in the feature and the other two on the short. The short likely is costing about one-twelfth of what Miss Wilson and Mr. Horton would demand for a joint personal appearance in the flesh (as personal appearance with the shorts shorted) must now be further distinguished.

Another short was a colored quartet programed and made up as Pullman porters. Good enough for a quick laugh, but a filler and too long now even for that in the best houses.

Fox's Movietone news ran about eight minutes, with nothing extra in it. Regular and the same old, but not caught at the midnight show Saturday, nor was the overture, and the organ solo necessarily omitted.

In all, without the picture names, not so hot this week at the Strand. If the Vita shorts will draw then as the stage shows, and one less short than the week before, with one of the previous shorts better than either of those this week, that also taking in the news, then the novelty of the shorts is very strong in New York.

However, the record shows in the past that the novelty on shorts did wear off, and within the reasonably expected time. But as an offer to the stage, and as it should be mentioned that Vitaphone in its early days did not have the wide range and assortment of names, acts and subjects in shorts as it has now.

It's taste a wild new idea, with talking shorts will ever wholly substitute for stage unit or vaudeville shows. Once in a while probably and filling in the gaps for the novelty, then would be among human turns or shows, but not altogether in the big houses. Those bouncing voices and out of phase graphs at full time will bring their own kickback.

## ORIENTAL

("Fine Feathers" Unit)  
(CHICAGO)

Chicago, June 18.

The Oriental has a new batch, protégé of Ash and a devil with the flap trade—Al Kvale. B. & K. decided to crown him rajah after much fumbling and angling for other m. e.'s during which time the Oriental slipped \$1000 in its weekly grosses after Ash had left the house.

Kvale is the only local m. e. who can handle the act. It's a freak house built for Ash, and he made it the hangout of almost every flap and jelly in the city. Kvale, blonde with a middle hair can either s. a. the gals or make a goofy pan like Rosecoe Ails, has abundant pantomime talent that he's just partially untrained. He can dance like a Swede and, far removed ancestral Swede dialect. Besides, he's a real sax player.

His opening show "Fine Feathers" was a hand-out by Will Harris. It's different from the regular local productions, and makes an attractive novelty. Starting with the comedy of a short film in the romance between two birds is given enlarged projection on a scrim decorated with peacocks while Sybil Sanderson plays slowly and visibly whistling in full

stage beside a large reproduction of the two birds and their nest. The house ballet meanwhile goes through one of those gauze dances below. Still in the pit, Kvale leads his band in a number just plugged by Keates, the organist, and likewise has the audience sing with him.

Leo Hall and Charline Essley, burlesque "dango" dancers, took plenty of falls in a short but snappy routine in "one" Milton Watson, tenor, also remained in "one" with Kvale at the piano. Watson is an answer of old Ash protégé tribe and was a local hit in two sentimental ballads. He has voice and appearance which qualify him easily in any picture house.

A change to full stage with the band terraced in a woodland scene centered on the two huge birds. The ballet came on again in feather costumes, with one arm decorated as a flamingo head and neck to provide a recognizable illusion. The dance was more or less what flamingos do when they care to dance.

Edna Kirby, Paramount good will girl, interrupted to spill a few words on forthcoming Paramount films and also announced a giving a lingerie show and telling secrets about the stars at Whoozis department store. Dead gag here.

Evans and Perez, stucco, equestrian team from vaude, have found an applause haven in picture houses, and worked their excellent pole balancing to continuous gasps. One of the men uses large balls in a riley display later, and was a riot to an audience which apparently has never heard of vaudeville.

Doris Rue, another of the femme plan to sing little "make lyrics" at m. c.'s, has some of her sisters bested by finishing with an unexpected and pretty good tap dance. A swell build focused all attention.

Closing act was Earl LaVere, who brought the show back into "one" with his accomplished accordion playing and a steady flow of songs he knows that he can stand being around with the only woman he loves married to his best friend and so is departing in the morning for China and probably will return in a couple of years with a wife of his own.

His last act centered on a huge array of peacock feathers, which he parted and revealed six of the ballet girls posing in feather costumes. Running time, 60 minutes. The organist, found his community singing fans perfectly willing, and let loose with a series of Spanish ballads held together by a melody. "Hair" "Bride" (Par) film feature, and newsreel completed.

Plaps and Jellies were lined up outside the house all day Monday, indicating that the Oriental has at last found a logical successor to Ash. They're billing and exploiting Kvale more than they have ever done with any other m. e. outside of the original Rajah. Loop.

## RYAN AND REED

Talk, Songs

12 Mins.; One (special)

Prospect, Brooklyn (V-P)

Maude Ryan is a two named with Gladys Reed, formerly Gladys Palmer of Tanager and Palmer, the latter a spiff straight. The scene is the lobby of a hotel to which Miss Reed has come in answer to a mysterious note offering information of interest concerning her husband. The information-dispenser is Miss Ryan, the husband's first wife.

Cross-fire on Wilbur's habits, looking for stings, etc. A solo by Miss Ryan is injected and the act gets away with a joint rendering of "The Merry Wives of Windsor" number.

Act is talky in spots, but did very well at the Prospect. It's a good idea and girl in support makes nice appearance, reading lines clearly and well.

At Boasberg wrote the material, which is of the flip genre. Land.

## SAMMY CARR

Banjoist

Six Mins.; Full Stage

Fox (Pete) Washington

Washington, June 23.

Here is youthful musician hailing from the west and making the break-in for things hereabouts. Has excellent appearance and does the classical stuff on the banjo exceedingly well. Got tough break first week by being planted in band, stepping out to do "Second Hungarian Rhapsody" currently to do "Rhapsody in Blue." Good for anywhere. Meakin.

## MARTIN HOWARD TRIO

Dancing

10 Mins.; Full (Special)

81st St.

Two girls and a man, latter probably Howard, offering speedy, well danced, divertissement.

The show is in advantage with soft shoe, taps and sailor's hornpipe while girls are making costume changes for Oriental and waltz numbers, working together to good results. Finish has all on for a fast Irish melody. Okay opener for the vaudeville.

## New Acts

EVA LE GALLIENNE (2)  
"The Open Door" (Dramatic)  
20 Mins.; Full  
Palace (St. V)

They must have got the head of the Civic Repertory theatre into the Palace for the experiment of showing vaudeville Philistines how the artistic half lives. It isn't an exhilarating experiment for the Philistine. Miss LeGallienne, who is a captivating artiste on her own ground, in the Palace and with this playlet is pretty deadly.

The piece is Alfred Sutro's "The Open Door," a dialog between two people, done in the British manner which means that the idea is to play it out on a dead level of monotone, concealing any possible light and shade that might get over the footlights. The trick is that the trained art theatre audience gets no emotional reaction whatever and goes into transports of delight to conceal their own confusion tempered with a touch of embarrassment.

Only you can't sell that stuff to vaudeville; probably couldn't sell it anywhere in 20 minutes. The repressed acting thing doesn't register in hit and run vaudeville anyway.

Here the idea is that a supposedly happy wife and her former lover meet at midnight alone in the deserted library of a country house where a house party is on. She sits on a sofa and, yielding to an impulse to be candid for once in her life, tells the man that she really loves him and is bored to extinction with a perfect, respectable husband. Man replies that he can't stand being around with the only woman he loves married to his best friend and so is departing in the morning for China and probably will return in a couple of years with a wife of his own.

Whereupon she says in effect, "Go to it, kid, with my blessing. Good night," and departs to bed through the open door of the title. During the unfolding of this lively episode our heroine never moves from her comfortable seat and her restless lover is scarcely less complacent. By way of visible stage action, to indicate the surging emotions, progress, and get lights a cigaret, the nearest thing to action in the playlet.

In print the sketch might be interesting. As played by an actress addicted to repressed technique it was about as fascinating as a bridge postmortem by a couple of strangers in a Pullman. Rush.

## MORGAN AND WESTON

Banjos

8 Mins.; One

Audubon (V-P)

Similar in work and routine to the former Morgan and Stone banjo team. Boys step out and for each of their numbers wham away fast and peppery.

Neither solos. The boys play expertly, tackle topicals with amazing progress, and get results. Just as well that neither plays alone as it would slow up the act, something they evidently are working to avoid.

Team is youthful in appearance, makes no bluff at misplaced comedy, but use a dash to vary the monotony, and sing enough to keep their program from being all banjo. Mark.

## WILLIAM ROYAL (2)

Songs

12 Mins.; One

81st St. (V-P)

William Royal, Columbia recording artist, is new around for vaudeville. With good appearance and likeable tenor voice he should be set for this showing.

Five numbers, incorporating an operatic and four semi-classics. Male accompanist, with Royal doing all of his numbers successively and taking off to good returns. Good dance turn. Edba.

## WESTON AND LYONS

Comedy and Songs

15 Mins.; One

Audubon (V-P)

Man and woman comedy combo that for all 'round laughmaking results is okay. Laughs all the way except where Miss Lyons is introduced by Weston as the "female Nick Lucas, etc.," and eroded several numbers.

Miss Lyons is a blond with a rough, vibrant vigorous type of clownish nut play.

Finale is a waltz wov with both doing a stowed comedy dance. A low comedy gem. Mark.

VIOLA DANA and Co. (3)  
"There Goes the Bride" (Comedy)  
12 Mins.; Three (Special)  
Proctor's 86th St. (V-P)

Viola Dana from pictures makes her vaudeville and any other stage debut with "There Goes the Bride," modestly programmed as "a clever, humorous playlet by Edith Meiser and Tom McKnight."

It is one of those bride-bridesmaid-best man combinations, with the latter, the secret idler of the bride-to-be for 10 years, finally gathering up enough courage at the eleventh hour to voice his affections and propose marriage. Miss Dana as the bride-gowned object of his amour acquiesces to an elopement under the influence of the contents from a prop hip flask.

Farce is as thin as is far-fetched. The groom (off-stage) has mislaid his trousers and the best man (William Johnston) is forced to lend his breeches for the occasion, shielding himself behind a screen. The wov finish relies on the over of the screen disclosing the erstwhile best man in his jimpants as he exits for the elopement with Miss Dana.

Playlet relies on the stodge scene for its comedy values. About the only line that got something was the star's observation that her "first wedding has to be turned into a track meet" referring to the trouserless bridegroom. Opposite Miss Dana as the bridesmaid and femme straight is Grace Elsworth, who does her assignment impressively.

As a line reader, Miss Dana does as well as might be expected from a deaf-and-dumb racket alumna. It's a light role calling for light treatment, although the general calibre of the Meiser-McKnight vehicle is lame.

Strictly a "name" act, depending on Miss Dana for existence. Del.

## "S. S. HONEYMOON"

Comedy Sketch

12 Mins.; One and Full Stage

(Special)

5th Ave. (V-P)

Milton Hooking wrote this excellent little novelty around the strong resemblance of the Romain Twins. The act opens in "one" with a special drive of the entrance to a steamship.

A honeymooning couple bill and coo, much to the disgust of the skipper of the ship. They board the vessel. He demands a permit for "Ella," a dog they are carrying in a basket.

Another couple arrive. The skipper throws away his booze, thinking he's seeing things. All hands on board where the couples have adjoining staterooms for a series of funny complications in which the wives become mixed on husbands. The bride of one is named "Ella," further confusing names.

Progress and get results when all meet face to face. The brothers haven't met in three years, one being in South America. How they came to be dressed exactly alike is a bit of license.

A double by the Twins clicked nicely and a quartette song and dance at the finish revealed the girls as graceful and accomplished dancers.

The act is fresh, new and the people youthful and good looking. It's a novelty idea for vaudeville and should have no trouble keeping busy. Considerable production expense is evident. The full stage set of the stateroom and after deck of the ship are good looking. A novelty effect is obtained at the finish when the boat pulls out in the moonlight with the houses lit up along the shore showing as the ship passes. Con.

## SUNSHINE SAMMY and Brother

Charlie

Songs and Dances

15 Mins.; One

State (V-P)

On his performance at the State Monday night, Sunshine Sammy, of "Our Gang" fame, can ride along in vaude on his dancing. A corking tap stopper.

On the comedy and brother Charlie skates around Sammy and shows possibilities for a full-fledged comic. And he also can dance like a house afire. However, not as clever on the taps as Sambo, whose imitations of Bill (Howling) Robinson is as close to Bill as any of the older initiators have ever come and that

(Continued on page 44)



## PALACE

(St. Vaude)

For once the Palace headliners are not repeats. They dug up new material, but at a terrible cost in entertainment. Handing the Palace fans Eva Le Gallienne in a particularly dull sketch was taking a chance; but when on the same bill they rang in a concert pianist, pianist, opening intermission, they were taking dangerous liberties with the broad-mindedness of even a vaudeville clientele.

The Le Gallienne sketch, called "The Open Door" (New Acts), by Alfred Sutro, and as sedative as only a casual British sketch can be, would throw a pall over any variety bill. Its only possible merit here was the introduction of a fresh vaude name and one that has been in the public eye through Miss Le Gallienne's recent tour. To that end it perhaps serves a purpose.

But there is little reason for the presence of a concert pianist as late in the middle of a variety entertainment. However, she was there. The situation left it up to a selected few of tried and true specialty people to hypo some life into a pretty weary evening.

Diverse experienced troupers labored at this assignment and made some headway under discouraging circumstances, but it was Jack Pearl, making one of his periodic excursions from musical comedy, who saved the day. Pearl took charge of the piano and, about 10:45 and, next to closing, made them laugh in one unbroken cackling for 19 minutes by the clock. All the tediousness of a comedy bit that might have been lifted from the old burlesque wheel, polished up and elaborated, then treated with the inspired comedy of this gifted clown. No. 3 for fish turn.

That 19 minutes of Pearl retrieved an almost wasted evening. Pearl does a portrait of an emotional German trying to make a Frenchman tell him the name of the automobile he's trying to sell, and since the late Sam Bernard first strained tortured English through a heaving breast to the delight of an enraptured American public, nothing has been funnier of the type. Pearl's character is eloquent, once again demonstrating that a comedian can ever be genuinely amusing unless it has a basis in sympathetic truth.

Rest of the show was routine and out-of-the-vaudeville. Near Billie and Betty opened, a distinctive acrobatic number, staged in showmanly style. Two hand balancers do some good comedy falls. Another sketch, lifts, while a buxom young woman obliges with acrobatic and contortion feats. The straight work of the men is remarkable, but includes such striking bits as a complete role-over by an understander while supporting the top mounter in a hand-to-hand. It sounds impossible and looks quite as surprising. This pair do it quite jauntily.

Gaston Palmer, juggler, who has specialty material and method of selling it all his own. He has a turn of the kind with good comedy and clean-cut manipulation. Nelson Snow and Charles Coleman presenting Joyce Coles, danseuse (New Acts), do a fish turn for indifferent returns.

Scott Sanders, Scotch comedian, did nearly 20 minutes, went to an encore song and then a speech more than that, made his entrance on a patter of friendly greeting, evidencing his standing with the customers. A sure knock-out troupe, this, with the genuine knock of the entertainer. Character numbers that created their own atmosphere, an agreeable voice and a clean-cut way of delivery, even the gags often are well-worn hoke.

Then, in the middle of the bill, the Le Gallienne sketch, which left everybody but a considerable gathering of the actress' friends cold. After intermission the piano concert soloist, who did nothing to better the lassitude. Jack Pearl followed, with a little and a little South American whip cracker and dancing girl, to close. Last named is a Hippodrome turn dressed up in Palace style and makes a good finishing item. Rush.

## STATE

(Vaudeville)

Where comedy laces 'em at this theatre one week, another week and bill comes along heavy on the feds, and the comedy suffers. It was overboard with dancing.

There appeared to be more play for the Broadway through through two acts in particular, one the N. Y. G. "Night Club Girls" and other the grinning colored boy, Sunshine Sammy, of erstwhile Pathe "Our Gang" comedy fame. It has been long since Sunshine and Co. has flims that his work on the flicker sheet is almost forgotten. Sammy (New Acts) did exceptionally well with his dancing.

Business was good. On the screen was "Laugh, Clown, Laugh" (Lon Chaney).

Worden Bros. opened the show. The barrel and carting seems to retail novelty. Edith Bohman

second. Pleading singer, with a change of voice, first doing well with several numbers, then switching to the high range. Went big.

Cook and Vernon dished up the first comedy; pair exchanged with some funny sniffs. Miss Vernon sang two pop songs. A mild little act at best and was more than reasonably successful in such a big house.

Next Elsa Erst and Nat Ayer who displayed the real class. Miss Erst's nice voice enhances her stage presence. After Sunshine Sammy appeared the Grandlund bevy of gals from the night hurrahs along Broadway.

Of the lot the outstander is Ethel Martin. She can dance, is skillfully acrobatic and exceedingly graceful. Girls display their gams at times and with a sameness of routine. The first of all the necessary when one figures that the spice of Broadway is its night club life. The repetition of very clever girl in the announcement of the first of all the necessary when one figures that the cymbal becomes decidedly monotonous. Neither funny nor entertaining.

Despite the dearth of comedy the audience seemed to get a lot of entertainment. Mark.

## 81ST ST.

(Vaudeville)

With Keith's Riverside closed anticipated results here far from promising. Heat may have belted them Monday night but this one especially. Hardly a quarter house.

Vaude layout just a routine sadly lacking in comedy save for May Usher, comedienne-songstress, next to shut.

Opening were Bottomly and Irving, comedy acrobats, who excited some chuckles but clicked mainly on their acrobatics.

William Royal, Columbia recording tenor, followed and got over in a song repertoire (New Acts).

Leon Leonard and Co. in next niche did a pleasing musical comedy, "Campus Days." Latter enlisted a sextet of youthful boys and girls, packing plenty of pep and some nifty dancing. A slim texture of plot obtains concerning the boys and girls who get into the through running the gamut of hazing. Several musical numbers space the dialog with a duet by the boys and a solo by the girls.

Harry Kahane, lightning calculator, with some new apparatus, did a "Campus Days" routine of occupying his mind three to four ways with figures. Over as usual, Miss Usher mopped with songs. Her "Victrola" routine, the poker playing proclivities of vacationists at the Catskills usual comedy panic. Hit of bill.

Vill and Vals Dance Revue, enlisting featured dance team, Shay Vincent at piano and Campeau and Grobell, femme harmony duo, closed with a pleasant dance diversification. Dancing Around the World, which got over well.

"Something Always Happens" (Paramount) screen feature. Edbs.

## AMERICAN

(Vaudeville)

Two straight men, Winehill and Briscoe, decide to do an act. "I've got a big nose," said Briscoe, "I'll do a big nose." Besides talking about my nose, we'll talk under our breath about our pals at the N. V. A. The public will enjoy that. We'll bill ourselves "Just for a Laugh" and that will square everything."

So the boys did the act together and sure enough they were next to closing and a good reason for closing at the American. They stalled for 14 minutes, sang a ballad intended to put the act across and looked surprised when it didn't.

The comedy department was an all-around flop Monday night. Cook and Vernon, second, were hardly better than mildly and intermittently amusing. Freeman and Lynn, fourth, zig-zag downward in quality, rather than upward, as the act unfolds. It is characterized by a comic who wears a brown derby and electioneers for Al Smith.

The bits of the evening were registered by "Snooty, Jr." dog, and Harry Girard's Ensemble. Snooty is an extraordinary hound. He is almost articulate.

Girard's act is unusual. He is a Pacific Coast singing teacher and the girls his pupils. In staging, fighting and costuming the act suggests Chautauque, home town Polaris, anything but vaudeville. But the choral stuff is great and the act a sure clicker. Properly mounted and presented this turn could be a real success. It is suggested that Girard hook up with a showman of practical experience. Girard works from the pit and has an ingratiating manner.

Business was good. (New Acts) opening, showed some promise on her first number but was a zero thereafter. Alex Parto Trio closed. "Night Club Girls" (Par) on screen. Business light. Land.

## 86TH ST.

(Vaudeville)

This Proctor house has been doing great biz in the Yorkville section, depending on weather and the pictures. Monday, one of the few co-workers of mid summer season, thus far, the intake was rather fair considering the temperature and a not too strong flicker attraction in Esther Ralston's "Something Always Happens."

Vaude section uneventful mild sequence of five acts topped by a strong name from the flickers, Viola Dana (New Acts) marking her stage debut. Miss Dana's mild sketch was passively received.

McKie in the choice groove, following a set-up for his black face comedy. McKie's humor is as you like it. They seemed to like the free-an-easy sprinkling of "hells" and the "big Chrysler" jokes in a pot pourri of automotive trademarks.

Nitza Vernille, closing, was the class and the flesh of the bill. Her term, preceded by Charles Collins capable dancing partner and Arnold's Gypsy String quartet as the musical background.

The closing duo, with a rathskeller routine that requires editing on its song catalog and staging on its hoofology if they would persist in the act at what would be the woe dance finish. It's nothing but a hedge-podge of faked hoofing, artificially pitched through much self-inspired and self-clapping and such an enthusiasm at one another's allegedly difficult wings and splits. The pianist doubles to a uke specialty with Cliff Edwards do-do-do delivery that gets little. They need a producer.

Opening was Ernest Brenck and Bella Donna with "Topsy," the browned girl in a black face routine. A slow starter, although colorful and a flash for the family houses. Abel.

## 5TH AVE.

(Vaudeville)

The 5th Ave. looked summy and was cool. It needed to be, for most of the customers were wilted when they sat through six reels of "Vamp" enus, a First National alleged comedy, featuring Charley Murray.

The vaudeville had to bear the burden the first half, due to the palooka screen fare. Opening with "Land of Clowns" (New Acts), lavishly produced flashy dance sextet Stanton and Dolores followed. It's a male impersonator and a husky girl. They open in "one" with a double solo, then the male attire then solos, exhibiting an unusually sweet tenor voice of fair volume. Going to full stage, the other impersonator, a female, with a double solo, then the male attire then solos, exhibiting an unusually sweet tenor voice of fair volume. Going to full stage, the other impersonator, a female, with a double solo, then the male attire then solos, exhibiting an unusually sweet tenor voice of fair volume.

Jerome and Ryan, two male singers, pleased in pop and comedy double songs. Banjo and guitar accompaniment were strummed by the pair, who showed considerable versatility. Good turn of kind. Tom and Ray Romain in "S. S. Honymoon" (New Acts) followed in a novelty skit. The Romaines are twins. Act capitalizes the resemblance.

Fields and Fink, from burlesque, closed the vaudeville turn composed of ancient and released junk. The gags are elderly wheezes, but Fields got some laughs on delivery. They closed with a double solo, minutes, but came back uninvited to milk them for another five. Business good on the lower floor, but not capacity. Com.

## NEW ACTS

(Continued from page 43)

is saying a lot, when one knows what Robinson can do with his dogs.

The opening is quiet although it shows that both negro boys have a lot of personality. Brother Charlie is there with the pan, doing some mugging that could be developed for other acts.

Outstanding is Sammy and his stair tapping bit a la Robinson. A manziled hit at the State.

For the finish the boys dance together and step along like clockwork. Little bit of comedy display here by Charlie helps immeasurably. Good act for vaude. Mark.

## IRVING GROSSMAN

Songs

15 Min.; One

Academy (P.)

Irving Grossman, recruit from the Yiddish musical comedy stage, offers a straight singing turn unmarked by any singular talent, if the claques that greeted his debut is disregarded.

Grossman might best stick to the field where he has evidently won a following. He sings pop numbers and ballads with a strong voice with a sob in the top notes. His neat appearance and Yiddish theatre reputation will get him by in

neighborhood vaude house catering to a Jewish clientele.

## MILDRED ANDREWS

Singing, Dancing

8 Mins.; One

American (V-P)

Young girl of personality but immature development as an entertainer for solo assignment. She opens with a rather cute number in checkered boy's suit and cap. Thereafter, unimportant acrobatic dance routine followed by taps and finishes weakly.

Young enough to be tutored, likely enough to be worth tutoring, but marred by any charitable impulse, a vaudeville act. Land.

## INA ALCARO and Co. (4)

Song and Dance Revue

18 Mins.; One and Full

American (V-P)

Versatile solo stepper surrounded with little troupe, nicely costumed and well routined, but lacking much scenic flash. Prima donna with a sort of whispering female baritone leads numbers while Miss Alcaro and male partner dance. For change, kid sister, act does step routines and furnishes comedy bits.

Features are a nicely handled adagio by Miss Alcaro and an excellently dressed and staged black bottom finish. Between there is good change of pace, with prima donna in quiet blues numbers between the dancing numbers and the comedy of the two girls, nice looking pair. Prima donna strips to scanty dress with others for the dance finale, while man dancer does well in support, having a good acrobatic tap solo as an item in the layout.

Clear stars with the best available for the grade of time. Midway of the show here and scored. Rush.

## "LAND OF CLOWNS" (6)

Singing and Dancing Revue

14 Mins.; One and Full (Drapes and

Cyc)

5th Ave. (V.-P.)

Two male and four women dancers in a straight dancing turn relieved by a couple of songs. Dancing is average except to specialty by the two acrobatic solos by a blond girl.

The men wear clown white face and grotesque make-up through out and retain it, although making several changes. Tap dancing of the two girls who double is average.

A novelty finish and a nice production help matters. At the finish scene without an question. Stage dance while illuminated bulbs flash from ankles and get off.

Good flash turn for the lighter bill. Con.

## LOEW'S TALKING SHORTS

(Continued from page 5)

equipped within another eight months. These 2,000 subjects may replace 2,000 vaudeville acts of all grades. According to what is known of rental prices the cost of three Vitaphone subjects for a downtown theatre, each a headliner in vaudeville, legit or musical comedy, averages \$750 on the week (or \$250 apiece), where three acts of much inferior quality would cost the theatre much more.

To meet the rapidly increasing demand for subjects Vitaphone's orders with the Victor Recording Company are now so heavy it is said the latter is making more records for Vitaphone than for its own use. Four sets of records are supplied with every subject to each exhibitor, and 2,000 records are made for every reel of a feature film. The rapid wear of records, which cannot be used more than 12 times and about six times for heavy band numbers, makes this tremendous record supply necessary.

Still Loew's vaude chain is buying feature acts and issuing routes for the higher-priced turns for next season without an question. Agents report the cheaper acts are not getting as much attention on routes as ordinarily the case at this time of the season. The opinion is that Loew's announced 60-odd Movietone installations in their metropolitan houses will cut into the smaller acts. With talkers included on the programs, it will naturally curtail something, and the lesser turns seemed to be singled out for this sacrifice.

In the 50 New York Loew theatres, each house using an average of three acts a week, it is estimated that 10,000 records would be played in these houses in a year, though each house will only use approximately 150 different acts.

## KEITH EXECS

(Continued from page 41)

probably return to Chicago in charge of the entire territory, after completing his work in the east.

Frank Phelps, formerly manager of Minneapolis and St. Louis houses, will be in charge of policy of houses at Champagne, Rockford, Ill. and other smaller cities. Hug Flannery, another former house manager, will act similarly in several minor cities.

It is regarded as certain that the new heads will bear down on the Midwest, regarded as having suffered more from mismanagement than any other territory. John Nash, manager of the Palace, Chicago, will be replaced. Many other changes are scheduled.

An innovation as regards the district managers such as Thompson, Royal, etc., is that hereafter they will work in conjunction with the booker of their territory. This is the first time this has ever been tried in the Keith-Orpheum offices. Harry Singer's presence on the west coast will make it necessary for him to conduct his conferences on bookings, mostly via long distance and telegraph, but the others will confer with the booker regularly.

A board composed of J. J. Murdoch, Pat Casey, Major Thompson, Tink Humphrey and John Royal will handle all major problems and determine the houses that will open next season with the two-a-day policy.

The policy will be from six to eight acts and a feature picture at \$1 top seats. Seats capacity will figure largely in picking the houses for the revived big time route.

## NEW ACTS

Ann Woods, formerly with Art Frank in vaude, is principal woman with the Herman Timberly unit, headed by Bert Gordon.

Bob Beach, comic, from pictures, will shortly make his vaude debut with Jeanne Pierre.

Templeton Bros. with a piano player and possibly girl dancer.

Gladys Palmer is now with Maude Ryan under the name of Gladys Reed. Miss Reed worked until a month ago with her uncle, Eddie Tanler, as Tanler and Palmer. Mr. Tanler died several weeks ago.

Bennett and Richards, comedy two-act of five years ago, have reunited for next season.

James J. Corbett and Bobby Barry have dissolved, following completion of their Loew tour. Barry will feature a two-act with another straight man. Corbett will confine himself to the business end of his health farm.

DeHaven and Nice (6), flash. Gombel Bros., formerly with Vane's in vaude.

Masters and Kraft are reunites for vaude, with Dorothy Graye and Edna Lawrence. Kraft formerly did a two-act.

Low Price and Mae Clarke, 1-act.

Bertha Kalich resumes her Keith tour in "The Light of St. Agnes" this week, having recovered from laryngitis.

"A la Carte," former legit revue, tabloids for vaudeville, produced by Rosalie Stewart. Seven principals, chorus of 12 and 100 minutes.

Jimmy Burns and Rosemarie Bavari have split as a vaude team. Burns will do an act with Joy La Vonne.

## JUDGMENTS

Sam Ehrlich; Jack Mills Inc.; costs, \$132.

Harbor Inn Restaurant, Inc.; Gotham Hotel Supply Co.; \$435.

Joe and Jacob Oppenheimer and Lyric Operating Co.; J. Weiss & Sons; \$939.

Esta W. Aiston, as adm'x.; John Golden; costs, \$117.

Leverich Hot Op. Co., Inc. and A. Hyde Leverich; Cosmopolitan Co., Inc.; \$853.

John Cort; Knickerbocker Coliseum; costs, \$122.

John Cort Co., Inc.; same; same. 63d St. Theatres, Ltd.; same; same.

Macfadend Newspaper Pub. Corp.; Chas. Fleisher; costs, \$123.

Commodore Athletic Club, Inc.; Hotel Astor, Inc.; \$4,286.

Edwin Bower Hesser; J. H. McCormick; \$1,586.

Keith Sells in Amsterdam. Amsterdam, N. Y., June 26.

The three Keith houses here have been sold to Ray Shay and his interest. Will Shay, Hutchinson, manager of the Rialto, will be placed in another Keith house.



# Among the Women

By The Skirt, Jr.

Gorge-e-e-e-e-o-u-s

No doubt that Charles Farrell has it, especially in those Russian uniforms. In "The Red Dance," supporting Dolores del Rio, he's the answer to many a maiden's prayer.

The revolution thing is a great excuse for bizarre uniform effects for the men, but it holds Miss Del Rio down on clothes until the last half of the picture when she drops her peasant garb for that of a dancer of the Moscow theatre. Her most striking costume is a black velvet corset, cut very circular, trimmed in more white fox than has ever before been concentrated on one garment. Underneath she wears a black velvet circular gown with heavily embroidered white satin slip and Russian sleeves. With this a tight silver headress is worn together with some startling jewelry.

Closing scenes find Miss Del Rio in a long coat of black broadtail trimmed in chinchilla worn with a small black hat carrying a peek-a-boo veil. A red satin dancing skirt, shown in color, trimmed in fox, and a large gold headress is a good flash, and a black chiffon skirt studded in rhinestones, a silver brassiere and large brilliant headress all combine to prove conclusively that Dolores has lines, and what lines.

She is more sincere and less theatrical than in her recent appearances, and Charles Farrell is convincing and simply gorgeeeeeeous.

Ivan Linow played the spots out of a peasant character role and bids fair to become eligible for that ugly brute with a heart of gold fraternity of which Louis Wolheim, Victor MacLaglen and Ernest Torrence are such striking examples.

## At the Roxy

The fair Imogene Wilson of jam fame, is at the Roxy this week under the name of Mary Nolan, in a picture called "The Foreign Legion." She's not hard to look at. Appearing first in a black lace, with a large turned up black hat edged in feather, she strikingly resembles Peggy Joyce. A ruffled net bouffant bound in silver with a jeweled bodice was a good flash and a black velvet evening gown embroidered in crystal in the shape of a V with circular ruffle trailing was a knockout. An unusual black taffeta bouffant with lace waist and long flowing sleeves, not so becoming. June Marlow, as her younger sister, was nicely clad a la Ingenue.

Lewis Stone struggled manfully with an amazing role, but, all in all, not much sense to the picture.

The quality of Roxy's presentations are almost enough to draw you, despite the picture. This week he opens with a white and silver ballet with the girls in silver wigs and lighted as only he can light 'em.

Nicholas Daks and Patricia Bowman do a charming little dance in front, clad in silver and white also.

Harold Van Duzee sang exceedingly well, something about his lost love, in a setting magnificent, and the Roxyettes did a great routine in the most striking sort costumes of black velvet and silver, with red and white coque feathers hanging from one hip and sprouting from tiny silver hats. Against a black velvet drop and lighted in sort of a yellow

from the wings, it is 100 per cent in effectiveness.

A scene in Araby was well done, the girls wearing blueish green chiffon pantalets and gold brassieres.

## A Boring Group

"The Lion and the Mouse" picture at Warner's theatre is preceded by four Vitaphone subjects, the first of which is a boring group of numbers played by Arheim's Band. There is no sight less entertaining than close-ups of homely young men blowing wind instruments and at the same time determined to get over that personality. Brass instruments may be all the world to their owners, but you can't expect the lay public to get excited over a snappy oboe or even a well polished sax.

The Brox sisters sang charmingly, photographed well, especially the blonde, and were gownwed with care. Long, full skirts of large polka dots were worn with bertha off the shoulders carrying white ruffles. If the young women would tone down their gestures, it would show them to even better advantage.

Martinelli sang gorgeously an aria from "La Juive." Nobody knew it and cared less. It is a pity that the selection of his material was so ill advised as his great talent could be appreciated by even a picture audience if familiar with the opera.

In the feature May McAvoy was dressed insipidly, mostly. A silver lace evening frock with roll collar was ordinary while a negligee with feathers, decidedly unbecoming. A velvet cape coat trimmed in Pith fur was smart, also a taffeta evening gown with skirt of small ruffles, long in the back, with a tight basque, embroidered in crystal forming a large bow in the back.

## At the Paramount

May have spoken too quickly about Mr. Ash's presentations at the Paramount, for he is surrounded this week by one of the worst. At the slightest provocation the overworked ensemble dashes out to do routine after routine of buck dancing, the one-step tap dance staged by Seymour Felix in "Hit the Deck" being lifted bodily.

The thing starts out very well by Paul Ash meeting a crowd of stage-struck country kids whom he takes to an orchard for rehearsal. Good looking orchard set is used. Girls are in ruffled organdie, in shaded pink with big hats, while a couple, not identified from the program, do a nice double buck. After that the Sorel dancers do a buck routine in short blue satin overalls.

This should have been enough tap work for the afternoon, but the scene changes to buck stage somewhere on Broadway, and they do it all over again in different costumes.

Two boys perform a nice eccentric in purple tuxedos for a brief respite, and the buck dancers are upon you again. This time the cute little girl couple wears a blue velvet pant leg on one side and a silver ruffled skirt on the other with a silver cuff, while the boy wears a blue tuxedo. A pair of ballroom dancers, also undistinguishable from the program, did one of the least graceful routines ever seen, which they saved by a good finish and the fact that the woman was prettily clad in a ruffled net frock in blue and green. A tenor named Roy Cropper sang a terrible number quite well. The finale was nicely costumed in silver ruffled skirts, green spangled bodices, and high silver hats trailing green feathers, but by that time nobody cared.

In the picture, "The Magnificent Flirt," Florence Vidor looks smart. Her best is an evening ensemble entirely made of sequins.

# Gray Matter

By MOLLIE GRAY  
Tommy Gray's Sister

N. T. G. (whose initials must mean Nice To Girls since he specializes in sob stuff for chorus girls) is bringing all the radio fans into Loew's State this week. No figures on the casualties. His proteges work well and deserve all his kind words, which doesn't go for who-ever designed the costumes. They probably weren't planned, but just collected. They removed sleeveless frocks to dance in lingerie and felt hats. One girl's knees were rouged or something. A gypsy number and an Indian one and an individual white satin with red bow and slippers and the last one of black dots on white about covered the costumes and not much of the girls, which was as expected. Nice clubs are so crowded there isn't much room for costumes.

Elsa Ersi looks nice in a net and silk bouffant frock, with large leg-horn hat turned off her face and in a beaded gown with practically no bodice. She has beautiful hair of the preferred shade. But she sang. A mistake.

Miss Vernon (Cook and Vernon) was as childish as she wanted to be in a short pink taffeta kid dress.

## Jack Gilbert's Riding

John Gilbert fans are crowding the Capitol to see the wonders he performs on horseback. He'll get the credit, anyway, as one of "The Cossacks," which is almost as good a Western act for action. The horsemanship is even better, no matter who doubts it. John makes most of his living with his teeth, and not in ads either. He looks as though he were going to bite the film when he smiles.

All the favorite scenery of Westerners appeared, too, but who knows if the same grows in Russia?

# GOLD MEDAL COLUMN

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tendency these days in the market, reflecting the advertising caused business slump, is buying only of the big manufacturers. Fiction at all. It has gone from over 100 to about 140, giving

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## Oil Man Goes Wild in Childs; \$15 Setback

It cost Benjamin Poinsette, 33, oil executive, 3 West 50th street, \$15 for going wild in Childs' restaurant at 604 5th avenue at 6 A. M. Saturday.

Poinsette, accompanied by another man and two women, entered the restaurant. After seated, Poinsette is alleged to have thrown a salt shaker across his shoulder for good luck. It landed on the glass top cracking it, making potential bad luck.

Austin Pritchett, waiter, demanded Poinsette pay for the damage. Policeman Reilly, West 47th street station, started the bad luck by leading the oil man to the jailhouse.

Poinsette said they had been out visiting all night and denied he had thrown the salt shaker. While the case was being called before Magistrate McQuade in West Side Court, friends summoned the manager and paid for the damage. After Judge McQuade heard the facts he imposed a \$15 fine. Good and bad luck mixed.

## Amateur Dancers Prove To Be Pro. Burglars

William H. Berry, 24, and Charles Hall, 23, both of 105 West 83rd street, and who said they were amateur dancers, were held in \$2,500 bail each for Special Sessions when arraigned before Magistrate McQuade in West Side Court on charges of petty larceny.

The men were arrested by Lieut. James McCoy and Detective Heisig, police headquarters, at 104th street and Columbus avenue, after they had been trailed for almost an hour and observed entering a half dozen different apartment houses.

When taken to West 100th street station house they were searched. In possession of each was jewelry, later found to be the property of Mrs. Florence Johnson, 507 West 112th street.

According to the detectives, the two men would answer newspaper advertisements for apartments for the summer. While one engaged the woman in conversation the other on the pretense of looking over the apartment would wander through the place, lifting jewelry and other valuables.

After hours of questioning the two admitted they had looted about 15 apartments during the past month. They said they had not been working for some time but expected to obtain a job at a summer resort. Police said they expected many other complainants when the case is called downtown.

## DIALOG FOR McLEAN

Los Angeles, June 26.

Douglas McLean's "The Curious Kid" will be made by Christie Bros. with sound and dialog. Movie-tone will be used.

Marshall Neilan will direct. Paramount releasing.

## Looping the Loop

### Past Performances Didn't Count

Maude Dillon, 53, disheveled, red-skinned and of unsteady underpinning, was facing a drunk and disorderly charge, in Judge Hayes' East Chicago court.

As she stumbled through a garbled story the judge interrupted her: "Were you drinking?"

A woman's tears, and then, "Only a couple of drinks, judge. Nobody seems to remember, it was a long time ago. I used to be an actress and a manager. I originated the first girl show, the sweetest one in town—the 'Bluebell Beauties,' Auburn Hired Minstrel Girls and 'Plink Pajama Girls.' The reporters used to write me up—columns—

"Ten and costs," said the judge.

### Genuine Female Impersonator

Local agent booked a duo of femme impersonators into a local house. Visiting agents thought it a great act. Act's agent called on booker next day, seeking work for the act. "Not on your life," quoth the agent. One of our stage hands had a mash experience with one of the boys. The boy turned out to be a girl!

### But Still a Theatre

C. C. Dunsinore, of the Legion, Marshalltown, Ia., carries advertising matter which reads: "The Legion Theatre, a Theatre With a Conscience."

### Sex Film Does Panning

The sex-film war is on in Chicago. A film now playing a local grind house is carrying the usual "doctor" with it for lecture purposes. In each lecture the Doc takes a crack at his predecessor. He claims that the other doctor with another film was a young man, and says that he rather enjoyed making his health by substituting by going into unnecessary details.

Business not so good.

## Fat Boy Has Financial Manager, but No Finances

Chicago, June 26.

Carl Voss has left the Eastgate hotel, leaving a flood of bouncing checks in his wake.

Carl weighs 325 pounds and looks like Larry Boyd from the front, back and sides. He blew into town several months ago, oozing goodwill and self-confidence in a misty aura. Sitting down to any of his seven or eight meals a day, he would confide about the big things he was going to do for Hays and the picture racket.

"I've got a contract with Frank King, who makes those pictures of Walt and Skeezix," he said, "and we're all set to put Walt on the screen in a feature picture. Me being Walt, naturally." Then he'd sign the dinner check with a flourish and parade into the lobby to elaborate upon himself.

After a while Carl realized he didn't know his own strength, and showed up one day with an effluent looking gont in the background. "Meet the personal manager, boys," he said. "From now on he handles the money worries and I handle the art."

The personal manager didn't quite understand what money worries there were until a week went by with no pay. Then he found out that the worries were his own.

A couple of plainly dressed dicks last week relieved the p. m. of his worries. They waddled into the Eastgate with the mark of California sunshine on their honest brows and placed fond hands upon Voss.

"There's \$20,000 worth of home-less checks back in Los Angeles," they said, "waiting for their father: Come, Carl!"

Carl looked tenderly into the eyes of the Eastgate lobby delegation. "Believe in me, boys," he said simply. "It's all a mistake."

## King, Alleged Stew, Drove Car Into Another

Charged with operating an auto while intoxicated, Clifford King, 23, said to be a member of Ben Bernie's Band, was arraigned in West Side court before Magistrate Francis X. McQuade. Court adjourned the case for a hearing in Traffic court. Bail of \$500 was furnished by King's father. The defendant lives at 25 Claremont avenue.

King was driving an auto east on 59th street. He had a companion with him. Proceeding south on 5th avenue in another car was Albert Horigan, 1212 West 92d street, Brooklyn. There were several women in Horigan's car. King drove his machine into the side of Horigan's auto, causing it to teeter.

The women began to scream. Horigan righted the car. Patrolman Walter Worth of West 47th street arrested King on Horigan's complaint.

William H. Phillips has resigned as manager of Loew's State, Newark, N. J., to go to Oregon for an extended visit with his parents. He is succeeded by E. H. Grotta.

## Opera Singer Denies Plural Wife Charges

George Rudolph Paul Norman von Ehrenfels, erstwhile operatic and concert singer, was placed on trial before a jury and Judge William Allen in General Sessions on a charge of bigamy on the complaint of Hettie P. Pino, former soprano. San Carlo Opera Company. Miss del Pino claims Ehrenfels married her in the Municipal Building, New York, in July 1923, while he was still the husband of Ethel Catherine Grubmeyer, of Atlantic City and Germantown, Pa. von Ehrenfels is alleged to have wed in 1917 at Elkton, Md.

The two women, who are now occupying the apartment established for Miss del Pino at 253 West 65th street, testified against Ehrenfels.

The first to take the stand was Miss del Pino. She told of her marriage to the defendant. The defense did not dispute her testimony; in fact, Ehrenfels admitted Miss del Pino to be the one and only wife of the defendant.

Miss Grubmeyer was the second witness and was very vindictive. She declared she met the defendant early in 1917 in Philadelphia; that after a short courtship he induced her to elope from her parents' home at Germantown to Elkton, Md., where they were married. She testified they lived together for several years when he disappeared. The next she heard of the defendant was a few weeks ago, when Miss del Pino communicated with her. This was the first she heard of the defendant having committed a second marriage. In two instances marriage licenses and certificates were produced by the prosecution.

Ehrenfels on the stand entered a general denial as to the Grubmeyer marriage. He admitted he lived with the woman on and off for about three years. To offset her story that they were married at Elkton, he proved that during the period Miss Grubmeyer claims the marriage took place he was under guard by the federal authorities in Philadelphia as an alien German. He declared that under these conditions it would have been impossible for him to leave Philadelphia at the time.

He admitted that during his acquaintance with Miss Grubmeyer she had frequently asked him to marry her, but he put her off, telling her it would interfere with his operatic career. On several occasions he declared, she threatened his life, once producing a revolver. The gun went off, he said, and a bullet entered his arm.

Under cross-examination by Assistant District Attorney John McDonnell, Ehrenfels admitted he got into this country under a different name. He said he assumed it as he was a German baron, and had he made known this fact it would have aroused curiosity. He claims to be the son of a titled family of Saxony, Germany.

Ehrenfels denied that the severe claims to have been caused by a bullet from Miss Grubmeyer's gun was really done by a shot from the revolver of a Miss Roland while the latter and Ehrenfels were members of the ensemble at Rox's theatre.

The case is expected to go to the jury today (Wednesday).

### Hickey Friedman Okayed

Magistrate Albert Vitale in West Side Court discharged Hickey Friedman, 35, brother of Lou Friedman, haberdasher on the Rialto, when arraigned on the charge of "bentling" the hotel Knickerbocker, 120 West 45th street, out of a board bill amounting to \$138.

Hickey Friedman formerly had a men's shop of his own on Broadway. He had been residing at the Knickerbocker for some time. According to the assistant manager, Harry L. Toomy, Friedman failed to make good his bill. Toomy told the court he had paid the bill in installments at various times. Isaiah Leebow, Friedman's attorney, raised the question that Friedman had paid at different times, therefore showing no intent to defraud the hotel.

The court agreed with Leebow.

### CRAP SHOOTERS DISCHARGED

A squad of detectives headed by Lieut. Zeke Keller descended on a garage at 127 West 52nd street at 5 A. M. Saturday and arrested 27 men they found in the rear, engaged in a crap game. The cops said they had received complaints of the noise from neighbors.

Later, before Magistrate McQuade in West Side Court, the police failed to produce any of the neighbors to file a complaint and all were discharged.

## Joys and Glooms of Broadway

By N. T. G.

### Anyone Can Act

A few moments interesting conversation with Louis B. Mayer bore out a theory we have always had, expressed in Variety about five weeks ago, that anyone can be made to act on the screen.

"We've just taken a little girl who never appeared on the screen in her life, utterly without experience, and have scheduled her for the lead in three pictures. She'll make a star shortly. From now on in all the tests we take here and in California, we will never require the subject to try to act. All we want is a true action photograph of the individual. No one can emote successfully before a camera in the ordinary test. If the features are perfect, figure and carriage good, we'll do the rest," Mr. Mayer said.

The search still goes on by every company for stars. A new Joan Crawford and a new Janet Gaynor would mean a million or so to the producing company. We have been actively identified with Mr. Mayer and his associates in the search for screen material and can confess that it's mighty hard to find. Tests of girls we thought would be great screen possibilities have been sent to California and failed to pass the acid test. They have a system out there whereby directors, district managers, salesmen and studio executives all look at tests. If the majority agree that the subject has a chance the company gambles to the extent of paying expenses and a small salary to come to California to continue experiments. Joan Crawford was found in this way. Many others have been given similar opportunities.

### Getting a Break

We brought to Mr. Mayer a little girl from a night club whom Harry Rapf liked and took a test of—Flossie Cryon. The kid leaves for California this week strictly on her own gamble, but when there she'll get a break with Metro. The kid has saved a grand and is blowing it all on the chance she'll make good. If she flops she'll know she had a vacation anyway.

### Mort Downey in Paris

Morton Downey postcards from Paris that he's in the right spot for the summer. Society, so he says, is gathered there. Mort is cleaning up again at private parties, as he did at Palm Beach last winter. Between Palm Beach, Paris and the French Riviera the boy isn't doing so badly. And he rarely makes a public appearance. In two seasons at Palm Beach Mort made more appearing privately than he did at the club he worked in.

### Where Wall St. Spends

We've finally discovered what becomes of some of the millions made in Wall street. Private parties.

A week ago three important Wall street brokerage firms gave big weekend parties for all their employees at Brarcliff Lodge. No money was spared. A prominent broker who recently married a famous Ziegfeld star provided the entertainment, and brought a galaxy of night club girls up from New York.

Two other brokerage firms were giving similar parties at the same time. We learned that many of the Wall street companies took their employees away from Friday to Monday during the hectic four-million sales days. Broadway got little of this money, but very few of the big winners threw their earnings away in the night clubs or cabarets.

### Tough!

She was a pretty little thing, and she got a job in a night club. Became an instant favorite. Had been an artist's model, ambitious for the stage. Happy in her work. Beautiful, popular, at last getting a break.

One night she fainted on the floor. A doctor examined her. Tuberculosis, so he said, advanced case. Must go away immediately to a higher, drier climate if she would live. Had a fighting chance.

The kid is broke. No friends. Career stopped before it really began. Tough? Certainly, but there are plenty of such cases. Perhaps Will Morris can help with Saranac.

### Obliging Lord

Friday night at the Silver Slipper witnessed an example of the democracy of royalty, if you know what I mean. "The Mighty Atom," so called, strong man, needed a couple of guys to swing on an iron bar and bend it across his nose. Would two gentlemen assist? Two would.

One of them was Lord Northesk, whose name became familiar over here when he married Jessica Brown. And there was the Lord, with some goop on the other end, chinning himself on the iron bar and bending across the Mighty Atom's nose.

May be not so good in London. But here didn't get a ripple. Incidentally, we think Lord Northesk is a regular guy.

### Billy Montgomery Under Treatment

A letter from Billy Montgomery. No secrets. All the newspapers carried the fact that Billy, one of the famous team of Montgomery and Moore, is in Welfare Island taking the dope cure.

We were the first to learn of Billy's dope habit, which started over 16 years ago, when we traveled together in "Hanky Panky." Two years ago, when it finally got him, he told us of it. But others "broke" the story, which was a pip at the time. Now it's a matter of record.

Billy writes frankly of his experiences at the Island. He extolls in highest terms Warden Schlett, one of our closest friends, and his Narcossan treatment. Tolls of other people there, too, whose names we will keep secret. Says he feels great and is going to try hard for a come-back.

Billy was always a clever pianist, back in the old days with "Hanky Panky," and he sometimes entertains the prisoners with his playing. We hope for the very best for him.

### The Dance Stallers

Had an opportunity to study the Dancin' Dumbells at close range and talk to them. We heard the shriek that they were injuring themselves for life and believed it. We joined with others in condemning the chap who permitted the thing and made money out of the sufferings of others, put on public display.

But we changed our mind. They're merely in a staying awake contest! Not nearly as worn down now as chorus girls on the eve of the opening of a big revue after four strenuous weeks of rehearsal. We've seen girls, after rehearsing all day and all night, drop one by one and pass out or go cuckoo, just the way these alleged dancers do. But a night's rest and they're all right again.

Most of them have the trick of sleeping 12 minutes out of 15, and they have no hard work to do. That shuffling around is a cinch, so they say. No trouble at all. Sleep is the thing they fight.

## Marian Bradley Arrested As Chance Slip Operator

"Big" Bill O'Connor, of Deputy Chief Inspector James S. Bolan's staff, with several other detectives, raided the apartment of Marian Bradley, on the third floor of 809 6th avenue and confiscated hundreds of alleged chance slips.

Miss Bradley was taken to the West 47th street station and later to West Side Court before Magistrate Albert Vitale. She was charged with possessing chance slips. She told the court that she was "mining" them for a man. Miss Bradley admitted she had been arrested before. The court held her in \$2,500 for trial in Special Sessions.

An examination of the kitchen of the flat showed food cans, receptacles of all sorts including pennies, milk bottles containing dynamites and currency of all denominations with alleged chance slips. They were seized.

## CARD CHEATS' JAIL SENTENCES SUSTAINED

Sidney Smith and Max Kovitz, alias Joseph Cohen, sentenced to an indeterminate prison term on conviction of cheating at cards, lost their appeal to the appellate division which refused to reverse or amend the lower court's findings.

Their accuser was Claire Gilbert, former showgirl, also known as Cecelia Hirsch and Claire Benson at divers times, who set forth she had withdrawn a sum of money in order to purchase some stock on a tip given her and her chum, Susan Green, 145 West 71st street, New York.

Instead, a mutual friend, Martin Turner, introduced Smith and Kovitz, or Cohen, for a little poker party at Miss Green's West 71st street apartment. At one time their hostess was out \$100, but Miss Gilbert in \$5,000, but when a deck of cards was ordered, Miss Gilbert wound up \$2,500 the loser.

She charged the male poker players with cheating and at the trial produced the deck of marked cards on which their conviction was based. Smith and Cohen's counsel appealed on the plea it was not proved whether the cards belonged to the men, or that they knew they were playing with a marked deck.

## STAG DANCERS DISMISSED

"Your honor, I did not dance in the nude. I wore these clothes," said Mabel Jolly, 28, of the Adelphi hotel on West 58th street, holding aloft several pieces of spangled raiment in West side court.

Sarah Rosenbergs, 34, also a dancer, of 68 Hunter avenue, L. I. C., testified along the same lines. Both women were arrested with one other woman and 25 men during a raid of a stag in the basement of 319 West 57th street. The raid was conducted by detectives attached to Inspector James S. Bolan's staff.

Raiders also seized a quantity of liquor. The proprietor escaped, said the sleuths.

Defendants were represented by Harry Hochheimer. The latter pointed out to Magistrate Francis X. McQuade that the evidence was really clothing and not flimsy at all. The court agreed and dismissed the two dancers.

## 4 IN SPEAK JAM

But Everyone Satisfied Next Morning in Court

Owens Lawlor's thirst emporium, at 119 West 44th street, was the scene of a lively fracas in which a porter, building superintendent and two patrons figured. Blows were struck and several arrests followed.

Detective Pat Harty, of the West 47th street station, made the arrests. As usual a patron remained in the hatch all night while the porter and the superintendent obtained bail. Fearing publicity, the patron decided to withdraw his complaint the following morning before Magistrate Francis X. McQuade in West Side Court.

Who started the fracas was a mystery. It is said that the patron said "Hello Baby" to some other fellow's girl. Then the fun began. Before long four humans were milling about and finally landed in the street.

The prisoners gave their names as David Landes, 26, porter, of 1347 Morris avenue, Bronx; David Kaufman, 50, superintendent, 205 East 118th street, and James Hanley, 26, district manager for a vacuum cleaning concern, and residing at 13 Ebony court, Brooklyn. While Hanley was the complainant against Kaufman, the latter preferred charges against him.

Hanley was accompanied by Lawrence Beaves, an agent, of 3810 Broadway. Beaves was the complainant against Landes. Who made the remark remains a mystery.

## That Dance Frame

C. C. Pyle is now in on the dance marathon thing, a deal secretly closed with Milton C. Crandell, the Pittsburgh hoof-and-goof promoter who bankrolled the Madison Square Garden mad marathon. Cash-and-Carry liked Crandell's racket and arranged for a hook-up to flood the nation and the continent with the endurance game.

The low-down on the contestants in the Garden and other such exhibitions is the b. r. i. n. g. of the stellar chumps up to a "C" team for "expenses" and to make sure of a showing after the local come-ons go into a coma, which is after a few days.

The inclusion of the sure-fire endurance team has given rise to conjecture whether the heavy prize dough is ever paid off or is just one of those things covered by a payroll.

## Light a Murad

The p. a. for the Baltimore troupe presenting "Patience," opening this week, was advised to check in at the Lincoln hotel and when the femme Boswell telephoned the hostelry for a party reservation for 40, an Aframerican dialectician responded that the hotel couldn't hold that many because of space limitations. It might have developed into an embarrassing situation over the confusion between the Lincoln in Times Square and the Lincoln in Harlem.

## \$5 Beauty Parlor Recipe; Milk, Towel, 25c Refund

Going to the beauty studio of Lillian Pym in the Hotel Rockefeller at 33 West 51st street expecting to have their faces lifted, Policewomen Margaret Taylor and Ellen Newman were disappointed. Realizing their composition they discovered the only thing lifted was \$5 from each of them.

The two policewomen read an advertisement stating the place was a face lifting institute. It further announced that no cosmetics or bandages were used and that almost immediately the skin would become like that of a baby.

The policewomen entered and asked for the treatment. Mrs. Pym told them to put \$5 each on the line, and then she handed each an envelope, telling them not to open them until they got outside.

The female gendarmes did as instructed. Reaching the lobby of the hotel they opened the envelopes, finding a quarter and a printed circular. The circular gave instructions.

By getting a rough towel, rinsing it in luke warm water and applying the cream of milk, rubbing the face firmly for several minutes the miracle would be performed. The quarter was used to buy the bottle of milk. After the application of the hot towel the circular advised getting ice wrapped in gauze and gently rubbing it up and down on the face. The policewomen went to Chief Magistrate William McAdoo and placed the facts before him. He issued a warrant against Mrs. Pym for violating section 421 of the Penal Law which pertains to inserting a false and misleading advertisement.

Before Magistrate McQuade in West Side Court an adjournment was granted and bail of \$500 was fixed for a further hearing. Police said they had received complaints from other women who said they felt they had been gyped.

## JACKSON WOOD DEAD

Former Amateur Billiardist, 65, Dies of Apoplexy

Asphyxiated by illuminating gas in his room on the third floor of 140 West 76th street, Jackson Wood, 65, years ago an amateur billiard player, was found lifeless in bed. The housekeeper, Mrs. Hanna Frederickson, smelled gas and traced it to Wood's room.

She summoned patrolman John Cotter of the West 68th street station. Cotter called Dr. Davis of Knickerbocker Hospital and he pronounced Wood dead. On a table nearby was an envelope containing a score of newspaper clippings narrating Wood's achievements with the billiard cue years ago in Doyle's Academy.

Wood is survived by a daughter, Mrs. J. J. Devine and a son, George. His daughter stated that her father came from Carlisle, England. He was in the insurance business. Two years ago he suffered a stroke of apoplexy. She believed that he suffered another and accidentally kicked the gas tube from a small floor heater.

## \$2 Hudson Floater

Show Boat, floating cabaret, is the newest enterprise for Greenwich Village, with Joseph Pandolfi and James Ryan, former operators of the Varsity Club, behind it.

They have leased a former excursion boat, jacked at Barrow street and North River. It embarks upon nightly sails up the Hudson at 9.

Dancing and entertainment on the sail, with the tariff at \$2 per couple, and stag trade discouraged.

## On the Square

### Buses Tilt Tariffs

Most of the buses leaving the Square for suburban towns in New York, New Jersey and Long Island have established terminals conveniently located. Those getting the bulk of the patronage are in the Shubert alley and the Capitol bus stations. Most of the buses having no competition with equal terminal facilities are now charging a higher traffic rate than last year, when competition was keener and buses left from every section of the Square. As an example of the stiffer tariff, the Public Service Railway Company, operating buses to Newark from the Capitol station, are charging 50 cents for a one-way trip, while by using the subway and the Hudson tubes one can make a round trip for that amount and quicker time, mainly because of the traffic jam in the Holland tubes, which to date have been getting a better play from vehicles than even the optimistic engineers anticipated.

### Drink Opposish

The orange drink stands are getting competition. In addition to the pineapple drink places the new one is apple drink straight juice affair as distinguished from cider. The first store of this chain is on 7th avenue, near the Carroll Theatre.

### Barrett's Auto Cottage

A Times Squareite, stopping at a service station on the edge of Van Cortlandt Park, observed a completely equipped cottage mounted on a Reo chassis parked on the ground. It is the property of Joseph Barrett, who plays Mike, the singing barkeep, in "Diamond Lil" at the Royale. The rolling cottage has been parked on the spot for two months. Barrett lives in it.

When tired of its present location, 100 feet off Broadway at about 245th street, he may move it to some other spot. When free of engagements he proposes to hit the open road, his landlord said.

### Book-Leggars and Illicit Books

Among the latest gyps on Broadway are book-leggers. Many of the book stalls around the Times Square section sell illicit books. If the book wanted is not to be had immediately your name and address are taken and a man sent to your office with the desired book and an exorbitant bill.

Some book-leggers make a practice of sending men from office to office offering to sell the "last copy" of some illicit book. The most popular of the illicit books is said to be "My Life and Loves," by Frank Harris. Its price has been quoted as high as \$150. The American edition sells for \$15. The postal authorities are so efficient that but the other day a shipment of 1,500 copies of "My Life and Loves" was discovered and confiscated.

Tourists returning from Paris have said that Harris, the author, and friend and biographer of Oscar Wilde, makes it a habit to sit outside of the Cafe Du Dome in Paris, where nearly every American visitor to Paris is brought and introduced to him by one of his agents. Harris has a supply of his books inside the cafe. When the agent suggests that perhaps the American would like to see the volume, Harris says, "perhaps I have one copy left." He goes into the cafe, autographs a book and sells it for \$15, sometimes selling 15 or 20 a day.

Someone once asked Harris why he was willing to sell the "dirty stuff." He replied "for money." Harris also said that having been deported from America for political reasons and barred from England on the same score, his remaining refuge is Paris.

### A Sweet Working Con Game

That sweet working con game promoters of which got a \$15,000 settlement in a Canadian city still interests the we boys of Broadway. Operating with an unseen confederate, the chief con entered a jewelry store, selecting a gem for \$2,000 and inducing the store's owner to accept his out of town check for it. On the strength of the first check, the same conner made a purchase in a local department store for a smaller amount, giving another check.

Each place shortly after given time to deposit them, was called on the phone by the confederate. He informed each store he had noticed a famous crook leaving and was anything missing or did he give them a bum check. Mentioning one place to the other as where he had seen the man come and go, the two stores got together. They decided to swear out a warrant before the con man could leave town, their informant having said he was preparing to do that very thing the same night.

The operator was arrested and held for passing bad checks. But word came back to both of the local banks in due time that the checks given by the con man had been paid.

Threatened with suits for false arrest on perfectly good complaints, the stores settled for \$15,000. They would have had to pay much more had not the con man stood in fear of his record.

### Long Hop Hoofers Hurt Cakes

Madison Square Garden's dance marathon the past couple of weeks actually cut into the cafe biz, although the nearby speakeas and bars did intermittent trade, as did the wind-up hot spots. Most of the Broadway mob formed a habit of playing the Garden at the \$1.65 tap in favor of the nite joints.

Seemed as though every cafe hanger-on, butter-and-egger and actor was a newspaperman, judging by their presence in the arena press sector. This resulted in working newspapermen being held up by the usual collection of extras through the M. S. G. Corp. who were working a little racket of their own in being "seen" and slipping through grandstand ticket holders into the press section.

### Jersey Coast Gambling

The class gambling joints around Asbury Park on the Jersey coast, while not getting much of a play due to three rainy week-ends so far this month, seemed to be getting that long awaited break late Saturday night and early Sunday morning, when a party of about 20 entered after an appetizer (favorite Jersey resort beverage) party and started to buck the wheels and dice. Five roulette tables, a bird cage and a dice table on the layout at one of the places.

While the smallest bet on the wheel is a two-bit chip, dice is the big game with a \$5 chip the minimum, according to the house rules. The dice room is on the way out and the few winners on the wheel, urged to linger and buck the dice, were neatly cleaned.

The dice table has a murderous selection of field numbers and the house charges \$1.25 commission on those numbers on which it lays the odds. There were no winners, and the party left after less than an hour's playing time, minus about ten grand, a lot of money along the Jersey coast these days.

A couple of Times Square young men with one carrying a frail on his arm were returning from a party when the lonesome chap inquired of the dame if she had a girl friend.

"Yes, and very nice too if she will stand for you," answered the female.

"Whereupon the lassie kid nonchalantly cracked:

"That's fair enough—bring her around for a pre-view."

A recent advertising device for autos is a cut out glass sign above the front top, through which the Sun's rays permit the sign to be changed in color. It depends upon the size of the letters how far distant the sign may be read. It's like an illuminated still sign in the daytime.

## BROADWAY GUIDE

(Changes Weekly)

For show people, as well as taymen, 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—"The Ossacks" (Gilbert).  
Paramount—Paul Ash and "The Magnificent Flirt" (Vidor).  
Rialto—"The Drag Net" (Baneroff) (run).  
Rivoli—"Uncle Tom's Cabin" (run).  
Roxy—"The Foreign Legion" and strong stage show.  
Strand—"The Hawk's Nest" (Silla) and Vitaphone show.

### SPECIAL FEATURES WORTH SEEING

"The End of St. Petersburg" "The Lion and the Mouse" (Vitaphone).  
"The Red Dance" and Movietone "Trail of '98" "Tempest"  
"Fazio!" "The Man Who Laughs" "Wings"

### NIGHT LIFE

Open air places coming into vogue, with Heleh Morgan switching to a W. 53d street roof. Otto 54th St. Club has opened its roof as the Chateau Madrid, with Harold Leonard and his band tapping a strong floor show. Silver Slipper and Frivility, two of biggest money makers, expect to continue through summer with girly floor shows.

Vincent Lopez is now at new St. Regis Hotel roof garden. Hotels Astor (Freddie Rich), Pennsylvania (Johnny Johnson), Biltmore (Bernie Cummins), Manger, Park Central and Waldorf-Astoria have also thrown open their roofs.

Texas Guinan's hottest spot in town where curfew never rings because of hotel location of the Salon Royal. Everglades hanging on but due to blow soon.

The call of the road with better weather breaks in sight portends well for motor road. Vincent Lopez is doing the bulk of the biz on the northern roads at Woodmanstein Inn with his crack orchestra (doubling with St. Regis). Castilian Royale on Pelham Parkway much better than before with a nude revue. Ben Riley's Arrowhead Inn also clicking pretty.

Down Merriek Road, Harold Leonard (doubling with Chateau Madrid) at Castilian Gardens is beginning to draw nicely, while John and Christo are presenting Van and Schenck, who are doing well at their Pavilion Royal restaurant.

### RECOMMENDED SHEET MUSIC

"Lovable"  
"Forevermore"  
"Oh, B. y!"  
"Then Came the Dawn"  
"You Gotta Be Good to Me"  
"Sweet Sue—Just You"

## McGRAW KNOCKED OUT BY JIMMY McLARNIN

Main Bout Stopped in First Round—Three Knockouts on Program

By JACK PULASKI

Phil McGraw, gamester from Detroit, met the hardest hitting little man in the world in Jimmy McLarnin last Thursday and suffered his initial k. o. The first round lacked about 30 seconds to go when the referee stepped between the boys. McGraw had been felled four or five times but was on his feet at the time with knees wobbly and head groggy.

Even so good a boy as McGraw could not have withstood baby face Jimmy had the match proceeded. The odds were four to one on McGraw and it was six to five that Phil would be knocked out. The first blow that hurt McGraw landed on the chin and sent him through the ropes. With some help from the reporters he climbed back, but it wasn't long before he was dropped for the second time. Phil tried to give battle but it was useless against the mule kick of the Coast kid.

McLarnin weighed in at 136, two pounds more than McGraw and significant as regards Jimmy. He is growing into the welterweight division and it probably will not be long before he faces Joe Dundee for that title.

The weight thing supplies an interesting retrospect of McLarnin's losing match with Sammy Mandell for the lightweight championship last month. That event was a postscript to several times Mandell had no trouble keeping in condition but it is now claimed that Jimmy's pep was sapped in making 135 pounds on the day of the contest. Had the fight taken place on the original date, Mandell might have had plenty of trouble. However, Jimmy was weakling and credit for a heady battle belongs to the classy Mandell.

McLarnin missed a couple of times but once started he socked with both hands and left hooks sending him spinning. McGraw fainted, McLarnin facing him coolly with both arms wide open. Jimmy suddenly struck and the crowd sensed a knock-out. There was no clinching; McGraw being unable to smother McLarnin as Mandell did.

Over Before 10 O'Clock

Best crowd in months attended and departed before 10 o'clock because there were three quick knock-outs. In the semi-final, Al Brown, the hard hitting colored boy from Panama, stopped Billy Shaw, another from Detroit, in the first round. Brown has been bowling 'em over in a row. He is liable to make trouble for any little man and can even give away weight because of slender shanks. It was to have been an eight-rounder.

In another eight-round event Eddie Guido, of Harlem, knocked out Billy McMahon, of the Village. Both boys were soaking, Guido having the better of the argument because of a faster punch. Early in the fifth round McMahon tagged Guido and the latter sat down. That was a mistake because Guido gets mad when hurt. He got up and slammed McMahon around the ring. A hard right cross was the finisher. The referee stepped in between when he saw Billy could not defend himself but did not clearly stop the fight. This resulted in another crack on the chin and down went McMahon, who never should have been permitted to proceed after the first knockdown.

Card was one of the hardest hitting affairs put together in seasons. In a prelim Al Singer, a sweet prospect from the Bronx, stowed away Tommy Gervey, of Philly, in the fourth round.

### Cross' Teeth Racket

Leach Cross, who sold out his restaurant business in Los Angeles, is in New York and back in the tooth yanking racket. The former lightweight contender will open an office at 5 Columbus Circle July 1.

Cross lived on the coast after his days of pummeled pugilistic circles. He made a couple of great fights on the coast before settling in Hollywood. His 41-round battle with Fighting Dick Hyland is still talked of at gatherings of west coast fight fans.

## FORE

Freeman Wins Medal

Charlie Freeman's 84, was good enough to win the medal in this year's N. V. A. golf tournament which finishes today (Wednesday). The boys are battling at Clearview, Whitesboro, Long Island, over 72 holes of medal play, with today's schedule calling for a concluding 36 holes. The trophies will be awarded at a dinner at the golf club tonight.

Pat Patterson and Raymond Wilbert were only one stroke behind the Interstate booker, while both six of the field of 45 broke 90. The highest total was turned in by Lew Hearn, 133. The driving contest, best ball out of three, went to J. Fisher, who sent one 216 yards.

Among the feminine contingent of seven, Hazel Moran was the medalist at 109. Some of the other ladies' scores were: Jean Dalrymple, 110; Louise Mitchell, 111; Mrs. Cecil Alexander, 115; Mrs. Marion Moran, 117; Mrs. Chris Chisolm, 122; and Anna Maybelle, 135, the latter taking a 79 out and a 96 coming in.

The men, divided into three divisions, qualified as follows: Harry Masters, 92; Harry Norwood, 95; Pete Mack, 97; Irving Fisher, 92; Wm. Linn, 87; Hal Rode, 93; Dave Thurby, 97; Bob Milo, 122; Vic Milo, 96; Lee Stewart, 94; Arthur Ashley, 113; Larry Shean, 100; Billy Berkes, 121; George Scully, 108; Jack Fulton, 86; Rube Demarest, 100; Arthur Leslie, 116.

Freeman will probably do a Hancock.

Laurel's First "Birdie"

Thirty-two of the Hal Roach studio in Los Angeles, ranging in rank from vice-president down, competed in tournament, with Oliver Hardy and Ed Kennedy tying for low gross score. Kennedy also won low net. Lou Foster, Tim O'Donnell, Charles Chase and Len Powers got prizes, Chase winning his own contribution. Stan Laurel won the booby without coming out.

In the course of his struggles to cover the links Laurel's ball by accident fouled the feathers of a meadow lark. "My first birdie!" gleefully shouted the comedian, but the waiting members of the foursome only bawled him out.

Clayton's Burn Up Day

Low Clayton, one-third of that well known Schenck Trio, took Queensboro by storm one day last week by shooting an 87 in the morning and then turning in a 78 for his afternoon round. Ready to burn up any course, Clayton joined three of the boys the next day for 18 at Fenimore. And it was but the day, Clayton came in with 146, was out 119 and broke three woods across his knee.

McCarthy's Improving Stranger

J. J. McCarthy recently wandered out to the first tee on the east course at Winged Foot. Seeing another lone player warming up, he suggested they go around together. After the stranger had gotten a "four" par, on the first hole, McCarthy offered, "I see you're improving"—to which his friendly opponent said nothing. Latter finally held out for a 75. It was Charlie Winniger.

McCarthy thinks pretty well of the 110 got on the same round, but is off "improving" strangers.

Harry Archer's 160

Harry Archer, composer, who confesses he's a hard-swinging but easy-hitting golfer, got together with another at Queensboro last week. Harry grossed 160 and the ultra-amateur 133. Archer complained: "I thought you said you were a pro. What's the idea of fooling me?"

Minn. Foes for Dancers

Minneapolis may be a poor show town but it got heavily for such rackets as marathon dance contests. From the fourth day on the dance derby at the Armory here drew crowds of 8,000 to 12,000 daily at prices ranging from 50c. to \$1.

At the outset 81 couples entered. As of the 10th day found 20 still in the competition. Over \$1,000 first prize and smaller prizes.

DE MILLE'S ATHLETE

Los Angeles, June 26. Cecil B. DeMille's son, John, 15, won the bronze trophy for being the best all around athlete in the athletic meet staged by the Carl Curtis school out here.

## MO. SUPREME COURT WIPES OUT DOG TRACKS

St. Louis, June 26.

Death blow for dog track racing, and possibly a forerunner of the knell on any attempt to revive horse racing, was delivered last week when the Supreme Court of Missouri revoked the charter of the Ramona Kennel Club. Decision also directly affects operation of the Silver Heels Kennel Club, another St. Louis dog oval, which had just been completed at cost of several hundred thousand dollars but had not been permitted to open pending the decision.

In handing down its decision, the state Supreme Court nullifies a decision it rendered a year ago which upheld "certificate betting" at the dog and horse tracks in Missouri. The court, in an opinion written by Justice J. T. White, declared that "there is no difference between a horse and a dograce so far as an act of gambling is concerned."

Wellston Kennel Club, third big dog oval in this territory, recently surrendered its charter when the fight against the greyhound tracks grew hottest. This club also operates the Madison dog track, just across the Mississippi River in Illinois, and is reaping a harvest with no opposition now even threatened from the Missouri side.

### RHAPSODY IN RAZZ

That's How Mickey Walker Decision Greeted in Chi

Chicago, June 26.

Decision of two judges that Mickey Walker had successfully defended the middleweight championship against Ace Hudkins brought a rhapsody in razz at Cosmopolitan Park June 21. Referee Ed Purdy had decided in favor of Hudkins.

Around 30,000 dropped \$125,000 into the box of James C. Mullen, local promoter. They stuck through a drenching rain.

Hudkins carried the fight throughout the 10 rounds. Walker showed class only at rare intervals of long range jabbing, staggering Hudkins once, in the fourth round.

A squad of 30 dicks rounded up 42 local characters in the park, relieving them of their guns and taking them to the station to talk over old times and find out what they've been doing lately.

Mullen claims the fight set him back \$15,000, and has announced a bearded decision to let someone else bring championship battles to Chi hereafter.

Of the \$125,000 gross he gave \$75,000 to Walker and \$25,000 to Hudkins.

### 3d Marathon Swim

Toronto, June 26.

Canadian National Exhibition will stage the third Wrigley Swimming Marathon for \$50,000 in prizes in early September, in Lake Ontario off the Toronto sea wall.

The race will run in two sections with a prize list to be worked out later. The first will be 10 miles for women; second, for men and women. One faction wants each race for a \$25,000 prize. The other insists on \$15,000 for the women and \$35,000 for the men.

George Young who won the Catalina race and Ernst Vierkoetter, the baker of Cologne who got most of the 50 grand last year, are both in training here and entries have already been received from most of the larger countries.

The aim of the show is of course publicity for Wrigley and the C. N. E.

### Tyler Sets New Record May Not Attend Olympics

Los Angeles, June 26.

After holding the weight lifting championship of America for more than three years and training several world record holders in the finals, Tom Tyler, FBO western star, broke his own record. However, it is indefinite whether the Olympic association will send the weight lifting contingent to compete abroad.

It is claimed that a number of contests have been eliminated by the Olympic committee here because of lack of time to pay expenses of the trip. Regardless of what action FBO may take to pay Tyler's foreign expenses, he would not be permitted to go without the consent of the national committee on Olympic affairs.

## 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

Report of Employment Bureau of City College of N. Y. recommends students study saxophone. More requests come to bureau for sax tooters than it can supply.

Staff correspondent for "Eve. Telegram" declares that among the names seriously broached for second place on the Democratic ticket that of Edgar B. Davis, Texas oil and rubber millionaire, who has sunk a million or so in "The Laddie."

Plenty of inside stuff in the trial of suit by trustee in bankruptcy of Fuller & McGee, convicted bucketers, against Arnold Rothstein to recover \$336,768 in 80 checks issued by Fuller and endorsed by Rothstein. Rothstein says they were losing bets on the races and other events made by Fuller.

The Eugene O'Neill, separated for two years, have agreed to a divorce. Mrs. O'Neill will apply in Reno or Sonora. O'Neill is in Europe.

A scaled verdict giving \$60,000 damages to Marguerite Fitzler, Neversville, La., on stage, was returned against the estate of Richard Lathers, Jr., in Long Island Supreme Court. Actress was scarred for life in fire that destroyed building leased by defendant. Her mother lost her life in the fire.

Norma Warrington, dancer, sued for injuries sustained in a fall down apartment house stairs, due, she declares, to failure of owner to have building properly lighted.

Mary Pickford's trunks, held at New York customs when appraisers disagreed with declared values of goods bought abroad, were released when duty of \$5,500 was paid.

The Lambs' annual "washing" July 15 at John Golden's estate at Bay-side, L. I.

H. Grindell-Matthews, inventor of the "death ray," gave a demonstration of "sky movies" above Times Square Monday. U. S. Army chemical warfare unit created artificial clouds and image in color of the American flag was projected from roof of a skyscraper at 41st street and Seventh avenue. Projection on natural clouds was not successful.

Robert Mantell, suffering from general breakdown at his Red Bank, N. J., home, reported by his physician in critical condition.

Among stage folk back from Europe was Florence Reed on the Minnetonka; Laura Burt was on same ship, docking Monday. T. B. Handers and A. Mills arrived same day on the Antares. They were in "Follies" of '28 and went abroad for three months, extending their travels to Africa and Australia. Dorothy Chadwick Lee back Monday also.

### LOS ANGELES

After four years of reconciliation, the marital barge of Del Andrews, film director, is again on the rocks. Mrs. Edith Andrews, who sued for divorce in 1924 but withdrew the action, has now instituted new divorce proceedings. The complaint charges Andrews with entertaining other women and being guilty of other misconduct. Property settlement has already been made between the pair.

Earle Foxe, screen actor, legally adopted his nine-year-old stepson, Chester Earle Bennett. The boy's mother, Gladys Foxe, is the former wife of Chester Bennett, vaudeville actor. She was married to Foxe in 1925.

Priscilla Bonner, screen actress, is to be married in September to Dr. E. B. Woolf, physician of this city.

Dorothy Devore's suit for \$1,750 salary from the Krellberg Pictures Co., will go to trial Aug. 13 before Judge Bishop. The contract contends she was engaged for two pictures but never called. Picture company answers she is not entitled to salary because she did not perform any work. Court will decide.

Final decree of divorce granted Hazel M. Goulding from Alfred Goulding, picture director. \$150 monthly alimony.

Louise Brooks was granted a divorce from A. B. Sutherland, picture director, on the grounds of inattention. Report current Marie Prevost

awarded an interlocutory decree of divorce Nov. 22, 1927, from Kenneth Harlan, actor, may remarry him.

Long anticipated around Hollywood, Louise Lorraine filed suit for divorce against Art Acord; western film actor, on cruelty charges. Before her marriage to Acord Miss Lorraine played opposite him in pictures. Acord's first wife, Edna Mae Acord, divorced him three years ago. Acord married Miss Lorraine in 1926 and they separated in January, 1932.

Blanche Sweet has returned to Hollywood after being in Europe six months.

Lady Diana Bathurst, also known as Virginia Geraldine Hurst, screen writer, accused of petty theft. Complaint charged passing a bad check for \$15 to Mrs. Helene E. Caverly of Vista Del Mar. Lady Bathurst was before local courts in March, 1927, when accused of stealing an expensive gown. This charge was later dismissed for want of prosecution.

Jack O'Neil, brother of Sally O'Neil and Molly O'Day, screen actresses, was given a 180-day suspended sentence when pleading guilty to a charge of attack before Judge Billings of Sherman. He was charged with assault with a deadly weapon following an altercation in a safe at Mac Meach when he hit a waiter on the head with a bottle. Recently he was fined \$100 by Judge Wilson for striking a clerk in an apartment house.

Olga Bacanova, Russian film actress brought over here by Morris Gage, has started divorce proceedings in Moscow. Her attorney is Valdemar Zoppl, Moscow attorney. Bacanova married him about five years ago. At one time she was a member of the Moscow Art Theatre.

Lila McComas, screen actress, who fell from an elephant during the making of a picture, was awarded \$500 damages from the Al G. Barnes Shows Co.

Case had been on trial in Superior Court for a week, with the girl contented and she had been internally injured and suing for \$82,089.

### SAN FRANCISCO

Mrs. Jean Brandon, 23, former chorus girl and actress, professionally Jean Rae, was drowned when a small craft in which she and other companions were sailing on Carquinez Straits, near Benecia, was capsized. She was the wife of the superintendent of the Fischbacher Playground.

Isabelle Robertson, entertainer in a road house at Vallejo, and her mother are under arrest, charged with attempting to hoax the Key Route Steamer Co. (owned by the city on the bay) out of \$50,000, claimed for the alleged drowning of the girl when the ferryboat "Peralta" dipped water and caused many passengers to be swept aboard several months ago. The girl disappeared simultaneously with the Peralta accident. Unknown to her mother, who believed her lost, she went to San Diego where a married sister resides. The mother filed suit for the death of the girl only to later learn she was alive. She claims the girl insisted the matter be kept quiet but detectives traced her to the road house and the arrests followed.

Erma Conley and Alfred Warrington married on the stage of the Wigwam theatre, second couple to wed thusly in the past few weeks.

Theatre men saw a ray of hope in their fight against the proposed Daylight Savings plan here when City Attorney J. J. Connelley advised that the supervisors had no right to designate the hours of employment for county officials as the law already provides that all officials must remain open from 9 a. m. to 5 p. m. The supervisors might designate the working hours for municipal employees, but such a ruling would promote general confusion and would be impracticable, the city attorney ruled.

Vandals poured glue in the \$25,000 pipe organ at St. John's Rite Temple, San Jose, causing heavy damage to the instrument. Organ has frequently been used for accompaniment in recitals and other professional or semi-pro entertainments.

### PAN WATCHING PAN

Los Angeles, June 26.

Alexander Pantages will arrive in Chicago in time to see his horse, "Alexander Pantages," run in the Hawthorne \$15,000 Handicap tomorrow (Wednesday).

Pan may go on to New York.



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## 15 YEARS AGO

(From Variety and "Clipper")

Touring specialty companies headed by legit stars began to worry the Keith people. They notified H. B. Marinelli that if he booked Anna Held for such a tour, the international agent would be persona non grata. Miss Held was already contracted for the John Cort circuit.

England had booked more American acts than at any time in history. It was estimated that an aggregate of 700 turns from this side held contracts for England or were playing there at the moment.

The Progressive Circuit, predecessor of Mutual as the "opposition" wheel, had lined up 23 houses and looked promising. May Howard, returning after retirement of six years, was to head one of the units.

Mae West spelled it "May," and was playing dates in vaudeville.

"Follies" did \$20,282 at the New Amsterdam, high mark up to then.

New York Hippodrome again reported sold, this time as the site of the Hearn department store.

K. & E., having hooked up with Biograph for an alliance to produce film versions of stage plays, steps were taken for an association of the Shuberts and Famous Players. Another hook-up concerned Lieblers and Vitagraph.

Tom Mix was making westerns for Selig and attracting attention by his daring stunt stuff.

## 50 YEARS AGO

(From "Clipper")

Francois Siegrist, famous acrobatic clown and founder of the famous family of that name in America, died in Paris. He was born in Berlin in 1824, but most of his early life was spent in French circuses. He came to this country with one of his three brothers and they operated Francoini's Hippodrome, New York, on the site of what was afterward the site of the Fifth Avenue hotel, Madison Square.

Corinne, musical comedy dancing star in later years, appears to have made a rather stormy debut. Her appearance at the age of 4 is recorded with Mary Flisk's Blondes in Albany, together with her closing two days later because of the dissatisfaction of her mother, Jennie Kimball, who managed the child wonder for 20 years and became the type of the stage mama.

Some line on boxoffice figures of the day when theatres were small and admissions low, may be had from the "big" opening of Harrigan and Hart at the Bush Street theatre, San Francisco, with gross for the premiere at \$1,400.

Bret Hart's "M'Liss" had just been dramatized and was set for opening at the New York Grand Opera House in August, with Katy Mayhew in the name role and John E. McDonough as Yuba Bill.

P. T. Barnum talked of playing the Greatest Show on Earth on a three-times-a-day basis.

Dance endurance contests hadn't been thought of, but walking matches were staged for six days and like distances. A 48-hour contest was on at the time in the Rink, New York.

Playhouse, Mt. Vernon, N. Y., built in 1900 by Pat Ring and later used by Proctor until erection of own house, will be razed for office building by B. L. Feinblatt.

Dorothy Phillips entering the agency field in association with Irwin Plummer and S. Eden Thompson.

## Talkers Talk Overlapping

In the rush of talk about the talkers, there seems to be an overlapping of the talk against thought.

It is admitted by Western Electric that not over 1,000 theatres will be wired by Jan. 1, next. This is exclusive of Photophone (General Electric). Likewise Western Electric men say they do not believe that over 2,000 theatres can be wired in 1929, leaving at the most 3,000 W. E. wired houses by Jan. 1, 1930.

Photophone makes extensive claims of rapid installation but up to date has installed few if any houses. Nor is it plausible that General Electric will install faster than W. E. If the electricians are wiring as quickly as possible, it seems a slow process. If they are holding out theatre wiring to favor other equipment they may have on hand or to protect other equipment dealers, that is theirs and the theatre managers' affair.

Then again if Television should come to life and action, and many believe the electricians could do that at almost any time now, Television might run into the wired house for an opposition until that novelty wears off, at the same time temporarily walloping the Radio. But as there's nothing on earth, even a woman, to hold men at home all of the time, and as the families like to go out with the crowd, the home stay stuff about Television or anything else, like Radio, may be disregarded.

If only 3,000 out of 18,000 theatres are wired in a year and a half from now, with possibly 12,000 more theatres over here susceptible of wiring, there are going to be many houses waiting for their weekly or daily black and white silent pictures. Other sound devices or, as E. J. Sparks, of Florida, calls them, "baby talkers," may go into any number of theatres, but for the real talker there must be real equipment.

The mental confusion in separating the silents from the talkers and the wired from the unwired houses, with the consequent income to the distributors from either, is something else again.

Since though all of the theatres cannot play all of the talkers nor any of them, the excessive converse over talkers might be divided into a little more for the silent pictures. Besides those houses that must play but the quiet black and whites.

## Inside Stuff—Pictures

Despite efforts to identify the anonymous advertiser signing himself "Just An Exhibitor" in a recent issue of Variety, it was fruitless. At Variety's request two independent exhibitors in New York replied to the adv. without a reply.

In a trade daily the same person later advertised that he had given up his quest for information on how to improve his theatre business. He mentioned that Variety had referred to him as "a gag." Whether a gag or no, he stated, he had spent \$500 for the Variety page. That was so, and in all the advertiser must have spent around \$750 in advertising for free information.

Many of the trade also thought it was a gag ad, probably by a promoter. No count was kept of the replies to the ad in Variety's office but there were several.

With Fox taking a commanding position as one of the Big 3 of pictures, Fox appears to displace First National in that group. Other two are M-G-M and Paramount.

On top of that with Jos. P. Kennedy directing F. N. and with the known Kennedy idea of making features inside of \$75,000 for reproduction cost, maximum (and \$65,000 more desired), if the Kennedy schedule goes into effect on the First National lot, just where F. N. will land in the list of producers can't be prophesied.

How Dick Rowland with his \$5,000 weekly salary from F. N. will fit into Kennedy's w. k. chopping habit is another query.

Tests are being carried on by the Public Managers' Training School based on Variety's reviews of talking shorts. Pupils are obliged to read all reviews. The shorts are then flashed on the screen without subtitles or identification of any kind and the students are asked to identify each act, describe it and give all available information as to past performances, if any, in vaudeville, dramatic shows, or musical comedy.

The purpose of this data, it is reported, is so that managers, when getting talking shorts, will be able to sell them to a public to whom they may be unknown by ballyhooing past performances or the strong draw of some of the acts in person.

In an address read before the International Convention of Police Chiefs at Colorado Springs this week, Dr. Carleton Simon, the noted criminologist, made a strong point in favor of the moving picture. He called the attention of the cops to the established fact that whereas reformers seek to attack the screen on their exploded theory it incites crime, that the screen as a matter of fact and record is a deterrent.

Dr. Simon states that pictures always prove before ending that a crook can't win; that dishonesty is unprofitable and that only the right is justified. These standards in the motion picture, says the alienist, force their conviction upon the eye and brain as no printed matter could do, and the beneficial result comes from deterring the young from wrong, while telling the criminal he cannot cope with the law.

The address goes into many phases of educational value of pictures. It is also to be printed in the July number of "The Police Journal."

Chicago newspapers are kidding Mary Pickford. Much as they like "America's Sweetheart," the boys just can't refrain from letting both the star and her public know that Mary's frequent hair-cutting stunt is fixed.

When Mary and Doug pulled in at the Hotel Sherman to occupy the bungalow on the roof for a day, Mary announced (again) that her curls would be shorn forthwith. Newsreel cameramen, private cameramen retained by United Artists, and a herd of newspaper reporters and photographers were dispatched to the Sherman's barber shop.

Seated in one of the big chairs was Mary, curls and all. Despite the fact that her locks were only recently clipped upon her arrival in New York, they were "back again" in Chicago. But some canny and observing reporter cracked for the cutting process.

Tapers the next day gave their readers the inside and poked fun at Mary's yen for publicity.

Indie exhibitors reading the current issue of "Exhibitors Herald and Moving Picture World" will see that of the 177 "tips" published and represented as covering the entire U. S., 37 are by one critic in one of those not-yet-mapped Idaho towns. This boy pulls some of the best those not yet in trade paper, so much so that if he keeps on grabbing yet seen in any trade paper, so much so that if he keeps on grabbing yet seen some of the other Indies may demand that he be included in Variety's box score of experts.

"One boy rode seven miles on a mule to see this picture," this box office whiz of Salmon, Idaho, writes of Universal's "Prairie King." Again he says of Billie Dove's "The Tender Hour": "Those who came liked it, all save the cowboys who walked out." He follows this up with the sock: "Few of First National's specials draw, anyway." But

he concedes: "Johnny Hines' 'All Aboard' was the first First National that got by due to the fact we ran it on Saturday." "The young people liked it but I did not," he comments about "Ritzzy" saying that he doesn't like Betty Bronson cast as "a smart alec snob." DeMille's "The Yankee Clipper" brings forth this: "Not a brutal picture, almost a special."

Salmon audiences also have decided that "Michael Strogoff" and "Les Miserables" are "only program pictures" in his estimation.

With 22 frames per second passing the eye of the projector in the Photophone talker, the loss of film in breakage is negligible. The splicing together of any portion with a sector of several inches cut out, which is large, would in no wise affect the synchronization or the continuity.

The difference between the Western Electric (Movietone-Vitaphone) equipment and General Electric (R. C. A. Photophone) apparatus is twofold, according to the technical end. Primarily, each relies on the amplification system, with Photophone claiming a patent process all its own for amplification. In reproduction, Vitaphone-Movietone employs the horns; Photophone the cone shaped reproducer.

With announcements of the various newsreels going sound it still remains improbable that any of the reels, other than Fox Movietone, will be able to turn out a talking news before November. Sound effects are an early possibility by studio synchronization.

M-G-M making the most recent declaration, is understood to have been told by Western Electric that neither a Movietone truck or camera can be delivered before six or eight months, while Paramount is presumably in the same craft. Universal has made no affiliation for its International service as yet, although Movietone, through M-G-M and Hearst, will probably evolve here. Pathe figures to use Photophone when that device is ready for exteriors, and Educational's Kinograms has Vocafilm, of which little has been heard the past few weeks.

Fox's Movietone organization now has 17 trucks and cameras working. Four are in Europe.

As a promotion feature the New York "Telegram" is issuing a daily newsreel running about 125 feet, shown in 58 Loew theatres in New York and vicinity. The reel is titled "New York Today." C. H. Farrell and S. R. Reece, former Pathe cameramen, have a contract with the "Telegram" which provides for a year's continuance of the feature under the paper's auspices.

Cards in the windows of hundreds of drug stores and groceries in the leading uptown business and residential section in Minneapolis announce free tickets to the five biggest F. & R. theatres in this district with purchases of 25 cents and over.

Examination of one of the free tickets, however, discloses that it is not redeemable except upon the purchase at the theatre boxoffice of another ticket at the regular prices. It's just another of the two for one summer gags.

More and more is heard in conversation among picture people the probable future relations of the bankers, electricians and the picture business.

## Inside Stuff—Vaudeville

A record for the Palace, New York, is that the stage crew presented Clayton, Jackson and Durante with a trio of fountain pens, suitably engraved.

The schnozzle trio played the Palace recently for a fortnight, the back stage boys sending the threesome away with a dinner and the writing material.

The hullabaloo over enforcement of Sunday blue laws at Westwood, N. J., which enveloped things for that community for the past three weeks, is now back to normal.

Al Meyer, justice of the peace and manager of the Westwood, Westwood, N. J., started things in the Jersey suburb. After a series of meetings, Meyer capitulated upon advice of his backers in the theatre enterprise.

The Westwood plays a vaudeville, booked independently.

More colored vaudevillians are reported in New York and out of work than in all previous seasons. Many reasons are advanced for this unusual slackness of stage work for the Negroes. Fewer big colored Broadway troupes, fewer traveling outfits and the apparent failure of the white agents to obtain consecutive bookings are among the alibis.

Another is that night club work is shot, and still another is that the old days of plenty of T. O. B. A. work are also gone. Many of the T. O. B. A. houses are either closing or playing pictures.

Official announcement discontinuing the Vaudeville Collection Agency is predicted in Keith circles, as soon as the agents' and bookers' situation has been adjusted.

The removal of the 2½ per cent collection fee, which came out of the agent's five, leaving him 2½ per cent to operate on, while the Collection Agency took 7½, is blamed for most of the petty grafting which has cropped up, the outside connections which the agents claimed was necessary to exist, and many other practices, including salary raising, which reacted against the Keith-Orpheum circuits, made actors dissatisfied and drove them out to independent circuits, picture houses and cabarets.

The new heads of Keiths are said to be fully cognizant of the evils of the Collection Agency.

Commission division came up in a suit in London between Tom Tracey and Reeves and Lampert over Will Fyffe's Keith's engagement over here. Pacey alleged he was in. After an argument in court, a settlement was arrived by the firm paying the plaintiff \$500.

Reeves & Lampert have been the Keith's English booker for some time. They supplanted the late H. B. Marinelli in one of those many raw deals put over by Keith's. It's another long story of draw commish, there have been several rumors about the Keith's "correction" in Keith's. It's quite evident the insiders believe there has been a split on the foreign acts' commission from this side with the split given to an American. Another long story, although the chances are it won't last much longer.

Pat Casey's illness no doubt has somewhat hampered the reorganization of Keith's, particularly in the booking offices. No one knows the insides of the Keith's layout as Casey does, not even excepting J. J. Murdoch, who knows plenty. With Pat now rapidly recovering from the narcolepsy, who knows plenty. With Pat now rapidly recovering from the narcolepsy, who knows plenty. With Pat now rapidly recovering from the narcolepsy, who knows plenty.

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It seems unfortunate that of the entire Keith-Orpheum personnel of the past and who remained up to the Kennedy buy, so few are available as executives. Especially in the Orpheum crowd. Not one of the more prominent Orpheum bunch in their day is worth the waft of a feather in the reorganization of Keith's.

That may explain why the Orpheum Circuit was called by showmen the poorest operated theatre chain in the history of the show business.

## BAINBRIDGE WITH ALL MINN. LEGITS, EVOLVES ROAD IDEA

**Will Ask for Booking Line-Up from New York, Then Go to His Public for Subscriptions to Insure Producers a Return—Ties Up Twin Cities' Mets**

Minneapolis, June 26.

"Buzz" Bainbridge comes into complete control of the local legitimate theatrical field as the result of his acquisition from L. N. Scott of the Minneapolis and St. Paul Metropolitan theatres, playing road attractions. He will continue to operate his stock house, the Shubert theatre, along with the two Metropolitan.

Bainbridge takes over the Scott theatre on a one-year lease, carrying an option of nine additional years. The deal marks the complete retirement from the show business of L. N. Scott after 35 years of Twin City theatrical activity which have earned him a fortune. Ill health has made it necessary for Scott to step out. The local Shubert and Erlanger franchises go to Bainbridge along with the lease of the two Metropolitan.

### Line Up Bookings

Road show bookings were few and far between during the past season. Bainbridge plans to go to New York next week to learn from the Broadway producers and booking syndicates what in the way of attractions they would be willing to send here if he lines up in Minneapolis and St. Paul sufficient season subscribers to insure road attractions against losses in the Twin Cities. By putting across a subscription plan, with pledges of support from a specified number of citizens, Bainbridge hopes he can put Minneapolis back on the legitimate theatrical map. When he returns from New York knowing just what he can offer, he will put it up to the local public to provide support.

Bainbridge has been successful in the stock game here. Whereas the average stock venture lasts only a few years at the longest, he has succeeded for the greater part of 16 years. His theatrical career includes 12 summers with Barnum & Bailey's, the old Adam Forepaugh circus and Miller's 101 Ranch show, service with the Messrs. Shubert and the late Henry W. Savage, and many independent ventures.

### Shumlin's Sec. Acting

Rose Keane, secretary and play reader for Herman Shumlin, will appear on the other side of the footlights in Shumlin's next production, "By Royal Appointment," when it opens in August. Miss Keane, who takes dictation and direction with equal facility, was in the Shumlin and Streger production of "Celebrity" last winter.

Lumsden Hare has also been engaged for an important part in "By Royal Appointment."

### "Let's Go" Opens South

From an unusual production point a comedy called "Let's Go," written by Max Mayo, is being produced for Broadway in August. The show is being rehearsed in St. Augustine, Florida, the home of H. B. Bonnevillie, the show's backer, who is reputed to have cleaned up in real estate before the crash.

It is understood that John Jex interested Bonnevillie in the play. Jex directing it in the southern city. On orders from there the cast was selected in New York and transported south. "Let's Go" is slated to open in Savannah, Ga., July 9, with several stops on the way north.

### DeWolf Hopper Goes

Washington, June 26.

DeWolf Hopper's musical stock gives up at Poll's this week, closing with "The Prince of Pilsen." Hopper will go dark, leaving the field open to the National with Steve Cochran's stock company.

Hopper is going to California.

### CANTOR POSTPONES \$25,000

An offer for the stock rights to "The Skull" has been made for \$25,000 but held up pending the play's stay in New York.

No film bid as yet on the Lou Cantor show.

## Frisco and L. A. in Hot Legit Competition

Los Angeles, June 26.

Louis Lurie and Abe Rouff, the latter former political boss of San Francisco, have taken over the Capitol theatre in that city for the purpose of a competitive war on Homer Curran who operated for Curran & Geary in San Francisco. The Capitol, an old house, is to be remodeled. Jack Brehaney, veteran showman, has been appointed manager and is now out to obtain outstanding attractions.

Lurie, a little more than a year ago, took over the Wilkes theatre in San Francisco and renamed it the Lurie. It is competing with Curran following a recent political battle staged against Mayor Rouff with Lurie on the other side of the changed fence. The latter let go of the Lurie and the house went under Curran management with the name changed to Geary. Lurie, it is said, did not like the change of name and decided he would make a reprisal move against Curran, taking over the Capitol.

It is likely that "The Captive" will be the first attraction in the house when reopening.

## Wagner's Rotating Stocks Over Non-Rosy Paths

Charles H. Wagner's rotating stock companies operating in Buffalo, Rochester and Toronto have not been working out as smoothly as planned. Some of the trouble arose over the engaging of name players via Equity's stock jobbing contract, it being the rule to use not less than six players regularly, while all over that number may be "jobbed." Ordinarily, such special players are known as guest stars.

"The Road to Rome" was booked in the three cities named, but after the Buffalo and Rochester dates it was found the Toronto house booked with a local affair. A week's layoff was made, Wagner offering \$5 per day expenses to each of the players. Two specially engaged players refused to accept that arrangement and filed claims for a week's salary in lieu of failure to receive notice. The date was played with other actors.

It was intended to use Ina Claire for the three weeks in "The Last of Mrs. Cheyney," but it seems the star objected to certain publicity given her and refused to appear. Actors engaged in support have claims pending.

There was some trouble over the Toronto booking of Wagner's stock in "Jimmie's Women," the date being canceled because of the censor, who had deleted a number of lines in "The Road to Rome."

### PRICE'S SHOW JULY 30

Los Angeles, June 26.

George Price, upon finishing his Orpheum route next week, immediately goes into rehearsals in New York for "Song Writer," written by himself and Crane Wilbur. Show opens in Asbury Park July 30 and at the 48th Street, New York, shortly after.

### "PANES" JULY 6

Los Angeles, June 26.

Fgan theatre, dark the last few weeks, reopens July 6 with Sarah Padden in "Window Panes." Play is by Olga Printzlau, and was produced with a different version in New York last year.

Tom Cross, Chicago producer, is putting the show on here, with a cast including Phillip De Lacey, J. Frank Glendon, Dolores Miller and Phillip Morris. Florence Thomas is directing the production.

### Saranac Stock Closed

The stock company at Saranac Lake, managed by Fred De Bondy, which opened June 9, closed this week.

## Outburst of Barrymore Temperament in Frisco

San Francisco, June 26.

Drama critics of several San Francisco dailies are not likely to soon forget the engagement here of Ethel Barrymore, who wound up a four weeks' stay at the Curran June 23. Several of the news writers are still squirming over the "pannings" they received at the hands of the actress.

Ethel's first outburst came when she was the guest of the San Francisco Center. John Barry, local feature writer, had alluded to Miss Barrymore's subdued speaking voice. When invited to speak before the Center, Miss Barrymore lambasted Barry and all other critics.

On the final week of her stay here the actress was the guest of the Women's City Club, an exclusive local organization, at a luncheon attended by more than 200 members. Other invited guests included Edith Bristol, drama editor of "The Call" (Hearst afternoon) and a woman writer of "The Chronicle" staff. Miss Barrymore made an interesting address, then invited her audience to ask questions. In an endeavor to keep the affair going, Miss Bristol inquired of the actress what her opinion was as to subsidized theatres to foster art productions. Miss Barrymore started an answer, and then suddenly observed that Miss Bristol was taking notes.

"Who are you?" the actress demanded of the drama writer. "Are you a newspaper woman? I thought it was distinctly understood I was not to be quoted on anything I might say. You cannot believe anything any newspaper man writes, but a newspaper woman—bah, good heavens," and threw up her hand in a gesture of despair.

The club women were astounded. Miss Bristol, being also an invited guest, was impelled to restrain any answer she might have wanted to give. She simply admitted she was a newspaper woman, and pledged herself that nothing Miss Barrymore had said would be written by her. The members began apologizing for the presence of the newspaper women, many of them seemingly overlooking the fact that both Miss Bristol and "The Chronicle" representative also were guests.

## Asbury Park's 'Break-Ins'

Asbury Park, June 26.

The summer season of legit try-outs at the Savoy got under way here yesterday with George M. Cohan's comedy "By Request," with the three Nugents. "King's X," Jed Harris production, for the last half. Other attractions scheduled but subject to changes in titles, cast and dates are:

July 2-4—Shuberts, "Paid Off," by Willard Mack.

July 5-7—Myron Fagan, "The Great Power," with William Courtleigh and Minna Gombell.

July 9-11—Open.

July 12-14—Edward Clark's "Relations."

July 15-18—John Golden play.

July 19-21—Open.

July 23-25—Archie Selwyn's "Possession," by Edgar Selwyn, with Edna Hubbard, Laura Hope Crewes.

July 26-28—William A. Brady, "Camera."

July 31-Aug. 1—George Price in "The Song," musical.

Aug. 2-4—Rosale Stewart's "An Old Man's Darling."

Aug. 6-8—Jed Harris' "The Front Page."

Aug. 9-11—"The Allmonacs."

Week of Aug. 13—Sam H. Harris' "The Black Belt."

Week Aug. 20—"Trial of Mary Dugan."

Aug. 27-29—Grace George play.

Aug. 30-Sept. 1—Frohmman Inc. Arthur Richman play for Mary Boland.

Sept. 3-5—Crosby Gage's "Security."

Sept. 6-8—Frohmman Inc. Irene Bordoni in "Paris."

### MacHUGH LEAVES COAST

Augustus MacHugh, author, has returned from Hollywood, where he was writing for the films, to resume writing for the legit theatre. He has written a play in collaboration with Irma Marie Cisma.

### "Royal Family" Coast

Jed Harris has abandoned his plan to organize a second company of "The Royal Family" for the Pacific Coast. Instead, he has disposed of the Coast rights to Butler & Curran, who will launch it at the Curran, Los Angeles, Aug. 1.

## Detroit Church's "Names"

Detroit, June 26.

Advertisement below appeared in the local dailies Saturday, among the church announcements:

### PAULINE FREDERICK

and Her Company Will Attend Church SUNDAY, 8 P. M., AT

### SAINT MARK'S

(East Jefferson at Garland)

### ZELDA SEARS

Author of "THE SCARLET WOMAN," will share the speaking time with Dr. James Thomas, the pastor  
TEMPLETON MOORE WILL SING

## 3 Shows Out

With warm weather arriving Monday, sudden withdrawals other than those scheduled are expected for Saturday.

"Here's Howe," produced by Aarons and Freedley, at the Broadhurst, will close after a disappointing engagement of nine weeks. The piece was considered to have been scaled too high at \$5.50 top. Business started around \$22,000 and failed to improve. With the agency buy-off, it dropped to \$18,000 or less and could not break even. It is doubtful of being sent on tour in the fall.

### "HERE'S HOWE"

Opened May 2. Winchell, "Graphic," was sure it was "a delightfully smart and seductive show." Little, "Post," on the other hand, found himself indulging in "more than a couple of yawns." Variety (Abel) wrote: "Satisfying enough spring entry, that will get some coin for a nice stay."

"Excess Baggage," presented at the Ritz by Barbour, Crimmins and Bryant, will close after an engagement of 27 weeks. The show was well rated and started at a weekly pace of \$14,000. For some reason it failed to hold up and has been cut rated for several months. Business dropped to around \$6,000.

### "EXCESS BAGGAGE"

Opened Dec. 28. Mantle, "News," only major reviewer to give opening grade: "One of the minor successes." Variety (Rush) thought: "Looks promising for a run."

"Her Unborn Child," playing a repeat date at the 48th Street, and "Ten Nights in a Bar Room," at Wallack's, are among other attractions slated to stop this week.

### EAST SIDE YIDDISHERS CLOSE

For the first time in a decade the East Side's Yiddish theatres are closed up entirely during the summer. This resulted from a new ruling on the part of the Hebrew Actors' Union which is to the effect that vaudeville theatres must employ no less than 12 acts weekly during the summer.

The ruling principally affected the appearance of Yiddish legitimate stars in the vaudeville houses, which could not support such bills with a price scale of 10 to 25 cents. The legitimate managers appear to view the ruling favorably, figuring the lay-off will be of benefit to the players and the business of the legit houses in the fall. The East Side claims legit business here and on tour this past season established new records.

### SPAT WITH ANGELS

Los Angeles, June 26.

George Sherwood, producer-director at the Hollywood Music Box, has gone over to the Hollywood Playhouse a few blocks up the street. Sherwood will put on Seymour Hicks' "What a Man" at the latter house on June 27. Sherwood going in on percentage.

It is understood Sherwood's switch to the Play House was caused by difficulties with his backer.

### HIGH HAT'S FIRST

"Within the Law" is the first of a high hat community group around New Canaan, Conn., called "Ye Putnam Players."

Three performances are to come off at the Playhouse in New Canaan and two are scheduled for Norwalk. One back is the top admission.

## "Captive" Decision Against Producer in Detroit

Detroit, June 26.

Petition of Samuel W. Manheim to restrain police and city officials from interfering with his production of "The Captive" and force Dave Nederlander, manager of the Shubert Detroit, to house the show, was dismissed by Judge Alfred J. Murphy in circuit court.

"The Captive" closed May 29 after a single performance at the Shubert Detroit when Mayor John C. Lodge warned Nederlander that the theatre's license would be revoked if the show continued.

Clarence Darrow appeared as chief counsel for Manheim.

Of the four witnesses called by the defending police, three admitted under Darrow's cross-examination that they entered complaints against "The Captive" prior to its opening here without having seen a performance of the show or reading the book.

In his decision Judge Murphy called the show "skillfully written," but stated:

"No refinement of language, no delicacy of treatment, no deft portrayal of character obscures the theme, which is of the very essence of the play and which creates an abhorrent atmosphere, fraught with grave danger to the immature and the licentious inclined."

In the opinion of Assistant Corporation Counsel Golstock, "the stage is a place of amusement and not a chemical laboratory for the study of the licentious."

Manheim and his counsel staged a meeting after Judge Murphy announced his opinion, but nothing developed.

## "Abie's" Polish Onion

Detroit, June 26.

Deeming evidence submitted against Arthur L. Waldo, editor of the Detroit "Polish Daily News," insufficient, United States Commissioner Hurd has nolle prossed plagiarism charges entered by Anne Nichols.

Waldo was alleged to have translated Miss Nichols' "Abie's Irish Rose" into Polish and to have sold the manuscript to Joe Wyrock and Ignace Ulapowski, Cleveland theatre owners, for \$25. Able as a Polack was never seen, however, as Miss Nichols had production restrained about five months ago.

Waldo was arrested here April 16 for infringing on copyright and placed under \$500 bond.

### Cast Changes

Victor Moraly has replaced Harold De Becker in "The Skull."

Georgia Decker has succeeded Dennie Moore in "Trial of Mary Dugan." Paul Borani has displaced John Dougherty in the same company.

### BLUM RENEWS LEASE

Gustav Blum has renewed his lease on the Bayes Roof, New York, for another year and will resume late in August with "Values," by Goldsmith-Riley as the opening attraction.

Blum will also produce another, "The Phantom Lover," simultaneous with "Values," the former at a Shubert house.

### George Holland Bruised

George Holland, Arthur Hammerstein's general press representative, is slowly recovering from injuries sustained in a taxi crash of a week ago.

In addition to a cracked rib and a sprained ankle Holland is suffering from several fractured bones in one of his legs.

# FLOCK OF B'WAY LONG RUNS AVAILABLE FOR EARLY TOURS

Line-Up Looks Best in Years, Though Presidential Campaign May Have Effect—Guild, Ziegfeld, Harris and Hopkins Groups Promising

There will be more good touring troupes next season than in several years. This is largely because of the fact that many long runs in New York will be available in time to take up a full season's route. Whether the Presidential year, commonly reported to be tough on shows, will drive some of them back to tour, has yet to be seen, but the list of shows primed for the road either early in the touring season or later, looks good.

Musicals especially will be plentiful. Ziegfeld will have three of his, "Rio Rita," which has yet to play Chicago, a second "Show Boat" company and "Salic," with Marilyn Miller and Jack Donahue. In the dramatic line the Theatre Guild will send "Porgy" on a tour to the Coast and back, after which it goes to England under C. B. Cochran's management. Their Acting Company will be split into two sections, carrying "Marco Millions" and "U. R. R." in one and "The Guardsman" and "Arms and the Man" in another. Still another Guild troupe, having Elizabeth Risdon, Robert Keith, Peg Entwistle and others will play "The Doctor's Dilemma," Ned McCobb's Daughter," "John Ferguson" and "The Second Man."

George M. on Tour

Jed Harris will keep a "Broadway" company out; and will also have "Coquette" and "The Royal Family" as ace attractions. The Shuberts will have several companies of "My Maryland" out; "Greenwich Village Pollics," "And So To Bed," two companies of "The Silent House," a "Blossom Time" troupe repeating for the twentieth time. George Cohan will probably go out himself in "The Merry Malones," and he will also have considerable time left to play "The Baby Cyclone," which, after finishing in New York, played Boston, Philadelphia and Chicago. Winthrop Ames will send George Arliss out in a transcontinental tour of "The Merchant of Venice" and it is reported he is looking for a new leading man to supplant Leslie Howard for a tour of "Escape," which showed up well in a brief tour last spring.

George White will have Ed Wynn in "Manhattan Mary" out; Gene Buck will have Will Mahoney in "Take the Air," "The Skull" it is reported, will try Chicago and the larger stands before deciding to make an all-around tour. "Blackbirds" goes out for a tour when it finishes in New York, where it is still doing well, and another Negro show "Keep Shuffling," planned, when it closed in New York several weeks ago, to reorganize in the Fall for a tour. "Connecticut Yankee" tours with Boston mentioned as a starting place in August. There is also a report that a second troupe will be organized for an intensive tour of the New England stands.

Arthur Hopkins will have "Burrlesque" and "Paris Bound" both ready for touring at the start of the season. Arons and Freedley will send "Punny Face" out with replacements in the New York cast as it now stands, and "Here's Howe" is also scheduled for a trip around.

Interlude on Road

Belasco's touring card this year will be "The Bachelor Father," when and if it finishes its present New York run, which is running along great guns. Another show scheduled for touring but indefinite is the Guild's "Strange Interlude," which is still playing to stardom despite the heat and the length of the show.

"Wings," picture, is figured to tour as a road-show until Jan. 1, while Al Woods will have several companies of "The Trial of Mary Dugan" out, this being figured as one of the season's big winners. "The Command to Love" also tours under Brady and Wiman management. "Mine West," it is reported, will tour in "Diamond Lil," thus giving Miss West her first trip around the legit circuit. Her other shows, "Sex" and "The Wicked Age" didn't tour. Walter Hampden is reported as doing a little touring

## Carroll's Weekly Overhead Calls for \$35,000 to Break

At present figuring Earl Carroll's new "Vanities" when opening closed at the Carroll, New York, Aug. 9, will have to gross \$35,000 weekly for the producer to break even. Of that sum, \$28,000 is represented by the show's operation and the remainder for the theatre.

Up to date Carroll has not engaged Moran and Mack at the salary Flo Ziegfeld sent that act up to in competitive bidding, reported at \$6,200 a week. It is not known if Ziegfeld himself intends to take the turn at his reprisal salary against Carroll for the attempted loss of Ziegfeld show girls to "Vanities." The latter show is averaging around \$100 weekly in wage to its line girls.

Carroll's "cold" opening in New York is the result of his belief the show is too big to break in anywhere else. An announced top scale of \$10 may or may not go into effect for the production.

Another unanswered question is as to the identity of Carroll's money Texas oil locator, Edgington, or a man this time, whether the previous

## Duncans in London With "Topsy and Eva"

Rosetta Duncan, before leaving New York shipped all of the scenery and production of "Topsy and Eva."

Show is due to open at Shaftesbury in September in conjunction with Paul Murray. It indicates the Duncan Sisters, now in Paris, do not anticipate Dillingham's "Heavenly Twins" for them in New York will be an early production.

## M-G-M and Pollock

M-G-M is definitely reported as in the background of Channing Pollock's producing activities, with a contract calling for the production of five Pollock plays over a period of five years, beginning with "Mr. Moneybags," opening at the Longacre in August.

The picture rights remain with M-G-M, "Moneybags" being regarded as a probable big bet for talkers.

## 40-Year Mayan Lease

Los Angeles, June 26. Sam Salvin, coast producer of "Good News," has exercised his option and taken over the lease of the Mayan theatre, where his attraction is now playing, for 40 years. The deal was closed with E. H. Stowell, owner of the theatre. Salvin had been playing the house on a percentage basis.

## Girls' Stock

Phyllis Page and Shelley Janis, two former show girls, who debuted as managers and presented "Jungle Fever" in Cleveland recently, are presenting stock at the Hopkinson theatre, Brooklyn, N. Y., with Camille Griffith playing the leads. The Misses Page and Janis after leaving the stage entered theatrical offices with the idea of gaining the managerial slant.

## "Woman Disputed" Abroad

Al Woods will make a London presentation of "A Woman Disputed" in October. Mary Newcomb will play the part created here by Ann Harcourt. The Lowell Sherman role has

this year and Eva Le Gallienne will pick up from four to six weeks at the end of the season.

No talk about "The Ladder" touring. Maybe they're waiting for more "national publicity."

## "Cut" Capacity

"Here's Howe," closing Saturday at the Broadhurst, "went over with a Leblanc" to S. R. O. and still was forced to close, owing to Arons and Freedley showing in the red about a grand a week, regardless of the heavy trade.

Scaled at \$5.50, the cut-rates couldn't support the opera profitably, despite the heavy patronage.

## 3 THEATRES IN DETROIT BLDG. OF FISHERS'

2 for Legit—Report Kunskey Operating Third—Capacities, 7,750

Detroit, June 26.

A Kunskey-Fisher Bros. deal, whereby Kunskey will operate the large picture house in the \$30,000,000 office building being constructed by the auto body manufacturers, is reported as either in the making or already sealed.

The new Fisher building is on Grand Boulevard, opposite the huge General Motors structure, and in the class neighborhood section of town. Besides the film house, scattering about 3,500, the builders contemplate two additional theatres in the same building seating 2,750 and 1,500, respectively, apparently for legit shows. The Fishers figure the theatres will be a mainstay in making the office building a success.

A personal friendship has existed between Larry, head of the Fisher family, and John Kunskey, and on various occasions the latter has been reported in Kunskey deals.

If plans to open the Fisher theatre by October are adhered to, it is likely the Fisher, and the 5,000 seat Fox house (downtown) will open about the same time.

## Eugene Walter as Talking Film Instructor

Eugene Walter, playwright, has been engaged by William Fox to head a special Movietone department in the Fox studios on the coast.

Walter, stage director as well, will have five assistants.

His principal duties will be that of instructing picture players in stage procedure and to instruct them in dialogue and articulation.

## "Gold and Dust" for 1 Week Cost \$10,000

"Gold and Dust," tried out at Werba's, Brooklyn, folded after one week, with a possibility of being revised.

It was authored by Ariana Farrell, with her husband, Charles Farrell, broker, financing the production, done under the corporate name of Laurel Productions.

Farrell dropped \$10,000 on the week's experiment through production and lining up an expensive cast for the tryout. The show did little better than \$1,000 on the week.

Another faux pas, probably due to ineptness, was securing players for the tryout who couldn't have remained with the production because of other contract obligations.

## 1928!

Chicago, June 26. LeRoy Prinz, producer of choruses for musical revues, suffered a lacerated hip and a broken nose in a forced landing during an electrical storm, in a Spad airplane piloted by himself.

The plane landed in the treetops of the forest preserve near Oak Park, Illinois.

## CONWAY TEARLE ON STAGE

Los Angeles, June 26. Dave Rose, wealthy trunk manufacturer, will finance a comedy drama in which Conway Tearle will be starred in a local theatre during the summer.

## Paramount's Two-Reel Playlets Ready in Aug.

The Great Authors and Actors' Series of two-reel dramalets which Paramount is distributing, giving a 25 per cent. cut to the Actors' Fund of America, will probably be ready for release in August. Eugene Spitz is independently producing the series, the all star casts contributing their services gratis because of the charitable cause involved.

"Two Masters," by Rita Weiman and with Rex Cherryman and Mary Eaton, is the first; "Walls Have Ears," by Irvin S. Cobb, with Madge Kennedy, Hale Hamilton and Roland Young, is No. 2, with Edna Ferber's "The Home Girl," starring Otto Kruger, Margola Gillmore and Miriam Hopkins, and Rupert Hughes' "Prancing Prue," with Ada May and Helen Hayes, to follow. These four of the series of 10 have already been shot.

Sam Marx and Sidney Skolsky are titling the entire series.

## Dixie Leonard's Suit Thrown Out of Court

Unless she appeals to the highest legal tribunal, Dixie Leonard, former Broadway beauty, has no redress in an alienation suit against the father of her husband, Miss Leonard sued Robert John Buckley and Henry Gordon Buckley, her husband, and father-in-law for heavy damages.

The lower court refused to dismiss the complaint, but on the Buckley's appeal, the Appellate Division ruled Miss Leonard had not proven a case and threw out the complaint.

## In Woods' "Fast Life"

Al Woods is depriving rival managers of one of their chief sources of publicity, that of announcing Claudette Colbert for some forthcoming play, by casting her as the lead in his new Shipman-Hymers comedy, "Fast Life," due in New York on Labor Day.

In the cast are William and Chester Morris, father and son on the stage as they are off, and Crane Wilbur, now in Woods' "Man With Red Hair," in Chicago.

Norman Foster, opposite Miss Colbert in "The Barker" in New York and currently in London, and to whom her engagement was announced last season, will be the juvenile. These two will leave London where Claudette has repeated her New York triumph in time for August rehearsals of "Fast Life."

Guthrie McClintock is to direct.

## Negro Musical Strands

### In Bowery Invasion

"Kentucky Sue," colored musical stranded at Gabel's Bowery, New York, last week. The ghost failed to strut and the musicians were laid out Wednesday when their pay for the previous week had not been paid. The show had been at the Bowery house for two weeks and no business.

When the regular orchestra quit before curtain time at the Wednesday matinee efforts were made by Chappie Chapelle, producer, to round up another music unit on commonwealth. This idea also flopped and the show closed.

The cast reported in on commonwealth were paid off Saturday prior to the closing, but figured in view of the bad business closing week there'd be little coming and were satisfied with the decision to close. "Kentucky Sue" was the first attempt at colored musicals on the east side and was spotted at a house playing Yiddish drama in season.

## "Dilemma's" Dilemma

Rehearsals of "The Lawyer's Dilemma," due at the Belmont, New York, July 9, were halted last week when the band guaranteeing salaries was delayed in being filed with Equity. The matter was squared.

E. L. Simpson, really man, who is backing the show, stated it would open as scheduled. Several players who withdrew have been replaced. The play is reported to have been tried before under the title of "Jabber in a Cate."

# CASTING AGENT SEEMS DOOMED TO FADEAWAY

Producers Engaging Direct—Careless Casters Just Annoyances

Less than 5 per cent. of the forthcoming legit productions will be done through casting agencies next season, it is claimed.

Shuberts are practically engaging direct for the several productions slated, with exception of some of the minor roles farmed out occasionally to the casters.

The casting racket around Broadway has been deteriorating for the past two seasons, with casters principally to blame, though not giving sufficient attention to wants of the producers. They clutter up offices and rehearsal halls with unwanted talent.

Independent producers who have already made one or more productions are tabulating applicants and sending for the carded types when needed. Only inexperienced newcomers are bothering the casters at all.

Available legit has seen the handwriting and are now making the rounds of producers' offices instead of casting agents, as formerly.

### Casters' 10%

Casters on Broadway are reported having jacked up commissions to 10 per cent. of the weekly salary for the entire engagement, as against five per cent. for 10 weeks, which is the New York state law. The boost followed the New York Supreme Court decision recently that state laws fixing rates was really price fixing and illegal. A few old line casters are reported among the exceptions and are continuing on the five per cent. basis.

The Supreme Court decision affects the employment agency laws in 21 states. The New York State Bureau appears to have gone up in the air over the decision and have admitted they could hardly enforce the state law in the face of it.

In a municipal court last week in New York the suit of Viola Foster against Taylor Holmes for some \$785 alleged due in commissions on an engagement in pictures on the coast was thrown out. Miss Foster had received \$300 from Holmes, but claimed 10 per cent. per week of Holmes' salary on the ground that she acted as his personal representative. The court denied the status of this latter claim as well. Holmes denied any such agreement and no written contract was produced.

Equity is expected to figure in the casting agents matter. Regulation of the agencies, particularly the percentage of commission, was brought up at the annual meeting and an Equity committee has been working on the problem for some time. It is believed that Equity will attempt to establish a list of authorized agents, with commissions limited except in cases of actual personal management. An arrangement with producing managers making such a plan effective will probably be announced shortly.

## Duse Romance in Play

Paul Strger will follow his production of "Jarnegan" with a drama, "Edipus," by Florence von Wier, who is the wife of William Auerbach-Levy, "World" artist. It is said to be based on the world-famous love affair between Eleanora Duse and Gabriel D'Annunzio.

Strger also has a melodrama, "One Mile Up," by Lowell Brentano and McElbert Moore. Still later he will do a play in association with Herman Shumlin, his former partner.

## Lee Shubert Buys in

Lee Shubert has bought a piece of "The Big Pond," the George Middleton comedy which Edwin Knopf brings into the Bijou, New York, in August. Knopf tried it out recently with the Auditorium, Baltimore, stock company, where it crossed the best business of the entire season. Following which, Shubert declared himself in.



## 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 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 (35th week) (M-352-\$5.50). Continued daily weather last week gave Broadway break; trade especially good from Wednesday on; "Yankee" up over \$20,000.

"Blackbirds" Liberty (34th week) (R-1,202-\$3.30). Place improved more than \$2,000 and on nine performances went to more than \$17,000 for colored musical.

"Blessings" Plymouth (44th week) (CD-1,041-\$3.85). In 11th month and may complete 52-week run with any sort of weather break in July; nearly \$12,000.

"Coquette" Maxine Elliott (34th week) (D-912-\$3.55). Like other stand-out attractions, box office materially benefited last week over \$13,000.

"Diamond Lil" Royale (12th week) (C-1,117-\$3.30). Weather has not been favorable for midweek performance (Thursdays), but trade jumped back to near \$17,000.

"Excess Baggage" Ritz (27th week) (C-915-\$3.30). Final week; business lately hardly better than even break; gross approximately \$6,500.

"Good News" Channing's 48th St. (43rd week) (M-1,413-\$5.50). Expected to outlast most of field and extend into new season; well supported last week, when takings were around \$30,000.

"Grand Street Follies" Booth (5th week) (R-704-\$3.30). Switched Wednesday matinee over to Friday for professionals, getting \$1,400 then; very big at scale, pace bettering \$16,000.

"Greenwich Village Follies" Winter Garden (13th week) (R-1,493-\$5.50). Cut rates helped considerably last week and gross claimed to have bettered \$25,000; over normal for Garden attraction.

"Here's How" Broadhurst (9th week) (M-1,118-\$5.50). Final week; gross last week about \$18,000, not profitable for musical with high overhead attraction.

"Married and How" Little (3rd week) (C-530-\$3.30). Better than indicated, but moderate money at best; estimated \$4,000 and getting \$8,000; cut rates factor.

"Paris Bound" Music Box (19th week) (C-946-\$4.40). Jumped to more than \$11,000 last week; big improvement over low level of previous week.

"Porgy" Republic (2d engagement) (5th week) (D-901-\$2.75). Up like others, colored cast, getting \$8,000; will stick as long as even break is bettered.

"Present Arms" Mansfield (10th week) (M-1,090-\$2.75). Came back somewhat last week; over floor well patronized and attraction should make creditable record; \$24,000.

"Rain or Shine" George M. Cohan (21st week) (M-1,371-\$5.50). One of most popular of season's musicals and should extend well into new season; \$4,000 and getting \$8,000; gross of \$37,000.

"Rosalie" New Amsterdam (25th week) (M-1,702-\$6.00). Perked up last week; slipping, and engagement through summer doubted; \$34,500.

"Show Boat" Ziegfeld (27th week) (M-1,750-\$6.00). Odds on for bettering year's record; but six months completed; virtual capacity since start; last week up to \$35,000 again.

"Strange Interlude" John Golden (22nd week) (D-900-\$4.40). Judith Anderson replaces Lynn Fontanne in lead next week; no material decrease in business expected; over \$16,000 and getting \$25,000; performances since subscription period expired.

"Skidding" Bijou (6th week) (C-605-\$3.30). Under \$4,000; claimed profitable, however, because of modest operating expense; cut rates principally.

"Say When" Morosco (1st week) (M-93-\$4.40). Directed by Elisabeth Marbury and Carl Reed; musical version of "Love in a Mist"; opened last night (Tuesday).

"The Bachelor Father" Belasco (18th week) (C-1,000-\$3.85). Summer had affected Saturday matinees only, but damp weather filled houses and gross bettered \$20,000, as usual.

"The Cyclone Lover" Frolic (4th week) (C-602-\$2.75). Business first days of this week will decide if engagement will be continued after August 12; \$25,000.

"The Happy Husband" Empire (8th week) (C-1,090-\$4.40). Maybe another week or two; did not improve as much as others; bit over \$8,000.

"The Ladder" Cort (90th week) (D-1,094). Seats still free, but, starting Wednesday of next week, admission will be charged; revision of play still going on and nobody knows how long magnate

backer will keep it up.

"The Royal Family" Selwyn (27th week) (C-1,067-\$3.85). Went upward couple of thousand last week; favorite comedy has always been in big money; over \$17,000.

"The Silent House" Shubert (21st week) (D-1,395-\$3.30). Moved here from Morosco Monday; mystery play somewhat better, too; estimated \$4,000 and getting \$8,000.

"The Skull" Forrest (10th week) (D-1,051-\$3.30). Nearly \$8,000 last week, comparing favorably with best money for this mystery.

"The Three Musketeers" Lyric (16th week) (O-1,350-\$6.00). One of Ziegfeld's musical big three; like "Show Boat," capacity right along; \$44,000 and more weekly.

"The Trial of Mary Dugan" Harris (41st week) (D-1,051-\$3.85). Considerable improvement claimed since moving on 42nd street from National; last week quoted nearly \$13,000.

"Volpone" Guild (8th week) (C-941-\$3.85). Drawing exceptional business for play of sort; agents have it on buy basis; \$15,500 again last week.

Special Attractions—Little Theatres "Patience" Masque. Play-Arts Guild of Baltimore, semi-professional opened Monday.

"Her Unborn Child" 48th Street: repeat date.

"Ten Nights in a Bar Room" Wal-lack's.

"Marriage on Approval" Totten.

## L. A. Grosses

Los Angeles, June 26.

Third and final week of "A Night in Spain" at the Biltmore grossed \$25,000. "The Night in Spain" in fifth week priced at \$22,000 at Mayan. "Desert Song," second week at Majestic, was around \$16,000.

Among the dramas, "Trial of Mary Dugan" in "Command to Love" were \$12,200 and \$10,000, respectively. "Queen's Husband," fifth and final week at Vine Street, grossed \$3,200.

Japanese Players, sponsored by Sid Grauman, Charley Chaplin and Joseph M. Schenck, took \$3,600 for their first week at the Hollywood Music Box.

"Toomy," eighth week at President, reported \$4,100, while "New Brooms" Duffy's other super-stock, calling quickly for \$4,500 at the El Capitan, reported \$4,500.

## FRISCO GROSSES

San Francisco, June 26.

Only four legions in town last week and all fared well. Outstanding with Initial week of Henry Duffy's production of "The Wooden Kimono" at the President.

Plauts were in order. Early returns indicate from 10 to 14 weeks.

Two departures. Ethel Barrymore wound up four weeks at the Curran and "The Rocket" departed from the Geary, with business the final week holding strong. "Lady Next Door" at Duffy's Alcazar has started slipping, and will give way to "Tommy" July 2.

"A Night in Spain" current at the Curran, advance sale good. "Command to Love" got under way at the Geary June 26, and also had a brisk advance.

Estimates for Last Week

Curran—"The Contented Wife." Barrymore continued a draw and fourth and final week (her longest San Francisco run) held around \$18,000.

Geary "The Rocket." Continued to build slightly on fourth and last week. Around \$13,000.

President—"The Wooden Kimono." Sellouts at every performance spelled better than \$5,000 on opener. Alcazar—"The Lady Next Door." Six weeks will wind up this company, with Dale Winton featured.

Started slipping last week, eased to \$4,500. No loss at that figure.

Boston, June 26.

"Good News," here for months, is the only legit in the city. At the Majestic—it is going along on an arrangement which gives it time there as long as the business keeps out of the red figures. A hot wave may crack it right in two.

Last week around \$15,000.

No. 4 "Baggage" South

Number 4 southern company of "Excess Baggage" opened Monday at the Atlanta theatre, Atlanta, Ga.

## Shows in Rehearsal

"Doctor's Dilemma" (Dilemma, Inc.).

"It Takes a Thief" (Morsemore Productions).

"Power" (H. F. Whitbeck).

"Bad Debts" (Shuberts).

"Hold Everything" (Aarons & Freedley).

"Caravan" (Richard Herndon).

## Future Plays

"The Night Hostess," melodrama, by Phillip Dunning, produced for next season by John Golden.

Edgemont Productions, with Samuel Lewis-Shon, pres., announced indefinite postponement of "Freeport," the play written by Helen Broderick (Crawford and Broderick), and about Freeport, Long Island.

"The Firebrand," set to music and renamed "The Dagger and the Rose," produced by Horace Liveright, is scheduled for its out of town premiere Sept. 2. Cast is being engaged by the Liveright offices.

"Jarnegan," produced by Paul Streger, will have its initial presentation Aug. 20 at the Majestic, Brooklyn, N. Y.

"The Lawyer's Dilemma," produced by C. L. Simpson, is slated for a New York opening at the Belmont, July 8.

"Bed and Board," comedy, recently tried out and well regarded, is slated to open at Maxine Elliott's about Sept. 15. It is under the direction of Patterson McNutt. Those in the cast re-engaged for the Broadway showing are Minor Watson, Malcolm Duncan and Ruth Garland.

A. L. Jones and Morris Green have switched plans whereby they have sidetracked the production of "Tampico" until next season. The cast was practically engaged two weeks ago and due for rehearsal for a summer tryout this week.

A musical version of "The Private Life of Helen of Troy" will be produced by Lyle Andrews. Henry Wattstaf Gribble will write the lyrics.

"Sorrell and Son" is being dramatized for stage presentation next season by Patrick Kearney. Joseph E. Shea and S. W. Manheim will sponsor production.

Richard Herndon has begun casting "Caravan" which will be given late summer production. George Marion and Kate Mayhew have thus far been set for the cast.

"Bad Debts," by Willard Mack, is next on production list for the Shuberts, due out of town July 23. Cast includes Thurston Hall, Mildred McCoy, Stanley Harrison, Wallace Erskine, Regina Brown and others.

"Power," by Myron C. Fagan, produced by H. F. Whitbeck, goes into rehearsal this week with William Courtleigh heading cast. It opens at the Apollo, Atlantic City, July 9.

"Relations" is now being readied by Edward Clark, who has opened his own offices in New York to cast and arrange rehearsals. Clark produced the show at the Vine Street theatre, Hollywood.

"The Lawyer's Dilemma" went into rehearsal last week under direction of E. J. Blunkhall. It's due at the Belmont, New York, July 9 opening cold. Cast includes Stanley James, William Selley, Roy Buckles and others.

"Fancy Work," by Willard Mack, has been secured for production by John Nicholas, to produce next season.

"The Intruder" by Paul Eldridge goes into rehearsal next Tuesday. It opens at the Biltmore, New York, July 23. Edward Sargent Brown is the producer.

## COLD TO YIDDISH STOCK

Los Angeles, June 26.

Boris Thomashofsky, who went into the Capitol on Spring street four weeks ago with a Yiddish stock company, is going out this week. Thomashofsky made a bold but unsuccessful stand to interest the Yiddish element.

Another Yiddish troupe, headed by Mollie Cohen and Jack Berlin, is coming back to this house for a return engagement.

## Mrs. Cherryman Asks Divorce

Los Angeles, June 26.

Divorce action has been filed against Rex Cherryman here. The stage actor is in New York. Mr. Cherryman, 41, is a divorced man, wife and plaintiff, declined to discuss the matter other than to admit the charge is desertion.

## BROADWAY REVIEW.

## PATIENCE

Play-Arts Guild presents a revival of the Gilbert-Sullivan operetta, staged by T. M. Hushing, sets by Isaac Benesh. At the Masque theatre, June 25, \$3.50 op.

Patience..... Mary Boke  
Gladstone..... Margaret Gilmer  
Archibald Grosvenor..... Edmund Leonard  
Solicitor..... Earl Jordan  
Lady Jane..... Gertrude M. Gosman  
Lady Angela..... Eunice Schramm  
Lady Ella..... Burt R. Royce, Jr.  
Colonel..... William Lester  
Lieutenant..... Malden, Guards, etc.

Baltimore amateurs, directed and managed by a Johns Hopkins prof. T. M. Cushing, who was dramatic critic of the "Evening Sun," started the little theatre movement at the university six years ago, having graduated there 10 years ago. And he started something at that.

"Patience," the most successful of the Play-Arts ventures, ran 20 weeks in the home burg. It won't halve that here, but still no harm done. A rather creditable presentation of a semi-classic. A whole lot better than the professed revival it is not so long ago.

The same day the same theatre with Jimmy Watts as the spinster. This is at least respectful of the memories of the two greatest operetta writers the world has ever known, Gilbert and Sullivan. They always created music and lyrics, never just tunes and rhymes. The lyrics in more than one syllable, which alone is worth a monument.

Come now these Maryland folks, not children but still pretty young, and do "Patience." They aren't entirely profane. Yet some of their ingeniousness is refreshing. The girls are lovely. Not a prettier chorus in New York. And everyone sings. There is no dancing in the play.

Earl Carroll invading Ziegfeld's stage and offering huge salaries. Let him visit the Masque stage and do far better.

In truth, the whole troupe, and it isn't much of a troupe as a troupe, should be kept here, scattered through trade show business like new blood and spread it through the flocks to improve the breed. Here is diction, deportment, youth, earnestness if not polish, stardust and unction.

Mary Boke, in the name part, should be fought for. Beautiful, striking of features that spell reality, the truth of the writer with a soprano voice to tear your heart out. Great women have played the role. They have all played it better than Miss Boke. They wouldn't have been great. But not ever did it more charmingly. She would be a find in musical comedy.

And that male chorus. Greatest novelty in Broadway musicals.

"Patience" was written as a satire on the esthetic, poetic age in which Oscar Wilde was the lion. It deals with the triumph of the writer rather than the fighter, the dreamer rather than the schemer, the soul rather than the roll, the spiritual rather than the have-it-all. And Gilbert didn't write this paragraph.

It must have been a woe in its time. Rather passe and has body squeaks. But still a good old wagon. Nobody writes such material now. It dares to be intelligent. And, since brains don't change much, it still goes.

Won't get money. But don't help kick the American theatre down the road to shame either. It's right next door to "Diamond Lil." There's more showmanship in one of Mae West's blonds than in all of "Patience," taking in the immortal writers and the mortal actors. But "Diamond Lil" will probably not be revived. Anyway, not by amateurs. And it is operetta, too. Don't Mae knock off "Frankie and Johnny?"

"Patience" is not a synonym for endurance. It can be played with 52 cards, but can't be played for 52 weeks. It is also said to be a virtue. And anybody can tell you how long virtue lasts in New York.

Colored Cantor

Thomas La Rue, said to be the only colored performer in the world, has been booked for the concert tour of Europe by Eddie Reikin, East Side Yiddish showman. Cantor Rosenblatt is at present appearing on the other side.

Reikin has arranged to bring over a 15-year-old cantor, Kalemek Weitz of Poland. He is to appear in synagogues and the concert platform here. Weitz, who has been singing on the Continent and the English music halls is reported to be a prodigy.

Col. Campbell in Hospital

New Orleans, June 26.

Col. T. C. Campbell, manager of the Tulane, here, one of the country's best known legions, is in a hospital at New Bedford, Mass., undergoing treatment for stomach disorders.

He is reported recovering.

## "ELMER" LOOKS LIKE CHI RUN

## LIKE CHI RUN

Chicago, June 26.

Hot spells with intermittent rain and gloomy weather held Chicago's legit show business to about the same figures.

"Baby Cyclone" pulled out of the Blackstone to make room for "Elmer the Great," which looks good for a run. Ring Lardner and George M. Cohan got wonderful plugging from Ring's friends on the papers.

"A Man With Red Hair," the other new arrival, is due for a short stay. Crane Wilbur's name and good acting are saving graces. Business picked up.

"Good News" is still piling up dough for Schwab & Mandel. "Excess Baggage" is faltering a bit, with a week's gross of around \$12,000, but still a good draw. "Sunny Days," rating high among musicals, still in \$24,000 groove. "Companionate Marriage" stuck at \$5,000 but with producer claiming film rights sold.

Estimates for Last Week

"Elmer the Great" (Blackstone, 2nd week). Due to an excellent press reception from Lardner's newspaper friends, due to a good script and good acting this play looks forward to a good run. Business already good, both from standpoint of advance sale and nightly draw.

"Good News" (Selwyn, 19th week). Business excellent, between \$27,000 and \$28,000.

"Excess Baggage" (Garrick, 18th week). Business slightly off, but still coming. Probably good for another month or so. This week, \$12,000.

"Sunny Days" (Four Cohans, 7th week). Probably good for quite a lengthy run. With business sticking as it is, should run well into the summer. Grossing around \$24,000.

"The 19th Hole" (Erlanger, 8th week). Still hitting a \$12,000 gross.

"A Man With Red Hair" (Adelphi, 3rd week). Not good, but holding. This week \$9,500.

"Rang Tang" (Woods, 2nd week). Colored musical not going so strong. Set for cut rates next week, with midnight shows on Saturday. Gross, \$8,500.

"Companionate Marriage" (Cort, 7th week). Hanging on at the disappointing gross of \$5,000. Apparently content just to "get-by" for a while.

OUT OF TOWN REVIEW

All the King's Horses

Detroit, June 26.

Charles Elton Openshaw's comedy presented in stock under sponsorship of William A. Brady, directed by Harold Honstetter, at Bonstelle Playhouse, Detroit, June 26.

Richard Hardingham.....Craig Ward  
Towers.....Grade  
Hald.....Hald  
Alice Everett.....Grace Stungo  
Alice Everett.....Grace Stungo  
Jill Everett.....Jesse Royce Landis  
Roger Ellington.....Donald McClelland  
Willie Everett.....Ellen Leach  
Mrs. Maunders.....Viola Leach  
Ruth Maunders.....Ellen Leach

An instance of testing an imported manuscript in stock. William A. Brady brought it over. Only he knows whether Broadway will see it. A light comedy with no humor can do as well as a more serious hit in London, meaning nothing over here.

Mr. Openshaw's theme transfigures and modernizes the tragic eggs. His central character is trouped through a rather Humpty Dumpty existence.

Thusly: First act—"Humpty Dumpty sat on a wall." Second act (after dinner)—"Humpty Dumpty had a great fall." Third act (three weeks later)—"All the king's horses and all the king's men couldn't put Humpty together again."

But here is where the poem and play differ. Whereas the original king couldn't put Humpty Dumpty together again, the modern king can and does. At the certain, this modern Humpty is very much together again.

It might have been better to let him disperse with his shell all cracked, as he deserved. It would improve the play.

"All the King's Horses" will stand in synagogues and the concert platform here. Weitz, who has been singing on the Continent and the English music halls is reported to be a prodigy.

For Broadway consumption, too light.

Good Ole Summer Time

The Wright Players at the Embassy, with the best legions, is "Big Man" underlined closed Saturday although they had the house for four weeks. The company was fine but business was not.

# Changeable Weather Raises and Drops Of B'way's Hopeful Hangers-on

Rainy weather was a life saver for Broadway's legitimate shows last week. It tilted the grosses in the third week in June, several former leaders even benefitting. Wednesday night saw capacity in instead of the usual "slager," trade was excellent.

This week started out with the temperature at 85 and a further decline in the number of attractions trying to beat the summer. At least four shows will depart Saturday and the outgoing list will probably be increased, some attractions being on a week to week basis. Five straight days of rain and cool temperatures like last week furnish the unexpected break that may not soon occur again.

An amateur troupe from Baltimore offering "Patience" started this week. A musical called "Say When" came in Tuesday. Next week will see "Scandals," the only revue in sight this summer. Its first night is scaled at \$15.50 top, with the nightly admission rates there after at \$6.50.

**Musicals**  
Last week "Show Boat" got \$53,000 again; "Three Musketeers" \$44,000; "Rosalia" a bit better than the previous week at \$44,500; "Rain or Shine" \$37,000; "Good News" \$30,000; "Present Arms" \$24,000; "Greenwich Village Follies" \$25,000; "Connecticut Yankee" \$20,000; "Blackbirds" \$17,000, and "Grand Street Follies" \$16,500, both the latter making more money than the grosses indicate.

"Bachelor Father" over \$20,000; "Royal Family" jumped over \$17,000; "Diamond Lil" almost as much; "Strange Interlude" over \$15,500; "Volpone" \$15,000; "Burlesque" jumped to \$12,000, and "Trial of Mary Dugan" got nearly \$13,000, and "Coquette" better than that; "The Silent House" \$9,000; "The Skull" \$8,000; "The Happy Husband" slightly more; "Married and How" \$4,500; "Skidding" under \$4,000.

"Here's How" will close the Broadhurst Saturday, at which time "Excess Baggage" leaves the Ritz untenant. "Ten Nights in a Bar Room," which has been on the verge of stopping for months, will shut down, and "Her Unborn Child" is slated to fold up also.

**Agencies**  
The brokers have been asked to take a 20 weeks buy on "Scandals" and the deal will probably be accepted on that basis. There are still 12 buys but that group will be decreased within a fortnight. The list: "The Bachelor Father" (Belasco); "The Grand Street Follies" (Booth); "The Happy Husband" (Empire); "Rain or Shine" (George M. Cohan); "Volpone" (Gould);

"Strange Interlude" (John Golden); "Present Arms" (Mansfield); "Three Musketeers" (Lyric); "Rosalia" (New Amsterdam); "A Connecticut Yankee" (Vanderbilt); "Here's How" (Broadhurst); "Greenwich Village Follies" (Winter Garden); "Excess Baggage" (Ritz); "Paris Bound" (Music Box); "Skidding" (Edison); "Happy Husband" (Empire); "Married and How" (Little); "Ten Nights in a Bar Room" (Wallack's); "Cyclone Lover" (Frolic); "Marriage on Approval" (Edith Totten); "Burlesque" (Plymouth); "The Skull" (Forrest); "The Silent House" (Shubert); "Her Unborn Child" (48th St.); "The Trial of Mary Dugan" (Harris).

**Cut Rates**  
About the same cut of attractions are offered at bargain prices as last week, the cut rates being: "Columbia" Burlesque" (Columbia); "Blackbirds of 1928" (Liberty); "Here's How" (Broadhurst); "Greenwich Village Follies" (Winter Garden); "Excess Baggage" (Ritz); "Paris Bound" (Music Box); "Skidding" (Edison); "Happy Husband" (Empire); "Married and How" (Little); "Ten Nights in a Bar Room" (Wallack's); "Cyclone Lover" (Frolic); "Marriage on Approval" (Edith Totten); "Burlesque" (Plymouth); "The Skull" (Forrest); "The Silent House" (Shubert); "Her Unborn Child" (48th St.); "The Trial of Mary Dugan" (Harris).

## TAX OFF—INCIDENTS

The new admissions tax law becomes effective Friday, June 29, from which time on all tickets priced up to \$3 are exempt from tax.

Some incidents are expected from various points as regards admissions schedules. Theatre goers have been used to paying old prices and some houses have decided to make no changes in prices. A sample is that of the Windsor in the Bronx. As a neighborhood house its top price has been \$1.50 plus 15 cents tax. The theatre has decided to continue the scale at \$1.65. It paid the government \$40,000 in admission taxes last year.

The new law does away with admissions taxes for cut rate tickets entirely. Tax for bargain tickets has been based on the actual sale price over the cut rate counters, regardless of the printed price on the tickets. That ruling was handed down by the internal revenue department some years ago.

The new law in calling for 25 per cent on fight tickets priced at \$5 and more will run into real money. Tickets for the Tunney-Henney fight are priced at \$40. The tax on those tickets is \$3.50 including five per cent collected by the state. All complimentary tickets call for exactly the same tax. Newspapers furnished complimentary for special writers and for those working newspapers not actually at ringside, tickets for which have no printed price, must pay the tax.

One theatre in New York (Lew Fields' Mansfield, playing "Present Arms"), which had a top price of \$5.50, announced that the house would pay the tax. However, the sale is really reducing its prices. Top scaled tickets will have \$4.54 as the established price, with the tax of 46 cents added for a total of \$5, or 50 cents under the present price. Tickets formerly priced \$4.40 will sell at \$4, with the actual price \$3.53 and the tax 37 cents. The \$3.53 tickets will be \$3.50, the established price being \$3.18 and the tax 32 cents.

**"Ringside" First**  
Gene Buck slipped "Ringside" into rehearsal this week under the direction of George Abbott with the idea of beating in "Big Flight," in which Sam H. Harris and Albert Lewis will star Jack Dempsey. "Ringside" is due to open out of town three weeks hence.

"Buck had 'Ringside' in contemplation before the Jack Dempsey-Estelle Taylor knock-up on "Big Flight" had been effected. The latter production is due in September.

**Ahead and Back**  
Wy Smith stays as P. A. for the stock at the Davidson, Milwaukee.

## Knows His Discords

Chicago, June 26.  
"Falsework," a play dealing with the discord of marriage and career, was tried Sunday night by the Theatre Club. The gag is that it was written by Attorney Ben Aronin, associated with Phil R. Davis's law firm, which handles many theatrical divorce suits. "Ringside" (Gene Buck).

## 2 SHOW GIRLS ARE UNCONSCIOUS UPSTATE

Frances Shelley and Beth Milton in Auto Accident—In "Rain or Shine"

When the car in which they were driving to Montreal crashed into a tree north of Glens Falls, N. Y., Sunday morning, Frances Shelley, leading lady in "Rain or Shine," at the Cohan, New York, and Beth Milton, a popular show girl in that attraction, are believed to have sustained fractured skulls. Up to last night (Tuesday) both were unconscious in a Glens Falls hospital. Miss Milton was reported, slightly improved, while Miss Shelley's condition was said to be grave.

Jack Noville, known to a number of players back stage at the Cohan as "Scoutie," too, invited four of the girls to make the trip in a La Salle five seater Saturday night after the performance. Two girls backed out because of the damp weather. Noville's brother tried to dissuade him from making the trip. It is said that Miss Shelley, who formerly lived in Toronto, wanted to drive the car and was reported to have been in the wheel when the accident happened.

Noville was also knocked out for a time. Upon coming to in the hospital he phoned "Sparky" Ethel Norris, a principal in the show, who lives at the Whitby hotel on West 45th street, the residence of Miss Shelley. Miss Norris broke the news to Miss Shelley's mother and worsted sister Miss Milton's home at 83 Minnesota avenue, Long Beach. Miss Norris assumed Miss Shelley's role Monday. Thursday, Helen Gilligan will go into the lead, Miss Gilligan having rehearsed the part prior to Miss Shelley joining the show as successor to Nancy Welford.

Before entering "Rain or Shine" Miss Shelley attracted attention as a night club entertainer. She was to have resumed at the Helen Morgan club this week. The trip was planned as a week-end ride, it being figured the party would arrive in Montreal late Sunday afternoon. The girls intended to take the train back to New York that evening.

## AL JOLSON'S OWN UNIT FOR VITAPHONE FILMS

Los Angeles, June 26.  
A Jolson producing unit will become a permanent establishment under the Warner Brothers in turning out Vitaphone feature length pictures. Al Jolson in person will be the producer of his own unit. From the understanding about the picture making will preclude Jolson's stage reappearance for some time, unless his present intention to make talking pictures is altered. Accounts also say that Jolson, through having purchased heavy blocks of Warner Brothers stocks, is looked upon by the Warner boys as one of their partners.

**MANTELL DANGEROUSLY ILL**  
Robert B. Mantell, American actor, lies dangerously ill at his home, Brucewood, at Atlantic Highlands, N. J.

The actor was in a state of coma Monday with grave fears entertained as to his recovery.

## Inside Stuff—Legit

Appearance of Clarence Darrow as chief counsel for Samuel W. Manheim in the Cleveland producer's suit in Detroit to force reopening of his banned "The Captive," is explained in the supposed discovery of Manheim's guardian angel. From report, Manheim's money man is one of the important bankers in the home town.

Darrow's presence had the court as well as everyone else guessing, with some believing he contributed his services gratis as he frequently does for this or that cause. But the backing reported for Manheim has dispelled that theory. The enlightenment also seems to lend significance to "The Captive's" unmoored run in Cleveland some time ago. In Detroit the same show under the same sponsorship was closed after one performance.

The dramatization of Sinclair Lewis' "Elmer Gantry" which is to open at the Playhouse, New York, early in the new season, is reported to be entangled with managerial interests. It will be presented by Joseph E. Shea, with W. A. Brady concerned along with several Clevelanders. After Bayard Veiller destroyed his script of the play because he thought it might antagonize the ministry, Shea secured the rights from Al Lewis and Patrick Kearney adapted the novel. "Elmer Gantry" recently opened in Cleveland, with Samuel W. Manheim, local, principally concerned with Shea interested.

It is claimed on behalf of Mae West that she now owns 51 per cent. of "Diamond Lil," with the other interests in the show now in the minority. "Lil" is doing around \$17,000 at the Royale, New York, with the show in at \$5/35. It is costing under \$3,000 weekly to run the West show.

There's enough that's funny about "Diamond Lil," but funnier still is the arty bunch finally "discovering" Mae as a great dramatic actress. It's not hard to wonder why Miss West grew weary of that bunch and asked they be kept out of her dressing room. Miss West appears to have a knack of natural playing on the stage and certainly knows construction in the underworld foundation and also a sense of dramatic values, while as a freak actress of a type that no one can approach, Mae's in her own class. So if that places her in a Miller niche as one of the great actresses, who shall say nay to Mae West for that? No one who knows, for when Mae swings her hips, she's there, as a hip swinger and in acting her "Lil" role.

Although it was not clearly brought out in Equity's new rules regulating English actors, it is not plain that they are entirely ruled out of stock companies. The regulations permit an English actor to appear in one role or show, after which he is not permitted to appear in a legitimate attraction for six months. The exceptions are those who have played here for 100 weeks in the past five years or who have the rating of resident aliens.

As stock requires a change of play virtually every week, English actors are therefore out of that field from now on. It is said there are few foreign players in stock and Equity takes the stand that stocks are the training ground for new players and therefore should be protected against invasion.

## NEW YORK THEATRES

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Jed Harris Production  
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**ROYAL FAMILY**  
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ARTHUR HOPKINS Presents  
**MADGE KENNEDY**  
in "PARIS BOUND"  
7TH MONTH By Philip Barry  
Thea. W. 46th St. Evs. 8:30  
MUSIC BOX Evs. 8:30  
Mats. Wed. and Sat., 2:30

**"BURLESQUE"**  
A COMEDY  
10th MONTH  
PLYMOUTH Thea. W. 46th St. Evs. 8:30  
Mats. Thursday and Saturday, 2:30

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Castro Grand Opera—David Mankos Conducting  
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The Theatre Guild presents  
**PORGY**  
REPUBLIC Thea. W. 44d St. Evs. 8:30  
Mats. Wed. and Sat.

Evs. 8:30  
**Strange Interlude**  
John Golden Thea., 58th, E. of B'way  
**VOLPONE**  
GUILD Thea. W. 62d. Evs. 8:30  
Mats. Thurs. and Sat., 2:30

**JOE COOK**  
**"RAIN OR SHINE"**  
GEO. COHAN Th. W. & 42d. Evs. 8:30  
Mats. Wed. & Sat.

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LEADING ROLE IN  
**"HIT THE DECK"**  
MAJESTIC THEATRE, LOS ANGELES  
INDEFINITELY

**Nan Halperin**  
KEITH-ALBEE CIRCUIT

## Leonard Doubling Into \$5 Couvert Nite Club

The Chateau Madrid atop the 54th St. Club, opened last night (Tuesday) to a \$5 covert, rivaling Helen Morgan's open-air nite club which takes the trade \$4 a head. The Madrid was formerly presided over by Miss Morgan.

Harold Leonard and his orchestra atop the floor show. It holds Alice Ridnor, Joey Wagstaff, Mary Lee, Jack White and others.

Leonard is rivaling Vincent Lopez in long distance doubling from the Castilian Gardens on Merrick Road, L. I. (Valley Stream), where he has been doubling for several weeks at the Chateau Madrid from 11 until unconscious. Al Goldman insisted on holding over Leonard for only the three hours nightly, his name having been built up and developing into a strong draw for the roadhouse. Lopez doubles from the Hotel St. Regis on 5th avenue into Woodmansten Inn in Pelham, New York, on approximately the same schedule.

Leonard will also be the most prolific radio broadcasting artist on the air, doing 10 hours weekly, once each night for seven days a week at Castilian, and thrice a week from the Chateau Madrid, all via WABC.

Sam Brown, the pianist, will be in charge of the Leonard orchestra at Castilian for the late session, with Max Capps substituting as violinist.

Frances Shelley, who was to have opened with the show, was badly hurt in an auto accident Sunday.



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## PAVILLON ROYAL

(Merrick Road)

Valley Stream, L. I., June 22.  
John and Christo's season at Pavillon Royal is officially open with Van and Schenck for a second summer at \$2,000 a week. Stay is indef. dependent on biz, with eight to 16 weeks provided for through options.

The songsters proved themselves a strong male attraction in the nite clubs on Broadway the past season when, along with Clayton, Jackson and Durante at the Parody, and George Olsen at the Richman, "the pennant winning battery of Songland," drew beaucoup couverts to the Silver Slipper.

Opening Friday on one of those dismal wet nights of last week, the boys drew a healthy crowd, everything considering. Van and Schenck have a knack of tackling any familiar routine in an effusive and amusing it sound like restricted material. Commanding the prestige they do, the boys have a natural advantage through the publishers entering to them and providing special versions and patter.

The opening night attracted a sizeable professional element which accounted for Gus Van later doing an m. c. to introduce the talent at the tables.

With the team, Meyer Davis' Variety Fair orchestra, headed by Richard Gasparre, is the dance attraction. It's one of those smooth, brass-less, dance-inspiring combinations and favs with the regulars.

At \$1 and \$1.50 covert (week-ends), and a fair scale considering the superlative cuisine, always a trademark with John Steinberg and Christo, it's little wonder the Pavillon Royal is doing the biz of Merrick road.

A comedy sidelight on this draw is the Castilian Gardens, Al Goldman's roadhouse further down the road, putting in a rather expensive show in anticipation of catering to Pavillon's overflow. Such was the case last season, the turnaway giving the competitive Castilian Gardens a break. One of the Crying Goldmans this year voiced his hope that Pavillon would again do the healthy business of last summer. It so happens that thus far John and Christo's place, with its large capacity, has managed to accommodate everything, with but a couple or three turnaway Saturday nights, the weather not being particularly conducive to such feats regularly.

Hence, so far Goldman at Castilian is doing a fair trade considering past performances, and credited chiefly to Harold Leonard's corking dance music, with the rest of the "nut" overboard. Abcl.

### Dancers at Saratoga

Barbara Bennett and Charles Sabin, ballroom dancers, recently at the Club Lido, have been engaged for the Lido-Venice, Saratoga, by John and Christo, during the racing season, August.

## DANCE DERBY

(Continued from page 37)

Telegram" in defense of the event, as against the jibes of the other papers. Peggy Joyce is among the better known contributors, also Earl Carroll. The latter offered \$100 to any couple that would quit within 10 minutes. None did, but he split the money among them all. Texas Guinan offered half a grand early Monday morning with the same idea in mind.

The history of dance marathons is that they start slowly as to patronage but close to big trade. The error at the Garden appears to have principally been a matter of the admission scale, too high. Box seats cost \$3.30 with the arena \$2.20 and other seats at \$1.65. When similar events were successfully staged the price was 50 cents and \$1. Some are of the opinion that Crandall is keeping down his get in order to discourage others from staging dance derbies. But that's bunk. Dance marathons cannot be tied up like the six day bike races because there are millions of hooters and only a few dozen distance bicyclers.

Crandall was press agent for the Roland and Clarke picture theatres in Pittsburgh. He attracted some attention at an Atlantic City beauty pageant two years ago when handling "Miss Pittsburgh." John Heron and Harry Greeley, the latter an independent picture exhibitor, both also of Pittsburgh, are associated with Crandall. The first contest of the kind was staged at Danceland, in that city, with a gross of \$8,000. Another was held by them at Motor Square Park and the take there was \$36,000 in five days. They might have continued indefinitely, but the state law forbids hoarding on Sunday. Profits on the Pittsburgh events were quoted at \$25,000.

Those who have not lamped the affair are incredulous that humans could dance or walk an hour then rest 15 minutes for so long a period. But there are no ringers. The couples are too familiar to the steady customers for any switching to be done.

It's a great spot for a double set of twins.

## ENGAGEMENTS

Philip Tonge to replace Anthony Holles in "Diplomacy."  
Lorelle McCarver and Myrtle Hanan for "Show Boat."  
Erin O'Brien-Moore succeeds Marguerite Churchill in "Skidding."  
Vivian Hart for Sammy Lee musical.

Grace Brinkley on 5-year contract with Shubert's.  
Evelyn Bennett for "Good Boy."

Edwin Nicander for musical "The Firebrand."  
Marie Callahan for "The New Moon."

Arthur and Morton Havel, Joyce White, Helen Howell, Bert Hager, Flavio Theodore, Brenda Bond, Walter Craig, Lehman Byck and Count Berni-Viel, for Morris and Greene's "Just A Minute" in the fall.  
Tilly Loesch for "This Year of Grace."

Edna Best and Fred Kerr for "High Road," which Charles B. Dillingham will produce in August.  
William Morris and Chester Morris for "Fast Life" (A. H. Woods).  
Arthur West for London "Good News."

Violet Bache, recently arrived from Budapest, will go into the Gambler Brothers' vaude act.  
Ira Briggs, prima donna, and Almee Corfian, comedienne, for "Naughty Marietta," produced by Chataqua Red Path.  
Helen Wehrle for "This Year of Grace" (Cochran), in London. She's now with Public unit.

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## Cafe Men Jailed

Middletown, Conn., June 26.

Joan Martin and Richard La Rosa were fined \$100 apiece and sent to jail for 30 days by the Middletown court as a result of raid by the local police on the arty night club which the pair conducted here. The club was known as the Venetian gardens and was the center of night life in this section.

It made a special play for the students at Wesleyan University and the town's leading business men.

## SUSSKIND'S JERSEY PLACE

Asbury Park, June 26.

Under Harry J. Susskind's management the Kingsley Arms Roof opened Saturday and will try for a class draw. Billie West is the featured femme entertainer, while Roy Evans peps it up with hot numbers. The Rhythmists, four-piece singing combo, under the direction of Webb Hahne, supply dampsation.

Ross Fenton Farm, class roadhouse on the upper Jersey coast, again has Gene Fosdick's orchestra with Rex Reynolds at the piano featured. Eleanor Gae, prima song warbler, and Marion Hamilton and Billy Bradford, dancers, are in for a few weeks. Frank Ford, who, along with Fosdick, shifts to the Embassy, Miami, during the winter, is managing the roadhouse.

Arthur Pryor and his band opened on the boardwalk Saturday night, playing under a big handicap with a smaller band than formerly, due to the lack of a space also the bath house pavilion, which the band is quartered while a new auditorium is under construction.

Parody Club, New York, closed June 20.

## Chi Cut-Throats Only

Kidding—Joe Lewis

Los Angeles, June 26.

Joe Lewis, Chicago's star cafe entertainer, arrived here from the Windy City to remain for the summer. Lewis is now almost fully recovered from the injuries he sustained last November, when he was brutally attacked as the result of being a good fellow and then being put in the middle by two warring factions in "a cabaret-dorm."

Lewis was lught west by Al Jolson, who is going to look after him during his stay here. Through Jolson's instrumentality Lewis is going to make a Viaphone for Warner Brothers within the next few weeks. To a Variety reporter Lewis declared himself, saying that he holds no grudge and bears no malice to those who were responsible for the attack that was made on him. Joe says they were only kidding!

## Chop Suey in Detroit

Detroit, June 26.

The "yellow peril" in this burg is not so perilous. No more than a dozen Chink joints in the downtown section, a small number comparative against other cities.

If you have ever tasted any chop suey in Detroit, you know the reason.

## ROBERTSON'S THREE CAFES

Joe Robertson from Chicago has Harry Fox to open at his Kit Kat Club in Chi Sept. 2. Also Duke Ellington and band for his Rendezvous Club, Niagara Falls, opening early week in July. Robertson's Half Way Inn at Peekskill, N. Y., opens June 30.

## Cabaret Bills

### NEW YORK

Arrowhead Inn Meyer Davis Orch John D'Alessandro	Everglades Earl Lindsay Rev Eddie Davis Alan Lane Or	Hotel Biltmore Mad'ine Northway Geo Chiles B Cummings Or	Rose Ford Leo Ford Myrtle Buchanan
Castilian Gardens Harold Leonard Or Revue	Fritivity N T G Rev Verrelli Sis Estelle Jarbeau Mille Sandra Bernice Yarden Mary Bay Mary Adams Marjory Dale Evelyn Sather Eleanor Gail Jean Murray Pete Woolery Jack White Tom Timothy Bd	Hotel Manger Hal Kemp Orch Jardin Royal Carroll Dunlap Or	St. Regis Hotel Rosita & Ramon Vincent Lopez Or
Castilian Royal Eddie Elkins Or N T G Rev Wanda Goll Estelle La Velle Lee Wiley Lillian Bond Virginia Roach Kay Green Don & Jerry	Harbor Inn Rockaway, N. Y. Milton Spielman Or	Leverich Towers Hotel Mel Craig Orch	Salon Royal Texas Guinan Tommy Lyman
Chateau Madrid Fuzzy Knight Frances Shelley Eddie South Or	Helen Morgan's Helen Morgan Arthur Gordon J Friedman Bd	Montmartre Emil Coleman Bd	Silver Slipper N T G Rev Morris Lake Barbara O'Doherty Evelyn Martin Hanley Sis La Verne Lambert Harriet Marned Patricia Grandes Jean Russell C & E Adair Le Claire & Mae John Walsh B Rode Bd Tom Gott Orch
Club Monterey Bunny Weldon Rev Carol Boyd Orch	Hotel Ambassador Frances Mann Fred Caspenter Van der Zanden Or	Palais D'Or B Rode Bd Rolf's Rev	Strand Roof Jack Connor's Rev Woodmansten Inn Vincent Lopez Or
Club Richman Geo Olsen Orch Juliette Johnson Geo Murphy Williams Sis	Cognie's Inn Seva Manning Rev Leroy Tibbe Orch	Pavillon Royal Van & Schenck Meyer Davis Orch Pennsylvania Hotel Johnny Johnson Or Fon Lily Caroline Rose	

### CHICAGO

Alhambra Dale Dyer Lew King Ralph Bart Ernie Adler Eddie South Bd	Oriental-Davis Loomis 2 Phyllis Rae J & J Walton Rick & Snyder Abe Lyman Bd Sol Wagner Bd	Gladys Kilday Harriet Smith Al Wagner Bd Samovar Olive O'Neill Carroll & Gorman Joffre Sis Fred Walte Bd	Frank Sherman Leo Fox Bd
Alamo Eddie Bruce Helen Savage Don Jones Flo Kimball Alice Corner Viv Cunningham Al Handler Bd	Golden Pumpkin Banks Slaters Russell & Durkin Gene Gill Jean Gaze Austin Mack Bd	Terrace Garden Ted Ledford Mary & Bobby Solker Hamilton Bd Turkish Village Harry Harris Phil Murphy Margie Ryan Freddie Jale Bd	ROAD Dells Eddie Clifford Alan Snyder LaMar & Josine Coon Sanders Bd
Chez-Pierre Earl Hoffman's Or	King Jones Charley Alexander Johnny Dottie Bd	Vanity Fair Larry Vincent Allen LaMar Marion Kane	Garden of Allah Harry Moons Josephine Taylor Hank Lishin Bd Villa Venecia Victrol Angelita Dooley 2 Kirby Gage Al Bouche Rev James Wade Bd
College Inn Simmes & Sabelle Ochman 2 Kate Smith Sherman Bd	Lantern Cafe Freddy De Syrette George Taylor Betty Zascott		

### WASHINGTON

Carlton Meyer Davis Orch Cherry Chase Lake Meyer Davis Orch	Club Mirador M Harmon Orch Jardin Lido E Dougherty Orch Le Paradis	Lotus Lotus Orch Mayflower Sidny Slatenn's Or	Roma Gardens Chas Wright Orch
Club Madrilion J-O'Donnell Orch	Roof Meyer Davis Orch	Fowhatan Roof Slaughter Orch	Willard Roof Meyer Davis Orch
		Wardman Park Meyer Davis Orch	

### PHILADELPHIA

Club Lido Broadway Polles Club Madrid Chic Barrymore Lewes Yolande	Jean Wallin Joely Lyle Marcella Harle Pauline Zenos Buddy Truly Joe Candullo Orch	Piccadilly Al Wohlman Murray Sis Jean Gaylor Isabella Dwan Mattie Wynne	Al White Aveda Charikouie Abe Ballinger's Rev Walton Rev Leroy Smith Orch Chas Crafts
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# DISC HIT SALES IN MILLIONS

Gene Austin's Victor record of "Ramona," has gone \$50,000 and bids fair to top "My Blue Heaven," now at the 1,200,000 mark, also by Austin on the Victor. Out of his royalty proceeds on this big seller, Austin who records on a percentage arrangement with the Victor Co., purchased a \$25,000 yacht which he christened "My Blue Heaven."

Million record sales by any one artist or recording artist on a popular tune of phenomenal, although the standard numbers by the world-famous operatic artists over a period of many years ultimately gross that much.

Austin's version of "Ramona," a Feist publication as "Blue Heaven," was given a terrific start through the dealers ordering 400,000 records in advance, prior to release. Ordinarily, Austin's average advance sale is between \$0,000 and 100,000, in itself unusual. Because of the extra campaign on the popular picture theme song, the advance orders quadrupled the usual demand.

## Donaldson's British Rep

After being negotiated for by Lawrence Wright, E. Feldman & Co. and Campbell-Connolly Co., the London representative of Walter Donaldson's new publishing firm, Donaldson, Douglas & Gumble, Inc., has been closed with Keith, Prowse & Co. The latter firm represents no other Americans than Sam Fox, who is regarded as a standard publisher, and occasionally handles some of the Shapiro-Bernstein individual numbers, giving the D-D-G combination an almost exclusive representation by Keith-Prowse publishing house, also one of the foremost ticket libraries (brokerages) in England, returned last week on the Homerick.

Wright has sent Joe Gilbert over to negotiate with Walter Douglas, but Van Lier's terms won out. J. Albert & Son represents D-D-G in Australia.

## Time Off for Bernie's

Ben Bernie and his jazzists take to the road for a fortnight of one-nighters next week following closing with "Helen's Howl."

Bernie will do a couple of more weeks in the picture houses and then his boys will vacation for the first time in six years.

Ben says that the handicappers and Ethiopian golfers in his band may be forced to haunt the Bernie orchestra bookies' office for club dates, but for the main the bunch is hungry for a grand loaf until Labor Day and the Hotel Roosevelt, in New York, once again.

## YACHT CLUB BOYS SET

Billy Mann and his Yacht Club Boys open at the Hotel Ambassador Oct. 1 for the season as a duplex singing and dance band attraction. The Yacht Club Boys' Quartet becomes augmented to six men for the straight dance work, supplementing their usual specialties.

Meyer Davis, to whom Mann is contracted, booked the Ambassador engagement.

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## Herb Wiedoeft's Estate Misrepresented—Widow

Los Angeles, June 26.  
Controversy over the estimated estate left by the late Herb Wiedoeft, orchestra leader, is coming up for a hearing in Superior court July 27.

Mrs. Esther Wiedoeft, the widow, started action by filing suit for the removal of Page Noll, brother-in-law of the musician, as executor. She charged that Noll misrepresented and underestimated her husband's estate, after appointed administrator, by telling her it would be worth little more than the amount of the funeral expenses.

Mrs. Wiedoeft stated she was approached by Noll and others with an offer of \$300 to surrender her rights in the estate but refused to do so.

The estate has since been appraised at over \$10,000.

Mrs. Wiedoeft was appointed administrator of her husband's estate. She arrived in court just as Judge Deamond was about to appoint Page Noll, her brother-in-law and business associate of her husband.

## Gus Kahn's Preference

Sam M. Lewis, Joe Young, Gus Kahn and Maurice Abrahams are mentioned as a new publishing possibility, with Kahn reported not interested when approached. Kahn had previously turned down the Walter Donaldson, Walter Douglas and Mose Gumble proposition, stating he preferred to confine himself to free-lancing as a lyric writer rather than any of the identified with one firm exclusively, either as a writer or as a publishing executive.

Harms is mentioned as interested in the new combo. Abrahams has been a publisher before, once under his own name.

## Peep Show in Sq.

Hubert's Museum, in Times Square, has installed a peep show inside the place at 5c a look. The layout of posing models is more risqué than those previously around, although they have been passed by censorship.

Those playing the peep shows must also go for the gate nick of 15 cents.

## Organist Lead and M. C.

Los Angeles, June 26.  
Herb Kern, featured organist at the Metropolitan, became m. c. and stage band leader at the house for three days only.

Kern, doubling from the console, took the baton from Frank Jenks, who had to leave in the middle of the week to get to San Francisco in time to open at the Granada.

Jules Buffano opened at the Met this week and remains for four or more weeks.

## Hassan-Wunders Apart

Tom Hassan and William F. Wunders have dissolved their carnival operating partnership.

Hassan has lined up his own show and is sending it out as the International Shows, while Wunders has taken over the Florida Tip Top Shows, formerly operated under the partnership.

Hassan's outfit takes up the former route of Florida Tip Top Shows with Wunders at present laying out a route for his new show.

## "BAD GIRL" TO MUSIC

"Bad Girl," Vina Delmar's novel, has inspired a pop song of the same name by Jean Gravelle, a femme creative artist. Miss Gravelle's composition has been set to words by Mitchell Parrish which Mills Music, Inc., will publish.

Mills Music, Inc. is the new firm name for Jack Mills, Inc.

## WATERSON'S VACATION

Henry Waterson breezed out for a European vacation on the "Paris" Friday.

The music publisher will be gone about a month.

## D-D-G's Chi Branch

Chicago, June 26.  
Donaldson, Douglas & Gumble, music publishing house, is to open a Chicago office this week in the Woods theatre building.

Willie Horowitz, formerly of Waterson, Berlin and Snyder, will be in charge.

# Disk Reviews

By Abel

## Waring-Whiteman

This remarkable 12-inch concert disk by Waring's Pennsylvanians and Paul Whiteman and his Concert Orchestra marks the former's first attempt at that sort of thing, and a corking try it is.

The sensationally popular, "Ah, Sweet Mystery of Life," Victor's Herbert's dream melody from "Naughty Marietta," and "Chloe" are the selections respectively interpreted by Waring and Whiteman, the latter replete with highly dramatized instrumental effects, while the waltz has been embellished with some extraordinary orchestral trimmings. It's a Victor.

## Lillian Morton

The first of Henry Waterson's series of revivals of the old Irving Berlin songs hits the coming through mechanically. "When I Lost You," by Miss Morton, and a contemporary mammy ditty, "That's My Mammy," are an interesting couplet for the fortunate listener who is worthy for all its relative antiquity. Okeh No. 41053.

## Paul Whiteman

The "Frenzied Arms" hits by Whiteman are interestingly done, as befits the interesting Rodgers and Hart songs, "You Took Advantage of Me" and "Do You Hear What I Say?" Of distinctive caliber, these smart dance tunes are smartly interpreted by the Whitemanites.

## Allen McQuhee

This popular concert and radio tenor is a bit far afield in his choice of selections this time with "Sweetheart of Sigma Chi" and "Charmaine." They are of a lighter vein than any of McQuhee's usually superb repertoire, but he lends them a distinction in interpretation that adds nuance to these familiar waltz songs. Brunswick No. 3793.

## Herbert Gordon

Herb Gordon and his Adelphi Singing Orchestra, a whispering type of brass-less syncopation, is a new Brunswick recording artist. Gordon is a local fav in Philly and a noteworthy "epit" addition by Brunswick. His versions of "The Sunnyside" and "Thou Swell," from "Connecticut Yankee," leave little wanting.

## Herb Wiedoeft

Among the last of recordings before his untimely death, Herb Wiedoeft and his Brunswick bunch do themselves proud on Nos. 3812 and 3814 with "Golden Gate" and "Rose Hickman for a classic, which is a revival on one couplet; and "Maybe You'll Be the One Who'll Be the One to Care" and "Trion" (toddle) as another coupling.

The Lucas brothers, and Clyde Lucas do vocal choruses on each disk.

## Paul Ash

The two Pauls, Ash and Small, the latter the vocalist of the Ash Gang, are back again with a brace of snappy fox-trots in "My Heart Keeps Sinking" and "Love" and "You're Wonderful."

Melodious and rhythmic, these foxes are off the beaten path of Ash technic.

## Here and There

Mose Gumble has returned from his western trip, installing Willie Horowitz in charge of the Donaldson, Douglas & Gumble Chicago office in the Woods Bldg. Dick Powers, formerly with Sherman, Clay & Waterson, will represent the firm on the Pacific coast.

Edith Griffith, from picture houses, has been signed to record exclusively for Cameo.

Larry Kent in Par's Dept.  
Larry Kent, brother of S. R. Kent, has been assigned to the Publix music department to assist in the Movietone productions.

Kent was formerly in the regular picture production department but will now concern himself with the talkers.

## BIRTHS

Mr. and Mrs. John M. Lansing, daughter, in Chicago. Father is publisher of "College Humor" and other periodicals.

To Mr. and Mrs. Bob McKinley (Doris Lester), daughter, at their home, 321 Fairmount avenue, Jersey City, June 17.

Mr. and Mrs. Clyde Cook, at the Hollywood Hospital, Hollywood, Cal., June 26, daughter. Father is the secretary, emcee, Mother, formerly professionally Alice Knowlton.

# Inside Stuff—Music

M. P. P. A. Hypocrisy

The hypocrisy of the Music Publishers' Protective Association and its members in countenancing the royalty "cut-in" of band leaders, picture house masters of ceremonies, radio artists and other entertainers, nullifies the original purpose for which the M. P. P. A. was organized—that of eliminating the act paying evil. A \$5,000 fine is supposed to keep the publishers in line against act paying, but the gas of a royalty contract as the second worst author, or punchline editor, or dotter of the i's and crosser of the t's, or some such gag, was the cute idea evolved to get around that little thing.

Paul Ash is known to have been offered cash compensation for his exploitation co-operation by several music publishers since coming to New York. Among them were at least four members of the M. P. P. A. Ash turned them all down, desiring to get set on Broadway and not jeopardize his standing at the Paramount through dubious song material. However, Ash was and still is said to be heavily "used" by Irving Berlin, Inc., with whom he has some sort of an arrangement. Acer, Yellon & Bornstein, Inc., of which firm Ben Bornstein is general manager and partner, also has several Ash songs on the market with Ash's name thereon as accredited co-author. Bornstein is a brother of Saul H. Bornstein, the Berlin, Inc., general manager.

Any number of important band leaders, who seem to be particularly favored in this arrangement, are "in" on several hit songs.

## Jimmy Walker's Royalty Carry Canned Music Fight to Mo. Capital

Jesse Greer from Tin Pan Alley has Mayor James J. Walker as collaborator on "Cheerio," one of the songs in the new Elizabeth Marbury-Carl Reed musical, "Say When," which opened last night (Tuesday). The mayor is down as lyric writer at the usual royalty, and Greer as composer and so programmed for the Broadway run, although on the Bronx and Newark trypouts Walker's name was omitted and a dash enigmatically suggested the facts to the initiate.

Walker had requested his song-writing collaboration be kept sub rosa until after his departure for the Democratic National Convention in Houston, thus permitting the use of his name for last night's premiere.

## Savino, Publix Staff

Dominic Savino has been signed by Paramount-Publix as staff composer for the most prominent film of the most prominent composers in the field, and eminent in picture scoring and synchronization, was garnered by Paramount to concern himself primarily with the Movietone picture talker productions, feature length and shorts.

Savino continues otherwise as staff composer of the Robbins Music Corp.

## Whiteman's Colum. Sales

Following Paul Whiteman's broadcast on a 440-station NBC network on behalf of his new Columbia recordings, the Landay stores on West 42d street reported unprecedented calls for Whiteman records. The disks are specially released in advance of regular schedule, the giant network being employed to introduce Whiteman as the premier Columbia dance recording artist.

An advertising campaign with a budget of \$200,000 nationally exploited Whiteman's acquisition by Columbia.

## INCORPORATIONS

**NEW YORK**  
Adart Productions, Inc., New York; drama, music, literature, art; 1,500 shares, 500 shares par value, \$100 preferred, 1,000 shares common; 6,000 shares; Percy E. Williamson, M. G. Crawford, Frances Davis, filed July 1, 1928. 44 West 44th St., New York.

Regodine Corp., Rochester; theatres, opera house; 200 shares, 100 shares class A no par value and 100 shares class B no par value; Kendall B. Castle, J. Shaw Castle & Fitch, 916 Union Trust Bldg., Rochester.

Werba's Jammies Theatre, Inc., Queens; motion picture theatre; 100 shares no par value; Paul J. Goldstein, Mollie G. Wiener, Irving M. Kirschbaum, filed July 1, 1928. 44 West 44th St., New York.

UFA Eastern Division Distribution, Inc., New York; motion picture plays and films, dramas, stories, scientific travel and educational subjects; 6,000 shares, 1,000 shares preferred par value \$100, 1,000 shares class A no par value common and 5,000 shares class B common no par value; David Brill, William C. Herrmann, Milton B. Kolb, Greelher Collins, Meyer & Bucher, 285 Madison ave., New York.

Ashley Brown, Inc.; Manhattan; theatre proprietors and managers; 100 shares no par value; William Kaufman, Louis W. Olsker, Ida Shumlin, filed by William Kaufman, 1482 Broadway, New York.

Lerneman, Inc., Manhattan; theatrical enterprises of all kinds; 150 shares no par value; Eddie Cohen, Irving Strauss, Louis N. Goldstein, filed by Abner J. Rublen, 1440 Broadway, New York.

Neufeldt, Inc., Brooklyn; man and deal in motion picture film, etc.; 10,000; Louis Halpern, Jeldore Halpern, filed by Jeldore Halpern, Brooklyn.

Windor Theatre, Inc., Manhattan; moving picture theatre; 10,000; T. F. Fern, Benjamin Fern, Morris Langer, filed by Morris Langer, 412 Grand St., New York.

Bryant Park Employment Agency, Inc.; Manhattan; theatrical employment agency; commercial employment agency; 120,000; Freda Pitt, Ruth S. Herzog, Katherine H. Henshaw, filed by Herbert B. Pfeiffer, 44 Court st., Brooklyn.

St. Louis, June 26.

A new chapter in the battle being waged by the Musicians' Union of St. Louis against "canned music" in picture theatres was written when a committee of the State Federation of Labor and the Musicians' Mutual Benefit Association went to the state capital and demanded of Governor Baker that an investigation be made by him of the action of the St. Louis Board of Police Commissioners, whose members are charged by the union musicians with interfering with lawful picketing by the musicians of theatres.

A full report of the musicians' grievances was placed in the Governor's hands, with a recommendation that the entire police board be asked to resign. Dan Murphy, president of the Missouri State Federation of Labor, headed a delegation.

## Scale Cutters Fined \$1,350

Washington, June 26.  
An attempt at price cutting in the local orchestra field ended in disaster for Ross Conkling and a group of musicians he took into the Lotus, Chinese eat and dance place.

As the story has it, Conkling, formerly with Meyer Davis, went into the place to play eight hours daily at \$74 per man under the union scale, or \$50 each per man when the union said scales should be \$124.

Called before the board, Conkling and his men were fined \$1,350; their transfer cards revoked and ordered not to work in Washington. There were 12 men in the combination.

## M. C. AT ORGAN

New Haven, June 27.  
Al Mitchell, the stage band leader at the Publix Olympia here, is playing the organ solo in place of Eddie Weaver this week, as well as doing his m. c. routine, in order to give Weaver a week's vacation.

Mitchell last week also displayed his versatility when conducting the pit orchestra, as well as his own band on the stage, thus relieving George Day, the regular pit maestro, for a week's vacation.

You Hear It Everywhere  
**"Sweet Ella May"**  
Another "Mary Lou"  
Watch It Grow  
**ROBBINS MUSIC CORPORATION**  
Publishers  
709 Seventh Avenue, New York

ANNOUNCING  
The Return of  
**Mrs. James Thornton**  
Famous for her hot dinner  
**The Little Green Room**  
63 W. 48th Street  
Specializing in After-Theatre Dinners

**Abstract**

# Obituary

## SIG SAUTELLE

George Sautelle, 80, circus owner, known as Sig Sautelle, died June 22 at Glens Falls, N. Y., where he had lived since retirement. He was born in Luzerne (New York). He was a French and Irish worker and became recognized as one of the best experts in handling the quaint figures. In 1882 Sig owned his own circus and traveling by boat played the towns along the old Erie canal. With the late Frank A. Robbins, Sautelle converted his circus into a railroad organization and with this outfit he played virtually every small community in the country. James McCaddon of Barnum and Bailey took over the Sautelle outfit and toured Europe with it, but it flopped abroad. After living in retirement several years, Sautelle organized another circus in 1911 with Oscar Lowande and George W. Rolins as partners. After the death of his wife in 1918, Sautelle retired. His last venture was in 1926 when he and several business men organized an old-time wagon circus, but

South" (W. A. Brady), "The Cat and the Cherub," "The Battle of the Strong" (w/ Maurice Barrymore), "The Duchess of Dantes," "The Clansman," "Salome Jane," "The Gambler," "The Man of the Hour," "Salvation Nell" (with Mrs. Fiske), "The Pillars of Society," "Hannels," "Becky Sharp," "The Boss," "A Romance of the Underworld," with the Princess Play, New York, "Fear," "The Black Mask," "The Fountain," "Across the Border," "Nettie," "Rancy Free" and "Any Night." In 1919, during the Equity strike, Blinn was starring in "The Challenge" in Chicago. He became one of the principal figures in the formation of the Actors' Fidelity League, the players' group friendly to the managers, and was president of it at the time of his death. Several years ago he appeared in more Broadway shows, including "The Famous Mrs. Fair," "The Bad Man," "The Dove" and then "The Play's the Thing."

## GEORGE SIEGMANN

George Siegmann, 45, picture character actor, died at his home in Hollywood June 22 after a lingering illness. Cause of his death was said to be pericarditis aneurysm. Siegmann's career in pictures dates back to the days of his infancy and when he was in "The Birth of a Nation." Before entering films Siegmann was on the stage. At the time of his death he was under contract to Universal. His last role was that of Simon Legree in "Uncle Tom's Cabin."

About a year ago he married Mrs. Maude Darby, of Portland, Ore., who was with him at the time of his death. He also leaves a brother, Frank Siegmann, of New York. Funeral arrangements pending the arrival of the brother. Remains were taken to the White-Emerison funeral parlor in Whittier, Cal.

## ALVIN MCFARLAND

Alvin McFarland, 58, veteran carnival showman, and former business manager for Col. W. F. Cody (Buffalo Bill) died June 19 at Sacramento, Calif., where he had made his home for some time. Funeral services were conducted in San Francisco June 23.

A widow, Mrs. Gertrude McFarland, survives, also his mother and three sisters, who reside in Los Angeles. McFarland piloted "Buffalo Bill's" tour of Europe some years ago.

## EMMA B. FOX

Emma B. Fox, wife of Joseph E. Fox, of the veteran minstrel and vaudeville team, Fox and Ward, died June 9 at the Fox homestead, 1117 Wolf street, Philadelphia.

Mr. and Mrs. Fox were married

## European Circus Out

Eldredge and Bentum's European Circus quit Saturday, after four weeks at Iceland, New York city, reported over \$40,000 in the bag on the venture.

Despite rather a good show the draw was slim.

The circus took to its tent route this week, opening at Teaneck, N. J., playing under auspices.

## CIRCUS

101 Ranch  
June 27, Woonsocket, R. I. 23, Fitchburg, Mass. 29, Manchester, N. H. 30, Concord, N. H.

John Robinson's  
June 27, Cleveland, 28, Lorain; 29, Lima; 30, Findlay; 1, Detroit, Mich.; 2, Owosso, Miss.

Sells Floto  
June 27, Bridgeton, N. J.; 28, Wilmington, Del.; 29, Hagerstown, Md.; 30, Martinsburg, W. Va.

## Clockwork Circus Parade

Byron, O. June 20  
Frank Lane is completing a mechanical circus parade on which he has been working for nine months. He will exhibit it for the first time next week at the Firemen's convention. Lane carved all the wagons, animals, figures, and is building the mechanical features which will propel them.

## At G. Barnes

June 25, Fergus Falls, Minn.; 26, Little Falls; 27, St. Cloud; 28, St. Paul; 29-30, Minneapolis.

## MARRIAGES

Peggy Barrow, dancer, to Gilbert Kaplan, non-pro. at Chicago, June 16.

Fred Leonard, secretary to J. J. Shubert and Miss Edna Kelly, non-pro. will be married from the bride's home, Brooklyn, N. Y., July 1.

Casson Ferguson and Catherine Mallon, film players, at Riverside, Cal., April 19.

Jack Rosenberg, publicity man at Loew's State, Los Angeles, to Thelma Ballin (non-pro.) by Rabbi Dubin at Ambassador Hotel, Los Angeles, June 21.

Ethylene Crale, screen actress, to Dale Hamsaw, independent motion picture producer, at Tia Juana, June 9.

Natalie Kingston, screen actress, to George Julius Andersch (non-pro.) at Tia Juana, June 19.

John W. Timen of New York City, stage director, and Irene A. Converse of Long Island City, dancing teacher, divorced, applied at Greenwich, Conn., for a marriage license.

Claudia Dell ("Rosalie") to Phil Offin, in business with his uncle, Max Hayes, by Judge Boote in Yonkers, N. Y., June 7.

## DIVORCES

Mrs. Agnes E. Cavanaugh, stock actress, was granted a divorce from John C. Cavanaugh, in the Bridgeport Superior court. Mrs. Cavanaugh testified her husband held her once with an automobile crank.

Book" and other fiction magazines and was the author of over 200 short stories prior to entering the film business about nine years ago. He is survived by a widow, against whom a divorce action was pending, and two daughters.

Body of the late Rosalie Claire, 23, comedienne, killed in an auto accident in Chicago June 17, was brought to New York last week for interment in Washington Cemetery, Brooklyn. Services were held in the West End Funeral Church, N. Y. Dr. Leonard Rothstein participating.

Samuel Vance Morris, 53, nephew of Benjamin Harrison, former President of the United States, and father of Margaret Morris, screen actress and Wampas baby star, died at Minneapolis June 22 after two major operations.

## Deaths Abroad

Paris, June 15.  
Lucien Richemond, former manager of Folies Dramatiques and Theatre Femina, Paris.

Marie Stevens, dancer, has brought suit against the Standard Paper and Twine Company of Chicago in the New Haven Conn., Superior Court, for \$10,000 for injuries received. One of the company's trucks struck Miss Stevens and her right leg was hurt. She claims her dancing career was halted.

## CARNIVALS

(For current week (June 25) unless otherwise indicated.)  
Baird & Porter, Cooperstown, N. D.  
Bradley Expo, Indianapolis.  
Barnett & Schutz, Richmond, Mo.; 2, Excelsior Springs, Mo.  
Brown & Lay, La Paloma, Tex.  
Bullard Bros., Pittsburgh, Okla.  
3, Henryetta, Okla.  
Capital Am. Co., Hayward, Wis.  
Cetlin & Wilson, Rainelle, W. Va.; 2, Oak Hill, Va.  
L. L. Cronin, Erie, Pa.  
DeKreko Bros., Quincy, Ill.  
Dehnert Expo, Indianapolis.  
Dodson's, Marion, Ind.  
Flanders Am. Co., Mandan, N. D.  
Fleuning, Mad. Co., Van Wert, O.  
Florida Expo, Amherst, Va.  
Foley & Burk, Bureka, Cal.  
Folk, Carl J., Coldwater, Mich.  
Francis, John, Wellington, Kan.  
Gloth Greater No. 2, Riverton, N. J.  
Gold Medal, Sedalia, Mo.  
Gopher State, LeSueur Center, Minn.  
Great International, Garfield, N. J.  
Greenburg Am. Co., Brigham City, Utah.  
Hames, Bill H., No. 2, Honey Grove, Tex.  
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## 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**  
Adele Rowland and "Our Gang" kids featured this week and getting over miraculously. Miss Rowland's personality, quivered with a spark of the devil, her red hair, and the threesome from "Our Gang," contribute materially to making it quite a "devilish" little bill.

Lucas and Lillian open in an "art classic" of adagio work, under a billing of "At the Seaside." Special drop. Opening is accomplished by poking a doll's head through a slit in the canvas waves, with some one yelling "Help!" off stage. In answer to the call Lucas enters as a lifeguard, but decides not to rescue a stunt, he being a "union" lifeguard.

Then Lillian enters, and after a bit of preliminary chatter, concocted for a laugh angle, she dons her cape to reveal a sylphlike body structure. They both wear bathing suits of white, shirts and red trunks. Half dance, half posing, the number is a good opener and an excellent bet for the film houses.

Lou Lockett and Peggy Page, assisted noticeably by Wally Coyle, do a dance skit titled "The While Dancing." The real stand-out of the act is Wally Coyle. Coyle was formerly of the "Good News" New York Co. His collegiate stepping in solo spots and his "red" chatter make the act a riot. The boy could walk away with the picture house field in short order.

Kids with the "Our Gang" outfit have a special drop, a replica of Hollywood's studio lots. In the opening a cameraman is grinding his camera, while Director Neal, uses the machine to direct activities supposedly in the wings. Then come the introductions, involving Mary Kornman, Johnny Downs and "Scooter" Egan. The kids are funny in a variety of laugh-provoking antics, chatter and song. Mary Kornman does good imitations of Mae Murray and Gilda Gray. "Scooter," the diminutive kid of the bunch, was a panic in several little specialties, including a tap dance and another bit of terpsichore in which he uses a prop dancing partner. Johnny Downs, the "typical American boy" of the gang, is at once personable and lovable. Great entertainment, with dialog well handled.

"The Undercurrent" by Fay Ehlert, winner of the Edith Rockefeller McCormick cup in the recent Little Theatre contest, was presented in the first spot. The play deals with a wayward daughter, Bible-reading father from the old country, social worker from the morals court, gossip and a brow-beaten mother and son. Whole family very much in awe of the stern father of

the "old school," with the little skit packing a tremendous wallop and holding the breath of the house straight through from start to finish.

Mitchell and Durant, two men in straight attire, are funny to the "h" degree. Apparently of Latin parentage, one is a heavy, robust chap and the other of small stature. They fall, springs, mid-air whirls and comedy acro work are sure fire. They do usual and unusual stuff in an entirely different way. As stand they are a bet for the picture houses.

Miss Rowland shows an abundance of contagious personality. They went for her in a large way, but not so strong as might have been expected.

Joseph Regan, Irish tenor, present with his excellent voice, has a good stage appearance. His voice is of sufficient merit to keep him in the limelight, deservedly a tremendous local favorite. Chic York and Rose King, aided by Smith and Strong, two comedy boy characters, presented their "Family Tin-Type" without flaw, and in closing portrayed some really excellent harmony voice. What, a vaudeville bet?

"Parisian Art," presented by Margaret Stewart, closed, utilizing May Day and Paris (not caught).

Business very good, considering rain. Intermittent drizzles and downpours all day long. Loop.

**Majestic**  
One long week of intermittent downpours has put the scare on theatregoers, as was apparent at the Majestic Sunday. It was raining outside, and the customers were even tougher than usual.

Buster Shaver's "Tiny Town Revue," midget song and dance turn of the week, played the best dates on Loew and Orpheum, was featured and had no trouble holding the honor. Shaver has three men and two girls, four proficient in song and dance, and the fifth qualifying himself with a handstand dance at the finish. One of the girls, perfectly proportioned in figure and features, shows rare showmanship.

Cardiff and Wales in next-to-closing have a roustabout turn that is customary for the spot here, but held up very well. Miss Wales handles the comedy, getting her legs and lines and costumes, and Cardiff goes right to the family heart with a good neighborhood ballad about babying mama.

Ruth Robinson, featured in a sketch showing it's the aggressive gal who gets the breaks, provides satisfying stuff for intermediate houses. She substitutes for a timid widow in a tale of the deceased hubby's estate from his snobbish family, and winds up by marrying into the family as well as getting the actual widow approved by the snobbish relatives.

actress, Miss Robinson is better than what is usually accepted on this time.

Bernet and Clark, cross-eyed comedian with a plump, posing girl for straight, had difficulty in getting across Sunday mat. Bernet must carry the act, as his partner's too busy shoving herself help, and he could do it better with more meaty girls. At present he depends quite a bit on appearance for laughs. It's easy to get better material than he's using now.

A straight song team, Edwards and Liliyan, have a substantial selection of published numbers and voices good enough to admit them to the Ass'n deuce spots. They please without working customers into noticeable enthusiasm. Cooper and Clifton, burlesque hand balancing team, opened in "one" and missed a lot of reserved seats. Nevertheless, a good buy for the middle houses, and equal to picture houses. Aurora Trio, who combine bike riding with excellent head and hand balancing while in motion, closed the average Majestic bill, but not average style.

"Alex the Great" (FBO), feature. Unusual for FBO to get a full-week booking in the Loop.

**Windsor**  
The Alladins, opening. Mind reader and woman played in the audience. He repeats initials aloud, with birth dates. Then he answers mental questions. Both Alladins are much antiquated.

Barbara and Betty, sister team, one girl dressed as boy, limited to small time. Childish chatter, songs, all-day suckers, etc.

Johnson and Johnson, two colored boys, work in front of drop showing deck of old river boat. One, as cabin boy, and the other as steward. Cabin boy is okay in some imitations of a cornet solo, a jazz band and a clog. Imitation done with mouth alone. Play guitar.

Lazar Noorse and Co., flash act,

open in full with blonde hiring a Chinese cook and housemaid. As blonde exits they go into a Chinese dance. The blonde comes back to do a rube dance and recitation that registers as comedy. Other specialties, but no standouts.

Dun and Hall, two straight boys, appear in a routine of comedy and song. Shorter member of team seen in several odd acts, and has good comedy possibilities but fails to make right connections.

Garo and Costello, mixed team with comedy, chatter, song and guitar. Woman plays uke.

Marvel Revue, another flash act, opens with man running around on a dark stage, yelling in a foreign language. Lights up, and a sailor enters to ask him where to get a drink. Following this opening the act develops into another small time flash. One girl does some

wood, Mich., June 30. It will use five acts with a feature film.

The new Paradise on the northwest side, will open Labor Day, B. & K. It adjoins Guyon's Paradise ball room. Construction was started by Guyon in conjunction with Cooney Bros., for independent operation. The Indies had financial difficulties before the house was completed, and turned it over to B. & K.

**VANCOUVER**

Empress—Allen Players (stock).  
Vancouver—Duffy Flax (stock).  
Pantages—"Honor Bound."  
Orpheum—"Skyscraper."  
Strand—"Three Sinners."  
Capitol—"The Drag-Net."

Business has been holding up well but the real hot summer weather

erected by P. J. Nolan in Ottawa, the Canadian capital, will open September 1 with straight pictures.

National Council of Women of Canada has appealed to Hon. George S. Henry, acting prime minister of Ontario, to not only permit, but encourage, the showing of the film "Dawn" in Ontario theatres. Application came a shock, as the outfit has spent much of its recent time panning the flickers with war films singled out for the brunt of the lashing.

**MINNEAPOLIS**

Shubert—"The Patsy" (stock).  
Hennepin-Orpheum-Vaudefilm.  
Pantages—Vaudefilm.  
Seventh Street—Vaudefilm.  
Minnesota—"Lady Be Good."  
State—"Good Morning, Judge."  
Strand—"The Road to Ruin."  
Lyric—"Easy Come, Easy Go."  
Kidd—"The Little Shepherd of Kingdom Come."

Alice Brady succeeds Edith Talarro as a Fairbanks Players' guest star at the Shubert (dramatic stock) next week. Her engagement will be for two weeks. She will be followed by Allen Doone, Australian star.

Greyhound racing has been added to marathon dancing as the latest form of entertainment for the local public. The racing takes place just outside the city limits. The sheriff is threatening to investigate.

Both the Minnesota and the State, with Paul Whiteman and the kiddie revue, respectively, are giving four de luxe performances daily this week.

St. Paul newspapers last week carried advertisements announcing "Happiness Ahead" at two leading loop theatres. It was being presented simultaneously at the Tower, St. Paul, and the Minnesota, Minneapolis.

**DALLAS**

Palace—"The Yellow Lily."  
Majestic—"Honor Bound."  
Melbois—"The Actress."  
Old Mill—"Something Always Happens."  
Capitol—"Walking Back."  
Pantages—"Sadie Thompson."  
Arcadia—"Pictures."  
Kidd Springs—Swimming, dancing and bathing revues.

Emil Bernstecher of Jackson, Tenn., is new house manager of the Palace, succeeding E. J. Sullivan, who resigned last week. Bernstecher recently served as city manager of Public houses in Tennessee towns.

James R. Savill has leased the Circle from W. G. Wright. It is to be used for road shows and outstanding musical attractions. The name has been changed from Circle to the Showhouse.

Jean Finley, Dallas, publicity director of the Palace the first three years of its existence, was reappointed to that position by John J. Friedl, district manager, to succeed Raymond Terranella, who resigned.

Sid M. Henry has been made resident manager of the Majestic, succeeding Walter Crosbie, who resigned.

Mrs. Ethel Boyce, city supervisor of public amusements, has rejected "Walking Back," booked to have opened this week at the Capitol. Ray Stinner withdrew the picture and substituted "Midnight Madness."

Ken Whitmer, Palace m. c., leaves Dallas this week. He will be succeeded by Lou Forbes, coming direct from the Denver, Denver, Colo. and going to Houston to the Metropolitan.

While dining with friends Sunday, Fred Jacob, literary and dramatic editor of the Toronto "Mail and Empire," died suddenly following a coughing attack.

Jacob, who was born in Elora, Ont., at 46 years of age, joined the staff of the Mail in 1908 and became dramatic editor in 1910.

The Avalon, 1,000-seater being

## CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.  
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rather difficult toe stepping, another picture, "Vamping Venus," (F-N). Business, capacity. Loop.

Billy Weinberg is booking stage shows at the Colony. Mel Irving goes in as m.c.

Harry Rogers has placed a musical comedy stock at Bridgeport, Conn. Le Roy Prinz girls are used.

Ruth Lockwood has assumed the role of the Rosealie Claire in "Sunny Days." Audrey Maple, who was in the motor accident in which Miss Claire was killed, has rejoined the cast.

Englewood

Continuance of hot weather has cut attendance here about 30 per cent. but the picture and picture bills have been better the last few weeks than during the winter. Last-half bill was a nifty in neighborhood entertainment, with the Gray Family, Elise Sisters, Morley and Anger, Cal Dean and Co., Al Striker and "Skyscraper" (Pathe).

Striker, contortionist, opened, doing some difficult, acrobatic, and tumbler straight. Most of the gang concern the girl's weight. Recognized as oke for the time. Gray family, four girls and two boys, have been working cafes with their entertaining song and dance revue. It's an easy click for Ass'n, made easier by the brother and sister idea. Mama takes a bow at the finish. "Skyscraper" (Pathe) completed.

Cal Dean, fat comic, here without makeup and looking like he had just dropped in to see a friend, got his laughs despite a weak little turn that won't hold water outside the neighborhoods. He carries two girls for song and dance specialties, and one to dialog with him. All three are pretty, but where talent is concerned it's apparent they're using the act as a rehearsal hall for better things. Material deals with Dean's unfortunate entrance into the girls' apartment.

Morley and Anger, next-to-closing, are Hebe nut comic and fat tumbler straight. Most of the gang concern the girl's weight. Recognized as oke for the time. Gray family, four girls and two boys, have been working cafes with their entertaining song and dance revue. It's an easy click for Ass'n, made easier by the brother and sister idea. Mama takes a bow at the finish. "Skyscraper" (Pathe) completed.

Jack O'Malley, agent, formerly in vaudeville with Abe Shapiro, has teamed for radio with Nick "Pasequalup" Basil. They're a nightly feature with WFL.

Booked into the Granada for the week starting June 16 by Irvin Yates, New York representative of Alton-Bros., Guyon and Smith dance team, claim they were cancelled when reporting for rehearsal on grounds that the Lean Errol show of that week was already coming. They have carried their salary demands to an attorney.

Billy Diamond will start booking the new Ironwood theatre in Iron

has set in and this, coupled with a momentous provincial election just a month away and warming up fast, is expected to have bad effects.

It is reported that the end of this week will see the closing of the Allen Players and the ringing down of the curtain on the stock war. Several pupils of Norma Felton, leading lady, and her husband, Lee C. Millar, are playing this week. The two leads will continue to operate the school of dramatic art throughout the summer and the company will likely open in the fall at the same neighborhood house.

Duffy is doing good business this week with Marion Lord and Morman Hackett here as guest stars. They are due to remain another week.

The races open here June 30 for five weeks here and three weeks on Vancouver Island.

D'Oyly Carte has made arrangements with Lang and O'Neill to bring his Savoy Opera Company back for a Canadian tour in September. They will offer Gilbert and Sullivan operas with the same cast used on their last visit. The company will open at Montreal September 17 and will stay for a lengthy season in each big center in the Dominion.

**TORONTO**

Jimmy Lynch put on a smart anniversary week to close the first year of the Runnymede, largest of the F. P. neighborhood houses in Toronto, with a style show, put on with the help of Jack Arthur of the Uptown, which would have looked good on the main street.

Two old legit houses disappeared from view this week when the wreckers knocked the old Grand Opera House to pieces and the Strand became a sort of ruin. The G. O. H. belonged to Ambrose Small, who collected a million dollars for all his houses, selling to a syndicate, walked from the house that night and has never been seen or heard of again.

While dining with friends Sunday, Fred Jacob, literary and dramatic editor of the Toronto "Mail and Empire," died suddenly following a coughing attack.

Jacob, who was born in Elora, Ont., at 46 years of age, joined the staff of the Mail in 1908 and became dramatic editor in 1910.

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Jack Waldron, who has concluded a two weeks' engagement as guest m. c. at the Granada here, is slated to go into Loew's State, Los Angeles, in a similar capacity within the next week or so. Frank Jenks has returned to the Granada after an engagement at the Metropolitan, Los Angeles.

Bookings for Union Theatres, Ltd., Australia, sailing in July, include Torino, juggler; Dornfield, magician, and Four Playmates, male quartet. Bookings arranged by L. Ayres Mantell.

Jack Campbell, after seven months

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as press agent for the Embassy (Vita-phone) here, has resigned and returned to his home in Los Angeles. Jay Perry Silvey has been named house manager.

Rodney Pantages left for Seattle for a four weeks' stay. He will participate in the outboard motor boat regatta and defend the trophy which he won with one of his speed boats last year. He is taking his two speed boats along with him.

When Ackerman & Harris open their El Capitan, in the Mission district, June 29, Mel Hertz will preside at the organ. Opening bill, "We Americans," on screen and five acts.

Mrs. Eddie Fernandez, formerly Ruth Long, vaude actress, arrived here from Honolulu, on a solo honeymoon. While in the Islands, she met and married Fernandez, formerly University of Hawaii football player, but a few days later she was forced to return here to play some dates. Her husband was unable to accompany her.

Aaron Spiro, former San Franciscan, who now heads the Independent Exhibitors in New York, returned here for a brief stay, primarily to address the Advertising Club. Spiro organized the producers' co-operative associations in this state and others.

After being loaned to the Royal (T. & D. Jr., circuit) for the past four months in an endeavor to bolster up business, Arnold Miller and his stage band have returned to the Elight, where for several years they have been one of the outstanding features.

Golden State circuit will open its new Parkside theatre the next 60 days. The cost is given as \$300,000. Policy will be straight pictures.

Sid Goldtree has ambitious plans for his Green Street theatre which he plans to reopen in the fall. Goldtree launched the house for sophisticated drama and comedy last season and had exceptional success with his production of "The Married Virgin." Several other ventures did not fare so profitably. Goldtree plans to make alterations

which will give him space for dancing between acts and following each performance. Sexy plays, or smart French farces, will predominate.

Harriett Bennett returned here after more than a year in Australia, where she appeared in musical comedy for J. C. Williamson, Ltd. She will be featured in a musical, "The Wishing Well," the script of which she brought with her from Australia, early in the fall. Production will be by Jack Brehany.

### PORTLAND, ORE.

Portland—"The Drag Net."  
Bway—"Yellow Lily."  
Oriental—"Wreck of the Heperus."  
Pantages—"Hell Ship Bronson."  
Columbia—"Ramona."  
Heilig—Henry Dufy Players.

Loss of \$5,000 was taken by the Rose Festival in staging the pageant "Where Rella the Oregon" here with cast of 3,000 for five nights. The pageant grossed around \$35,000 and cost \$40,000. It is anticipated that rain insurance will cover the loss, last two days being spoiled by showers.

J. J. Parker has launched the Rivoli on a definite second run policy on a 25 cents admission scale similar to the Peoples, which he operates independently. Parker, operating with West Coast, will open the newly modelled Majestic for first run shows this fall.

Portland will soon have more down town second run houses than first runs. Against the Portland Broadway and Columbia giving first run shows, the Rivoli, Peoples and Circle are second runs, with the Capitol, a new \$500,000 second run house, to open shortly.

### CINCINNATI

By JOE KOLLING

Grand—"Wooden Klomono" (Student Walker Company).  
Palace—"Irresistible Lover" and vaude.  
Albee—"Happiness Ahead" and vaude.  
Capitol—"Tenderloin" (Vita-phone).  
Lyric—"Honor Bound."  
Strand—"Vanishing Pioneer."  
Keith's—"Across to Singapore."  
Zoo—Summer opera.

Gilda Gray and "Peaches" Brownling were opposition here last week. The former proved a big drawing card and broke records at the

Albee. "Peaches" bolstered the Palace gate over recent weeks. Both houses are operated by Harris-Libson-Hidingsfeld.

The Albee, which opened early in the year with a presentation policy, shifts to a feature film and six acts, same as the Palace and the orchestra has been cut to nine pieces.

Suit was entered in Common Pleas Court here seeking the sale of Castle Farm, suburban cafe, which was padlocked six months ago, to satisfy a judgment of \$601 obtained against A. J. ("Toots") Marshall, former manager of the place. The action was followed by filing of a suit seeking judgment for \$5,556 alleged to be due for merchandise.

### SEATTLE

President—"Alias the Deacon."  
Seattle—"Ladies of the Mob."  
Orpheum—"Alias the Deacon."  
Pantages—"Don't Marry."  
Fifth Avenue—"Harold Teen."  
Columbia—"Rose of the Golden West."  
Blue Mouse—"Lion and Mouse."  
Vita-phone.  
Winter Garden—"Patent Leather Kid."

The new civic auditorium was opened for first time last week for Kiwanis pageant, "Oriental," in conjunction with the international Kiwanis convention being held in Seattle. There were 250 people in cast and Seattle Symphony orchestra, John Spargur, conductor, was added feature.

Jim Beal is here as new branch manager for Tiffany.

Mike Newman, taking over man-

agement of the Columbia, Portland, will make round trips by airplane four times a week. The distance of 180 miles will be covered in a little over an hour each way. The travel arrangement by air was made with the West Coast Transport Co.

Roy W. Jones, manager of the Hillstreet, Los Angeles, is here as assistant to Carl Reiter at the Orpheum.

George Rogovoy, orchestra leader at the President, has been awarded a \$2,000 verdict from an insurance company on one of his cellos. George accidentally broke the instrument and when it was fixed up something was lacking in the tone. The cello now belongs to the insurance company.

Helen Hughes, toe dancer in "Japanese," Pantages & Marco unit, last week was badly hurt during rehearsal when a baton gave way, causing a heavy curtain to fall.

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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  
For July 4, 1933, Ted Lewis and his henchmen had the house wrapped up in a bundle Sunday night.

Second week for the "high hatted tragedian of song" and as strong as the first. With trade in all downtown houses pretty well jolted because of stock market depression in particular, Lewis must be credited with a good deal of magnetism in pulling at the Orpheum. Lewis is holding over for a third week.

Quite a few old faces were around Sunday night, many of whom have been among the missing in the past. Layout above average too. Radical departure from the usual with the six turns in addition to Lewis all bunched together in the first half. Bury's Dog Stars (4) were satisfactory openers, canines displaying more than average quality tricks. Man and woman assist. Margit Hegedus, concert violinist, bolstered the "duce" with some excellent playing, showing good tone and expression on the instrument. Joseph Berne, at the piano, is an invaluable accompanist to Miss Hegedus.

Hoked sketch of proportions followed in next spot. Florence Crowley-William Wilson and Co. in a burlesque version of nearly all the mystery plays written in past several years. Put on in good taste, playlet scored for laughter and not a few shrieks and thrills.

Zelda Santley, following, was noticeably affected with a bad cold. Didn't stop her much, however. Much improved since last seen around.

Chas. T. Aldrich, vet protean

artist, was no slouch either. Showed more tricks in the few minutes he was on than this town has seen in years. As a lightning change guy Aldrich has no competitor in the business. His character delineations are highly entertaining.

Gaston and Andree, European dancers, wound up the first half with a flash revue. Lorna Jermaine and Edna Mackay fit in nicely. Both good dancers. Team offered their standard routine, repeating too much with adagio stuff. Strong finish for the curtain with their "Dance Macabre" (Dance of Death). Lewis and his cohorts came on after intermission and from then on constituted a whole show by themselves.

Pit orchestra, Frankenstein directing, had special arrangement on "Mary Ann," well done, while Alton provided more instrumental diversification at the organ.

Ruth Etting topped the five-act bid Pantages last week. The Columbia recording artist bowed into town gracefully, playing on a guarantee and percentage basis for a brief tour prior to her return to New York to rejoin the Folies. Miss Etting opened to a nice reception Monday afternoon, with a good crowd in attendance despite uncertain weather conditions. Songs liked all the way.

Next in line and following were Bronson and Gordon in "Bullets," Alleen Bronson clever, as usual, with Conna an adept foil for her line of chatter.

Edmunds and Fanchon, mixed comedy team, were in No. 2. Edmunds is a "word" dialect comic. They go strong for hokum in this house and with this pair it was no different. The gal is a neat stepper.

In closing were the Libby Dancers, a line up of six females built around a dance team. Turn is shaped in revue fashion, but no outsiders except the acrobatic girl.

Fast openers were the Australian Waites, standard, with boomerangs and whip-cracking stuff nicely presented.

Tom Mix and Tony in "Horseman of the Plains" (Fox) on the screen.

A chauffeur driving William A. Seiter's limousine plunged over a 50-foot embankment on Dark Canyon road while driving to the First National studios, where Seiter is employed as director. The driver received minor injuries.

Waldemar Young is well advanced in the adaptation of "Wolves of the Sea" and "Miss Men," by Gaston Leroux, which will be woven into one story for Lon Chaney. It will go into work following completion of "West of Zanzibar."

Lewis Heston will next make a transatlantic story from an original by Wilson Mizner for Caddo Productions. He is working on the continuity of Del Andrews.

In the cast will be Raymond Griffith, Louis Wolheim, Ben Lyon, Lucien Prival and John Darrow.

Frederica Sagor and her husband, Ernest Masag, both scenario writers, are en route to New York, where they will sail for an extended trip through Europe.

Victor Jory is organizing a repertoire company for the Broadway, Denver. Cast includes Josephine Chalkins, Carmen Lacerce, William Earle, Robert Griffin, Herbert Soler, Jessie Pringle and Ralph Leo.

Jason Robards and Gladys George all head the cast of "Why Men Leave Home" going into Duffy's President July 1. In support are Purnell Pratt, Alice Buchanan, Zeffie Tilbury and Robert Adams. Edwin H. Curtis directing.

Fox will lay the cornerstone of its

75 x 130 laboratory building June 29. There will be much ceremony.

Four Emperors of Harmony, color and gaiety, were added to Fanchon and Marco's "Hi-Yaller" Idea at Loew's State the second day of the show.

## MONTREAL

By C. W. L.

His Majesty's—"Oh, Boy" (Savoy musical stock).  
Orpheum—"The Broken Wing" (stock).  
Capitol—"Three Sinners" (Par.).  
Palace—"The Yellow Lily" (F. N.).  
Loew's—"His Tiger Lady" (Par.).  
Strand—"The Magnificent Flirt" (Par.).  
"Lightning" (Educ.).  
"Burning Daylight" (F. N.), and "Stop That Man" (U).

Writ of prohibition by the defence in the Sunday closing case, challenging jurisdiction of the court hearing the case as well as the constitutionality of the law, was answered by the Crown this week at Quebec when Crown Prosecutor Stevens alleged irregularities in the form of the writ which would nullify proceedings. So far, the lawyers are getting all the fat there is in the action. Theatre, however, benefit since there is no sign of any end to the action, while film houses continue to play Sundays.

Irregularity in proceedings against Camille Bazzie, employee of the Laurier-Palace, scene of fire January, 1926, under which he was convicted of admitting patron without payment of amusement tax, caused quashing of fine of \$50 and costs or 10 days in jail. This is the last dying echo of the famous case where owner and employees of the Laurier theatre were charged with manslaughter in the case of 78 children perishing in the fire at the house.

Viola Gillette has joined the Savoy musical stock under Charles Emerson Cook's direction.

Tourist traffic here from the United States is thirty per cent over that for the same time of year in 1927, according to Alderman Theo Morgan, president of the Montreal Tourist and Convention Bureau. He thinks cause is increased newspaper advertising in the United States, attraction of side trips to Laurentians and down the St. Lawrence and liquor.

## BUFFALO

By SIDNEY BURTON

Erlanger—"Crime."  
Buffalo—"Shepherd of the Hills."  
Hins—"The Night Flyer."  
Great Lakes—"The News Parade."  
Lafayette—"The Little Shepherd of Kingdom Come."  
Court Street (stock)—"Go Easy Mabel."

Burglars at the Arcadia Ballroom on Main street, took musical instruments belonging to members of the orchestra valued at \$1,000.

John N. Thompson, playwright and inventor, died in Buffalo this week. Thompson was author of "Daniel Boone," "Grizzly Adams" and other melodramas of the 10-20-30 days.

The John Robinson Circus, here Monday, gave two benefit performances at the request of Mayor Schwab. On Sunday afternoon, members of the show journeyed to Perryburg where a special performance was given at the Perryburg Hospital for Tuberculosis. A morning show was given to all Buffalo or ans.

Sidney Blackmer will appear as guest star with the Wagner stock company at the Erlanger week of July 2.

## ROCHESTER

By E. H. GOODING

Lycium—"Double Exposure" (stock).  
Temple—"Bluebeard's Eighth Wife" (Wagner stock).  
Rochester—"Freedom of the Press and Audacity."  
Eastman—"The Drag Net."  
Regent—"Hangman's House."  
Piccadilly—"Circus Rookies."

Lycium Players this week presented the premiere showing of Gladys Unger's "Double Exposure," slated for Broadway in the fall. Grete Nissen, Swedish film star, James Rennie have been imported for the leads.

The Hi-Art, Lockport, operated by the Schin-A Theatrical Enterprises, has reopened, while the Rialto is closed for renovation and improvements.

John L. Coneybear, engineer with

the Eastman Kodak Company, is in Hollywood engaged in furthering the work of talking pictures. He is supervising construction of a \$500,000 film lab for Fox. Feature of the laboratory will be an elaborate Movietone research division and experimental department, with new apparatus for making and experimenting with sound pictures.

## SAN ANTONIO

Majestic—Vaudeville.  
Texas—"Ladies of the Mob."  
Aztec—"The Good-Bye Kiss."  
Palace—Dark.  
Princess—Pictures.  
Rio-to—Pictures.

Palmer Brandeaux, recently of the Capitol, Detroit, is producing the stage presentations for the Aztec. First show opened June 23 with an elaborate revue, featuring Virginia Karnes, Palmer and Doore, Brulage and Van, and Bebe Moffit. The Aztec continues with Don Felice and orchestra of 25, with Eddie Ford at the organ.

This innovation brings a radical change in policy, admission has been raised to 60 cents. Playing to capacity business.

Palace Players stock closed last Saturday night, after 30 weeks of good business. The house is to be remodeled and equipped with an air-cooling system. The Palace is scheduled to reopen in the fall with Gene Lewis.

## BROOKLYN, N. Y.

By JO ABRAMSON

Strand—"Happiness Ahead" stage show.  
Loew's Met—"Laugh Clown, Laugh"—vaude.  
Albion—"Ladies of Mob"—vaude.  
Orpheum—"Jazz Mad"—vaude.  
Werba's Jamaica—"The Gorilla" (stock).  
Brighton—Vaude.  
St. George Playhouse—"The Patsy."  
Fulton—"Whispering Wires" (stock).

Two more film houses closing for summer—Platibus and Momart—reopen in the fall.

A theatre seating 3,000 is to be erected at Lynbrook, L. I.

The cornerstone of the new Yiddish theatre, to be called the Rolland, was laid Sunday at Eastern Parkway and St. John's place.

## DETROIT

Variety's Detroit Office

Tuller Hotel

Cass (Shubert-Stair)—"Desert Song" (7th week).  
Garrick (Shubert-Stair)—"The Scarlet Woman" (7th week).  
Bonstelle Playhouse—"A Free Soul" (stock).  
Adams (Kunsky)—"The Drag Net" (2nd week).  
Capitol (Kunsky)—"Happiness Ahead"; "Top o' World," unit.  
Hollywood (Cohen Bros.)—"Good Morning, Judge."  
Madison (Kunsky)—"Tenderloin" (Vita 6th week).  
Michigan (Kunsky - Publik)—"Street of Sin"; "Kat Kabaret," unit.  
State (Kunsky)—"Glorious Betsy"—Vita-Movietone (2nd week).  
United Artists (U. A.)—"Garden of Eden."  
Oriental—"Sporting Age"—vaudeville.  
Stock burlesque downtown at Cadillac, Palace, Loop, National and Avenue theatres.

Bernice Claire is replacing Charlotte Lansing as prima donna in "The Desert Song." Miss Lansing goes east to rehearse for Schwab & Mandel's "The New Moon."

Ferry Field Operating Co., to

operate theatres, has been incorporated for \$5,000.

A Cleveland girl show producer is reported angling with the Stott estate for the Broadway Strand lease over the summer. House currently dark after an unprofitable stock burlesque season.

Jessie Bonstelle's production of "A Free Soul," at the Playhouse this week, is the second successive Brady-owned piece to be used by the Bonstelle's Little King's Horses, which the producer imported from London and is grooming for Broadway showing, was put on last week with Grace George (Mrs. Brady) in the feminine lead.

Frankie Richardson will be m. c. at the Hollywood for three weeks, beginning July 8, when Sammy Diebert, permanent, leaves for a vacation.

Due to lack of prospective sub-lessees up to the present time, Fox is considering retaining the Washington as a pop priced grind, from reports after the circuit's new 5,000-seater opens.

A tent rep show composed of members of the Bonstelle company will tour the state this summer under the management of Adams T. Rice, technical director at the Playhouse.

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### WARDOUR ST. TALKER

(Continued from page 4)

every feature film released on this market, regardless of origin.

Cost of Panatrophe is around \$1.25, and the synchronizing device, invented by a Bristol engineer, costs \$250 to install. The disks on this method are to be marketed at about \$1, and operate with the synchronizing device to the film.

One factor no one over here has noticed as yet is how the talkers will affect the legit so far as touring companies are concerned.

There are a good many plays produced here—American as well as native—which do not make any money in town but pick it up later from the touring rights. If these are going to be killed by selling the rights there'll be a lot more difficulty in getting play producers to sell. Naturally, the big picture producing companies will not deal for picture rights only if they want the talker rights, and there are going to be some jams.

Which will lead to an extension of the practice by the bigger film producers of putting on plays of which they hold all the rights. This development has taken place to some extent here, several plays having been produced just before the release of the film, the stage version being financed by the picture distributors.

### Exhibitors' Summer Conference

This year the annual convention of the Cinematograph Exhibitors' Association opens at Cardiff, Wales, June 18, and lasts the full week. Apart from routine business of a general meeting, interest chiefly centers around the reactions of each section of the trade to the operation to date of the Film Quota Bill.

According to the president of the Board of Trade, Sir Philip Cunliffe-Lister, who made a statement in the House of Commons this week on the bill's effect to date, 332 films had so far been registered. Those include, shortly, the total of features being around 350, nearly 300 of which have been American.

(These figures are the writer's own

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records of features trade shown to date, and do not include anything under five reels.)

Out of the full total of registered films, including shorts, 104 are British; of the total footage registered to date, 12 per cent. is British, and of the features and shorts combined and trade-shown up to now, 13½ per cent. are British.

This lets the native producer out on the quote to date, with a bit to spare, distributors being obligated to handle seven and one-half per cent. and exhibitors to show 10 per cent. So the fear there would be a shortage of booking choice and a consequent price ramp seems to be unfounded, some price soaking of exhibitors on British stuff has already gone on. Now that the theatre men find there is likely to be plenty of stuff, they are not falling for the prices asked on home made pictures.

On the convention's second day's rota John Cecil Graham is due to some extent here, several plays having been produced just before the release of the film, the stage version being financed by the picture distributors.

A. E. Bundy, head of British Instructional Films and of the Pro Patria Co., who is making quota pictures here for Fox, is to deal with the producers' angle of the bill's working effect. F. E. Enders, head of British FBO, which also handles Columbia product here, talks on the independent distributors' standpoint, and Sydney Carter, chairman of New Century Pictures, Ltd. (one of the theatre circuits merged into the Gaumont-British-Dennison Pictures Company), says a piece about the large circuit viewpoint on the bill, the small circuit and independent exhibitor angle being dealt with by David Hughes, a member of the

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### South Wales Branch of the Association

As a rule these conventions produce very little, but there is so much feeling at this time among the independents, especially about the presence of combine members on the general council of the association, that there is bound to be some fireworks.

### Comings and Goings

Charles Walton, road showist, is here on a two weeks' vacation.

J. D. Williams, accompanied by John Maxwell, of British Instructional, and Earle Hammons, of Educational, arrived here on the Olympic.

F. E. Adams, formerly managing director of Provincial Cinematograph Theatres, has gone on a three months' tour of Europe. He is believed to be looking over the theatre field on the Continent on behalf of American interests.

Bruce Allen has joined the Ingram outfit in Nice as personal publicity man to Rex Ingram.

Jesse Lusky has gone to Paris, and Ernest Turrence has returned to Hollywood.

Frank Hill, general secretary of the Renters' (distributors) Society, left this week for several weeks' vacation in Lucerne.

Edmund Bruce and Tully Marshall, directed by "Conquest" Vitaphone, arrived by Michael Curtiz, Louis Wilson opposite.

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### ALBANY, N. Y.

Proctor's has cut matinee admission prices for women from 35 to 25 cents. The price cut went into effect Monday. An indication of poor business the house has been doing in the last few months.

Harry M. Brooks has been re-elected president of the Motion Picture Machine Operators with Charles McCarthy, vice-president; Al Le May, financial secretary; Louis E. Rinn, recording secretary, and John Ross, treasurer.

### BRONX, N. Y. C.

Mike Edelstein, resigned some time ago as manager of the Mount Morris theatre to go with Stelner and Blindermann, is back at his former charge.

Newest Loew house in this borough, Fairmount, at Clinton and Tremont avenues, scheduled to open Labor Day. Pictures.

A number of managerial switches in the Consolidated houses. Art Smith has replaced Billy Michel at the Jerome, Michel going to the Oxford to succeed R. Decker. At the Mount Eden, J. Mittelmarm has succeeded Joe Mitnick.

Nat Waller has been transferred from the Stadium to manager of the Harlem Grand. He formerly presided over the Daly.

Joe Kligler, manager of the Daly, who invented the Dallphone, talking device for pictures, has installed the mechanism at the Manhattan Casino to provide musical accompaniment with colored dancing marathon contest. Kligler is considering developing the machine in a big way.

Both local dramatic stock houses quit suddenly last week, America Players at the America theatre, and Broadway Players at the Prospect.

New York neighborhood houses trying out book ticket plan patterned after that employed by Publix houses, in attempt to increase theatregoing during hot weather. Hurst Circuit, with the Gotham, Bunty, Costello and other houses in Washington Heights section, first to start it, and Allerton theatre, in Bronx, also in line. It offers a rate on tickets bought in quantity.

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