

VARIETY

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72 PAGES

MAE WEST STRUTS HER STUFF

'DIAMOND LIL' IS MAE ALL OVER

Variety Gets Many Loads of Continual Scrap Between Linders and West Factions of 'Diamond Lil'—All Principals Anxious to Talk and Do Despite Advice From Advisors to Lay Off—Miss West Went to Jail Developing Style

MAE'S FIVE LOVERS.

"Anyone could tell I wrote 'Diamond Lil,' said Mae West, in expressing her version of the Jack and Mark Linder charges that Mae is trying to cop all credit.

"'Diamond Lil' has all my stuff in it," continued Mae. "I only go into a play where I can be myself and strut my stuff. I know how I want to walk and talk, show off my figure and looks.

"I can bring one man after another into a play to revolve around me and no one else can. I have five men in love with me in 'Diamond Lil' and most authors can't keep up one love interest," said the star of the season's \$17,000 weekly freak riot at the Royale, New York.

Mae had her say following the Linders, over the fights and rumors of fight over the authorship and management of "Diamond Lil." These matters have been printed and they precipitated the verbal showdown when Variety said Mae was throwing out the Linders in flocks from her dressing room, meanwhile trying to ease in on the show that Mark Linder claimed to have written.

When the Linders were asked as to the truth of these reports they decided to broadcast their story.

"Yes," said Jack Linder. "It is all the truth. Mae West is trying to grab the show that my brother wrote and we have all the facts necessary to prove that he wrote it."

Jack said that heretofore Mark had been willing to sit back, keep the peace and the royalties and let Mae get away with everything. But (Continued on page 9)

Cuddle Rides Popular

Cuddle rides are outdistancing the dip thrillers as magnets in amusement parks this season, according to early reports.

Young America is scornful the dips and loops for the milder and dark rides.

F. N. ABANDONS MOLLY TO OWN WEIGHT FIGHT

Los Angeles, July 3. Molly O'Day is still under contract to First National, but is not drawing pay and cannot do so until she gets rid of that extra weight.

F. N. engaged a reducing expert as a companion for Miss O'Day and sent her away to lose the surplus. However, after three weeks, there was not much difference and she was withdrawn from a picture held for her. Miss O'Day went away again and came back, and was once more too plump.

After that the studio heads told the young lady her weight must fall away, and fast, at her expense as no more salary would be forthcoming until she tipped the scales at the desired figure.

Outside of weight thing, Miss O'Day is considered one of the best bets to have appeared on the screen in the past three years.

No Columbia Course; Practical Men First

Efforts to launch a School of Motion Picture Technology at Columbia University, having met with failure, have been abandoned by the Hays office and the Columbia University faculty.

Queries were sent out by the Hays office to executives in every branch of the business for the purpose of ascertaining if there was any need for college camera men, script writers, directors and so on. It is reported the majority of the replies indicated that picture men are not interested in college men of any type, preferring to use people who come to notice through actual work in the studios.

Opera Dancer 3 Years Late

Ellen Dalorsey, soprano, with the Metropolitan Opera, is reported to be actually practicing to master the Charleston for the coming opera season which will witness the staid Metropolitan as sponsor of a "jazz opera."

The Charleston went out of vogue nearly three years ago and the black bottom, its successor, has also been laid to rest.

2 CLASS STOCK COS. CONFUSING STAMFORD

Stamford, July 3.

Stamford now has two stock companies beginning. The town is in an uproar trying to straighten out who are the patrons, guarantors, patronesses and underwriters, and not to subscribe to the same group twice.

Beatrice Maude's Actors' Playshop group has been playing in Stamford three weeks. Ruth Putnam Mason's Players, driven from New Canaan by classy but scanty audiences, opened at the local Springdale theatre, given up as a tryout house after a few months of unsatisfactory bookings. The Playshop group is at the Auditorium.

Miss Maude's Players gave "The Barker," with Mary Kennedy and Paul Huber and a good production last week to poor returns. "Cradle Snatchers," with Theresa Maxwell Conover, current. Gavin Muir is directing the productions. The group carries a weekly overhead of \$1,200 and the directors admit in seeking assistance that they have more interest than cash.

Miss Mason's Players split the week with Norwalk and Springdale. "Stella Dallas," with Edna Archer Crawford, is current. Edward Elsner is directing. This company is not as heavy to run, but it is not as well done as the Playshop group. Miss Mason has the Regent, Norwalk, the first half on a 60-40 basis, with herself on the lower side. She has underwritten the Norwalk engagement for some weeks with some Norwalk business interests.

N. Y. State Police Drama

H. H. Van Loan, the playwright, is writing a melodrama called "The State Trooper" in collaboration with Crane Wilbur.

Van Loan spent three weeks with Troop G of the New York State troopers at their barracks near Troy. He chose the New York state police because their uniforms are picturesque.

Tabbing Candidates

Two Movietone trucks have been assigned to follow Hoover and Smith around the country, recording each speech as and when made. The public will be able to compare the remarks made by the candidates when flashed on the screen in close order.

Another Bug Country

Sydney, June 3. Freak dancing is all the rage in Australia at present. Limit to the craze was reached when a young fellow danced from Beelong to Melbourne, 50 miles, without a stop.



Photo Underwood & Underwood

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Swaffer as It Looks

By Hannen Swaffer

I wish all the sheers in "Variety" about my use of my word "I" could stop. I desire it to be known that I really mean "I." "I" is the shortest word in the language. It means me—that is, it is exactly what it looks like, an independent thing that stands up straight and wants no explanation.

The Weakness of the "We"

The editorial "we" either means some silly old fool with moth-eaten whiskers pasting on something he has cut from another paper, an anonymous nonentity not allowed to disclose himself, or else it is the proprietor who, just because he has bought some shares in a paper somebody else made, hires some hack to do his spelling for him.

There is no "by arrangement with" with me, or "by kind permission of." I leave that for theatrical programs. I should be "in spite of," just the same as Barrie, when seeing on one of his posters, "and So-and-So" at the end, said: "Shouldn't it be 'So-and-So'?"

Call Me I and Betty Martin

When I say "I" I mean that I think I and have the courage to say so. I do not mean "the present writer," because, although I am a writer, I never accept a present. I am never elusive, anonymous, ashamed, or hidden, but a guy who stands up and lets anybody throw anything he likes and be damned to him.

People who do not use the word "I" are afraid of themselves. As they have no opinions, they shelter their lack of them behind fake bashfulness. They do not sign their names because they have nothing to say and they have nothing to say because they have nothing to think.

Who Is Neal O'Hara?

Now, please stop all these questions in "Variety" as to who I am. I see there is some new fool asking this week, someone called Neal O'Hara.

If Neal O'Hara, whom you say works for the New York "Evening World," asks Karl Kitchen, of the same firm, who I am, Karl will tell him straight away. If he asks Jack O'Hara Cosgrave, who used to run the "Sunday World," he will tell him, because, so far back as 1912, the "Sunday World" gave me the front page of its Metropolitan supplement, and merely put across the whole page:

"Mr. Swaffer of London.

His Epigrams."

I thought that had fixed it in Park Row forever, but, apparently, Neal O'Hara has not been in Park Row very long. Perhaps he does not remember Doc Perry's, as I do. I have got soused in there several times, in my unregenerate days.

I wonder if he ever knew Old Man Pulitzer, or Ike White, or Spurgeon, who went to Philadelphia, or—I could write a column about my memories of the "World" building.

I Try and Earn Some Salary

I do not want to write any more about myself because it is too easy. Besides, I always feel I am not earning "Variety's" salary when I am not saying how marvelous some actor is, or how sweet Jake Shubert has grown since he took to Science. Perhaps it will please somebody if I say that Gertrude Lawrence has become more beautiful than ever, that Beatrice Lillie's husband is to be made a duke, and that John Barrymore's Hamlet ought to be made into a town.

It will please Nellie Revell to know that I have a beautiful new cat called Peter, whom we first thought was a girl, until we found him hanging round a stage door one night.

Who Wants Any Puffs Written?

Perhaps it will please "Variety" to know that I am thinking of writing another ad for Sophie Tucker. Perhaps it will annoy "Variety" to know that articles by me appeared in seven London papers this week, and that four other papers published cartoons of me, while an advertisement of one of my articles appeared in the last issues of 112 different publications.

I just mention this fact, not only to make all my enemies angrier than ever, but also because I am a vain, swollen-headed guy who gloats in his bombast, who ballyhoos almost like Charlie Cochran, and who tries to steal Morris Gest's drum.

I wonder if the United States realizes that both the Prince of Wales and I went to Ascot this week, and that the King and I sat on the same side of the course.

When I realize that "Variety" will pay me for writing this, it makes me roar with laughter.

I Cut My Hair This Week

I wonder if Indianapolis knows that a boy whistled "Get your hair cut" to me last Wednesday, when I had only just come out of a barber's shop. If he had seen me before I went in, he would have sung "Mother Bids Me Bide My Hair."

A cissy chorus boy stared at me, this morning, outside St. Paul's Cathedral, and, such is my fame, that an actor came up to me at Ascot, yesterday, and asked me for a tip! He little knew that I am the worst judge of horses in the world. There is no point in this story, because the horse finished next to last.

No, if you want people to talk about you, you have got to have a nerve.

"Look On This Picture—and On That"

"T. P.'s Weekly" hired Joseph Simpson, R. B. A. to do a sketch of me, last week, but, unfortunately, Joe hadn't seen me for several years, and he drew me from his memory of my drinking days. We sent it back: that is, I did. Joe then came to look at me and saw a new saint-like form, which he duly immortalized. The two drawings, side by side, in the same frame, will shortly hang in my study as a proof of what writing for "Variety" can do to a reformed booze-fighter.

This reminds me that poor Dennis Eadie died the same week that all the advertisements of a famous quack medicine acclaimed his testimony to the efficacy of that highly-bombed remedy.

I Write to Please Oskosh

All this goes to show that nothing has happened in the theatres this week—except me.

I have written this article just to please the small towns of Oskosh, Kalamazoo and Syracuse, where the Shuberts once grew roses round the door.

Critics Really Kill a Play

The critics have been exposed again, this time by Leon M. Lion, who, four days after "The Man They Buried" was produced at the Ambassadors, announced the withdrawal of the play because, "owing to the violent opposition of some of the critics, the public has been frightened away."

Although I thought the play a fine piece of work, it was about cancer, and, in these days of theatrical depression, "The Man They Buried" is not the sort of title that would attract. I stood outside the Ambassadors last night. No one was going into it, and no one was going in next door, where they were playing "Out of the Blue."

Russell Janney's Show May Fail

I fear for "Marjolaine." I sat in the Gaiety stalls on the first night, and there seemed to be a cloud round the house. It was rather pitiful to see Oscar Asche trying to put over very poor lines, and, in spite of the fine singing of Ethel Cook, sister of Dame Clara Butt, who was in a box, and Lillian Davies, it seemed old-fashioned, which, of course, it was supposed to be. I liked it, but I doubt if London will.

"We are putting some more humor in," said Russell Janney, the next day. But even then



GEORGIE WOOD

The easiest way of keeping in touch with my American friends is through the medium of "VARIETY"—and the cheapest. My love to you all. My address is 17, Tring Avenue, Ealing, London, Eng. I must tell you Sophie Tucker (of course, with Ted Shapiro) is more popular and a bigger success than ever in London. Yours, "WEE" GEORGIE.

3 London Openings With "Spread Eagle"

London, July 3.

"Spread Eagle," radical anti-capitalist play done originally in New York by Jed Harris, opened at the New theatre and was well received, due to the strong dramatic situations. Fritz Williams came over from America to play the financier, Olive Blakeney as the consumptive widow and Ben Weldon as the Mexican general got high praise.

Play may have a moderate run if surviving the dog days.

"Phander," opening at the Aldwych, is rather old fashioned but looks set for a good run. It was produced years ago in New York. If clicking it will be the sixth successful farce comedy at the Aldwych.

At the Lyric last night "My Lady's Mill" seemed destined for speedy oblivion. Adapted from a novel by Eden Philpotts, it is a strenuous effort to duplicate the style—and deductively the success—of "The Farmer's Wife" and "Yellow Sands."

Belief is that lightning doesn't strike three times in the same city.

THOMAS AT COVENT GARDEN

London, July 3.

John Charles Thomas, American tenor, has been engaged as principal tenor for the coming season at Covent Garden.

Dancers Going to Riviera

Paris, July 3.

The danseuse Peggy, formerly of Cortez and Peggy, with her new partner, Sedano, is listed for the inauguration of the Palais de la Mediterranee, the new casino at Nice, being built by Frank J. Gould. It is expected to open by New Year's.

Peggy, formerly of Cortez and Peggy, and Sedano, late of Brown and Sedano, are dancing at the Mayfair Hotel under a four weeks' engagement.

SAILINGS

July 16 (New York to London) Mr. and Mrs. Dick Henderson (Bengalia).

July 9 (New York to London) Six English Tivoli Girls, including Daisy Sheldon (Aquitania).

July 5 (New York to London) Amac (Belgianland).

July 5 (San Francisco to Sydney) Torino (Sierra).

July 4 (New York to London) Mr. and Mrs. Ed Davidow (Leviathan).

June 30 (New York to New York) Jake Shubert (Aquitania).

June 30 (New York to London) Victor Morley (Mauretania).

June 30 (New York to Paris) Margalo Gilmore, Mrs. Frank Gillmore (Mauretania).

June 29 (New York to London) Marion Harries and children, J. Rossel Robinson, Rush Hughes (Olympic).

June 29 (New York to Paris) Mrs. Edgar Leslie (De France).

June 28 (London to New York) Amelia Earhart, Wilmer Stutz, Lou Gumbin, A. J. Clarke (President Roosevelt).

Newport

Newport, July 2.

Hearty support, through advance booking, has been accorded the second season of plays at the Newport Casino. Last year, by way of experiment, the long-neglected theatre was reopened for a season of six weeks of repertoire. This summer, starting July 10, eight weeks have been scheduled, with a change of bill each Tuesday.

Players need have no fears about their salaries being paid, nor of any cuts being suggested, as the head of the operating company is William H. Vanderbilt, and the board of directors includes other multi-millionaires: Oliver Gould Jennings, Arthur Curtiss James, James Stewart Cushman and the estate of Moses Taylor, former president, who died recently, leaving \$30,000,000.

Last summer the cast was frequently entertained by Mr. and Mrs. Taylor at one of the finest properties in Newport. This season they will be feted by young Mr. Vanderbilt, who inherited Oakland Farm from his father, the late Alfred G. Vanderbilt, lost on the "Lusitania."

Oliver Gould Jennings is of a family of millionaires, and his sisters, Mrs. Hugh D. Auchincloss and Mrs. Walter B. James, have Newport properties. Arthur Cushman, who has considerable wealth, a mansion in New York, palace at Newport, and one of the finest yachts afloat, James Stewart Cushman's Newport estate joins that of Mr. James. He is head of the Allerton House system of New York and Chicago. As these directors have wives who are noted hostesses, the players will be taken up and made much of.

Ina Claire's Career

Ina Claire, who is to appear in her former success, "The Last of Mrs. Cheyne," and also in "The Swan," was originally named Fagan, and hails from Washington, D. C. Educated in a convent, she was a headliner in vaudeville as far back as 1907, her kid imitations then making a hit. Four years later she was with Richard Carle in "Jumping Jupiter," along with Jeanne Eagels. Later she was featured in "The Quaker Girl," and then made a London sensation in "The Girl From Utah" and "The Belle of Bond Street." She was in "The Follies" of 1915 and 1916, and her imitation of Frances Starr as "Marie-Odeille" led to her being featured by David Belasco in "Polly With a Past" and starred by him in "The Gold Diggers."

Grace George

Grace George, who revives her former vehicles, "She Had to Know" and "Captain Brassbound's Conversion," is said to have been born Daugherty, and, like Miss Claire, is convent-bred. A native New Yorker, she was one of the schoolgirls in "The New Boy" with James T. Powers in 1894. At the Manhattan theatre, then jointly managed by William A. Brady and Florenz Ziegfeld, she appeared in French farces, "The Turtle" and "Mlle. Fifi," starring there in 1900 in "Her Majesty."

In 1907 she played "Divorced" in New York and in London. Marrying Mr. Brady, she is stepmother of Alice Brady and mother of William A. Brady, Jr.

Rollo Peters

Rollo Peters, who is to act in "Peter Ibbetson," is sufficiently charming and cultured to meet the social standards set by the present Lillian Barrett, executive secretary and seeming Pooh-Bah of the Casino company. Born in Paris, son of Charles Rollo Peters, the California artist, and grandson of Charles Rollo Peters, the San Francisco theatre-builder, he attended art schools in England, France and Germany. Gaining recognition as a portrait painter and scenic artist, he designed sets and costumes for the Washington Square Players, and first acted in 1918, in "Salome," at the Comedy theatre. In 1923 he became leading man with Jane Cowell, and was with her in "Romeo and Juliet" and "Belles of Merisande." Recently he was in the all-star revival of "Diplomacy."

Helen Ware

Helen Ware returns to Newport for a second season, having made a most favorable impression last summer. She stars in "The Torch-Bearers." Hailing from San Francisco, Miss Ware was born Remer. Educated in New York, she

became a governess. In 1899 she "walked on" in "The Little Minister," with Maude Adams. In 1901 she understudied Blanche Bates in "Under Two Flags." Six years later Miss Ware was leading lady with Arnold Daly in repertoire. Since then she has given many fine performances on Broadway. Her husband, Frederick Burt, excellent actor and director, stages the Casino productions, Livingston Platt being technical director.

Selena Royale is a daughter of Edwin Milton Royle, former actor, and Selena Fetter, former actress. Mr. Royle has written many plays, including "The Squaw-Man."

Francis Bendtzen (whose name is generally misspelled) acted for years with Robert B. Mantell and E. H. Sothern in classic repertoire. He was in Lillian Barrett's play for Mrs. Fliske some seasons ago, "The Dice of the Gods."

Philip Tonge, Maria Ourspenskaya (another spelling name), Rose Hobart, Alfred Heather, Walter Kingsford and Charles Coker-King are also of the company.

Basil Rathbone

Basil Rathbone is to appear in "The Admirable Crichton" and "The Grand Duchess and the Waiter." Born in Johannesburg, South Africa, he was for a time with an insurance company, and first acted in England in 1911, a year later coming to America with Sir Frank Benson's company in classic repertoire. During the war he was a lieutenant. In 1922 he returned to New York, opposite Doris Keane, in "The Carline." After divorced by Ethel Forman, he married Ouida Bergere, who had divorced George Fitzmaurice, the movie director. Miss Bergere once won a casting agency and later wrote scenarios.

Violet Kemble Cooper

Violet Kemble Cooper, who plays opposite Mr. Rathbone, comes to the Newport Casino, not only with a reputation as a talented actress, but with a family tree more impressive than that of many fashionable millionairesses. A sister of Lillian, Greta and Anthony Kemble Cooper, all of the theatre, she is a daughter of the late Frank Kemble Cooper, granddaughter of Thomas Clifford Cooper, who married Agnes Kemble, great-granddaughter of Henry Stephen Kemble, great-great-granddaughter of Stephen Kemble, and a great-great-great-granddaughter of Roger Kemble, all of whom were actors.

Roger Kemble was born in 1721, when these United States were British colonies! One of Miss Cooper's ancestresses was Sarah Siddons, perhaps the most famous actress in the annals of the theatre. Violet is a niece of H. Cooper Cliffe, the actor who is known in this country.

10-Week Season

A season of ten weeks has been arranged at the Casino for 20 members of the Boston Symphony Orchestra, starting July 2. Shaffer Howard, who owns a Newport cottage, was instrumental in bringing the musicians. After working on comic opera, "Yankee Doodle," for almost a generation, Mr. Howard finally had the piece tried out. It got as far as Providence and Boston. Hamford Wilson was in it.

Amac's Foreign Dates

Amac, the illusionist, sails from New York July 5 to open at the Alhambra, London, July 16.

Following the British dates, Amac is due at the Scala theatre, Berlin.

Hudgins in Berlin

Johnny Hudgins and Sam Wooding's band are filling an indefinite engagement at the Ufa Palace, Berlin.

Hudgins has been appearing at the Kit Cat Club in London.

Cecil's Third Return

London, July 3.
On her third return to the Trocadero restaurant, Cecil Cunningham scored exceptionally well. She opened last night (Monday).

HENRY CARSON AGCY.

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Sayag Displays Further Bias and Unfairness Toward Americans

Paris, July 3. When Variety's story of Edmund Sayag's unfair treatment of American artists, printed June 20, was seen by that impresario, he became enraged, going backstage at the Ambassadeurs and canceling an additional two weeks he had given the American chorus.

Sayag canvassed every member of his company peevishly demanding to know how Variety had learned of the treatment he has been giving American performers.

Sayag is evidently under the impression that his high-handed business methods are a secret. He finally made up his mind that Fred Waring was responsible and that started another row with the Waring band whose engagement at the Ambassadeurs has been very unhappy.

Still another cause of strained feeling was the firing of Edith Martin, American chorus girl, who slapped stage manager Dorchamp when he arbitrarily assessed her 100 francs for being late. She denied she was late and states she was in the theatre at the time. Dorchamp slapped her back. The girl was immediately fired and fined an additional 100 francs for slapping Dorchamp.

Marion Harris at Kit Cat, London, July 3.

Marion Harris follows Sophie Tucker at the Kit Cat Club opening July 16.

She will double in vaudeville.

Friends Say Hopwood Committed Suicide

Paris, July 3. Friends of Avery Hopwood, the playwright, are advancing the theory that his death by drowning while swimming near Nice was suicide.

Hopwood had lately been writing pessimistic letters to friends saying he was fed up on everything and unable to get a thrill. His estrangement from his mother also worried him as he previously had always depended upon her.

Hopwood's eccentricities were pronounced and his impulsiveness well known. Discounting the suicide angle is his long standing habit of going bathing immediately after eating. At Blackpool, England, where "The Gold Diggers" was produced over a year ago, Hopwood walked into the sea after dinner and with difficulty was brought to shore.

Otis Skinner and Dudley Field Malone have taken charge of the body of the playwright until his mother can be located.

THOMAS VAUGHAN DEAD

London, July 3. Thomas Vaughan, 58, London representative for Gilbert Miller, Gladys Cooper and Gerald DuMaurier, died June 27.

Just a Piano Player

Just a piano player, and colored at that, got his pay, \$10 at a farewell party in the governor's room of the Hotel Pennsylvania, New York, Friday night. That \$10 was all he did get, notwithstanding the pianist, Donald Hayward, saved the millionaire, a Mr. Davenport, \$1,000.

When the party ended in the hotel's largest room, the host gave the piano player what both thought was a \$10 bill. As he was waiting for the elevator in the hall, Donald thought he would see if the bill looked on the level. When he saw the figures, 1,000, the boy nearly turned white.

Returning to the room he sought Davenport, explained, and handed him the \$1,000 certificate that its owner would never have known about since he was to sail the same night, with that big boy but one of his roll.

Taking the \$1,000, the host gave the boy his correct change for the evening, \$10, remarking something about how careless he was.

The kid never gave it another thought until mentioning the circumstances the following day to Bill Pierce, who had gotten him the one-night job.

ROUTE "ABIE" FOR YEAR

London, July 3. Clayton and Waller have routed "Abie's Irish Rose" for a solid year, starting July 13 in Portsmouth. The show was not a London success. Joe Greenwald will be featured.

is another play entirely, and as yet has never been produced.

"The Linders got a break when they got hooked up with me. I am the one who brings people to this theatre. The atmosphere and locale they yell about have nothing to do with it. I was all ready to change the locale from the Bowery to the Barbary Coast if the public didn't like the Bowery after we opened, and now Mark Linder has grabbed off my Barbary Coast idea and is writing a play about it.

"Passes Kept Out Swells

"The Linders have been producers and don't know anything about showmanship. They got a break in me and want to cling to me. I have had the most terrible time with them.

"It is considered the swanky thing to do to come to see me but the society crowds that I draw could hardly get in the theatre because the Linders were writing out so many passes for their friends. I had to put a stop to that and to everything else.

"Do you suppose if Mark Linder had written 'Diamond Lil' he would have given in to me? I should say not. Tomorrow, the atmosphere and locale suggested by Mark Linder will go on the program. I will stop all this talk because I wrote 'Diamond Lil' and I guess I know that I have a certain style of writing a play around myself. I went to jail developing that style of writing, didn't I?"

As for the Linders' assertion that they paid for her meals and board, Mae said that when she first walked into their office, she had \$20,000 worth of bracelets on her arms. "The Linders just want to stick their names on everything because they never got such a break before and after I get rid of them they'll never do another good thing.

"They don't know what it is all about as you can see from that talk of atmosphere and locale being the main thing in a play."

And thus Mae ended her tale. Jack Linder is a vaudeville agent. His brother, Mark, is an actor. James Timoney is an attorney and business representative for Miss West. They are believed to be equally sharing in this show as both did with Miss West's "Sex" play, which got her into jail as she mentioned.

Tommy Guinan's 10% Tommy Guinan tuned in on the West-Linder controversy a holder of 10 per cent. interest in "Diamond Lil." Tommy has been in on the show for sometime but kept it dark until now.

Other stockholders are said to be Charles Linder, M. Beauchais, Robert Sterling and Frank Belmont. Tommy Guinan stepped in Saturday as an ambassador of peace and will remain on the ground to referee any further contests.

Chatter in Paris

Paris, June 22. 'Tis terrace time in Paris, and how.

Nightly the restaurants having tables and chairs on the sidewalk are besieged by not only the natives but all of the foreign populace as well. Dinner is served in the cool evening breezes and those who care to, remain for coffee and cordials until well on in the night.

Each year as the time arrives for this outdoor sport so does a flock of sidewalk pests who claim to be entertainers. Everything from fire-eaters to dramatic sopranos move up and down in front of the terraces trying to edge their way into a franc.

There is one mug in Montparnasse who must have an asbestos throat. Each evening at about nine, the most popular hour, he comes around with a small can of gasoline and three or four wires with sponges fastened on the ends. He dips a sponge in the gas and asks a customer for a light.

The leather lunged hound then thrusts the thing down his throat five or six times before it is eventually extinguished. This goes on for a half hour or longer unless he provokes the disgust of too many people and the gendarmes are sent for.

In front of the Cafe de la Paix where the whole world passes by, comes a stoop shouldered, bewigged old lady who can still warble a few notes. If you are in a receptive mood and the garcon notices that you tender her a franc or so he will move over and tell you that she was the leading musical comedy star of the French capital in her day.

Wrestlers, men swinging chairs around their heads which they are holding by their teeth, jugglers, sleight of hand merchants; in fact, tricksters of every sort pass by just like they had planned the show in advance. They never interfere with each other and always give the fellow in front a chance to get all of the tips that are coming his way.

Thaw and the Prince

An irony of fate took place the other eve in one of Paris' leading restaurants. Harry Thaw, who slipped one over on the newspaper men when he sneaked back to town after a few days in Vienna, sat down at a table next to Prince George of England, who also was trying to remain incognito.

Thaw looked up and when he spied the handsome youth who outdoes his brother, the Prince of Wales, in good looks, inquired as to who the handsome boy was. The head waiter came around took a look and walked away, the captain and several other attendants did likewise and when it seemed as though Harry was not going to learn who the lad was, an American leaned over his shoulder and said: "Why that's the Prince George, sent over by the King to see that you do not have a good time here."

Harry left the place immediately.

Fred Almy, of Lady Mithelham fame and more recently known for his episode with the prohibition enforcement men in New York Harbor when he tried to tell the coppers that the case of booze resting in front of his restaurant belonged to a couple of theatrical producers, is back in town again with his mannequin wife. Fred does not relish any more publicity so he picked out the quietest and most exclusive hotel in town instead of going to his apartment. But we found him.

Giggolo Cleanup

Another of the gay Ville's secrets is that 71 of the giggolo, bad boy, glipper lads have been run out of town within the last fortnight. Chief of Police Chappie, whose wife was formerly married to an American and who they say inspires the "big cheese," is pulling a New York cleanup. He has rid the boulevards of the large percentage of female peddlers and now he has gone to work on the bad boys.

Helen Ford came to town singing the praises of Italy and all the rare old "gems" to be found there. She said she couldn't see Paris at all after the colorful country of Venice and thereabouts. Helen deplored the road show conditions at home. She said she thought there wouldn't be

any such thing in half a dozen years.

Pola on Film Making

Pola Negri and her Prince Midvanti motored up to Paris after crossing on the Ile de France because the "ocean greyhound" was so fatiguing. Pola says that the American movie star is a slimp to make four or more pictures a year, and that but two can be made successfully. She says that Paramount would not grant her the conditions she wanted to sign another contract, so she has completely finished with them and is negotiating with another American firm and an English concern. She wants to make one picture in Europe and another in America each year from now on.

The French war picture, "La Grande Epreuve" which did well in the Paramount theatre here and recommended by many to be the best cinema turned out thus far by French talent is on its way to New York.

The coppers here are learning English so that they can talk with us Americans during the tourist season.

Fannie Ward told the ship news men here upon her arrival that she felt "Just like a kid out of school," and one of them printed it.

Soph's Revue

London, July 3. A six weeks' provincial tour is Sophie Tucker's next undertaking after which it is expected Andre Charlott will be ready to star her in a revue in which Jack Buchanan will be financially interested. Soph has spent the past 11 weeks in town playing four and five daily.

Sir Walter Divorced

London, July 3. Sir Walter Gibbons, obtained a divorce from his second wife on June 29. Charge was adultery. Gibbons voluntarily offered his wife an allowance as she is without funds.

LESLIE FABER IN FILM

London, July 3. Leslie Faber, English stage actor, has been engaged by Rex Ingram for "Three Passions" based on a Cosmo Hamilton story. It is now in production as a United Artists picture at Nice.

Meg Lemonnier in "Broadway"

Paris, July 3. Meg Lemonnier will play Billie Moore in "Broadway." Wyn is presenting it at the Theatre de la Madeleine in October.

"Marjolaine" Departing

London, July 3. After just two weeks, "Marjolaine" has posted notice and will blow in another fortnight.

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The Tiller Dancing Schools of America, Inc.

226 West 72d Street, NEW YORK
MARY READ, President
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New Classes Now Forming

Mae West Tells Everything

(Continued from page 1)

when Mark was consulted he went into a rage.

"No it is not royalties that count but principle. I will let her go away with all the glory and not leave me even the little bit of credit that I have asked. I will tell you all the truth, show you all the proofs so that you can print everything and anything about it," he said.

"I wrote a one act playlet called 'The Frame Up' in 1915, a story of Chatham Square, New York, of 30 years ago. It was played all over the country in a burlesque show called 'The Passing Review' in 1921. Sometime later some one offered to buy my playlet for a motion picture but I thought then instead of selling it I would make it into a three act play."

At this point Mark called a man to the office who had been with him in Chicago when he decided to elaborate his act into a play. Then he continued.

"I wrote a play called Chatham Square and at different times was going to have Brandell, Millet Lewis and Lew Cantor produce it. Finally when I was going to get Florence Nash to play the lead, Robert Sterling, a friend of mine, met James Timoney and made an appointment through him to have Mae West see me about the part.

"She said if she could rewrite the play so the role would suit her, she would do it. I let her do it as long as I got half the royalties.

"Then we organized Chatham Square, Inc., to produce the play but she insisted that the play be named 'Diamond Lil' in order to push me out and I had to agree on 'Suggested by Mark Linder', instead of co-authorship. But with all due respect to Miss West for writing 'Diamond Lil' Mark Linder wrote Chatham Square, from which it was taken."

"Mae West is not even a member of the corporation," said Jack. "I hired her and have her contract, I have the personal contract with the Chanins and Shuberts for the theatre and I own the play.

These are the Linders' facts.

Mae West's Facts

Mae West had entirely different one when confronted with their statements in her dressing-room at the Royale.

"Mark Linder did not write a line of 'Diamond Lil' said Miss West. 'To prove it I'll bring him in here and ask him.' Mark Linder appeared. 'Did you write one line of the dialog of 'Diamond Lil'?' asked Mae. 'No, no dialog. I said you rewrote the play,' Mark replied.

"Is there a situation in 'Diamond Lil' that was in your play?" shouted Mae.

"Atmosphere and locale, atmosphere and locale," yelled back Mae. "It is all mine."

"Atmosphere and locale! You can't copyright atmosphere and locale. There are any number of Bowery sketches with that same atmosphere. I own the copyright to 'Diamond Lil' and I wrote every line of it. There isn't a name in 'Diamond Lil' that was in your play except that of Chick Clarke and I think I'll take that out. There isn't a situation or anything else left of your play," retorted Mae.

"I am not here to be cross examined," Mark exploded.

"I told this reporter the truth and that's what I want printed. I won't stay here to be insulted," he added.

Timoney's Suggestion

At this juncture James Timoney interrupted to say that everything should be kept quiet and out of print.

But Mae went on.

"Did you hire a single actor for this play?"

"Yes, the singing waiters, Jojo and all of them," cried Mark.

Here Jojo was brought in to say that Miss West had engaged him. "You can take all my credit; you can say anything you want but I will not stay here to be insulted," said Mark and took his departure.

Then Mae went on with her story. "When the Linders gave me 'Chatham Square' to rewrite I was going to go to Cleveland with 'Sex'. I couldn't do anything with their play and kept it for a long time. Mark kept calling up all the time and I kept putting him off.

"Finally my mother says, 'Mae, why don't you do something with that play they are bothering you with?' I said, 'I can't use it but I'll write a play of my own about the Bowery.'"

So I wrote 'Diamond Lil'. I brought it to the Linders and said, 'here, I wrote a play but I can't use yours.' "Jack wanted to produce it but wanted Mark's name on it as Mark had gone all around telling everyone that I was rewriting his play. I thought, 'all right, I'll give him a break; if he had not brought his play to me I might be in Cleveland. I am always got natured. All right, Mark was going to give me half the royalties of 'Chatham Square' so I'll give him half the royalties of 'Diamond Lil', I said to Jack.

"And that was how things were arranged. He has half the royalties of my play and I have half the royalties of 'Chatham Square,' which

Wide Angle Camera and Extra Wide Raw Film May Soon Show From Wm. Fox and Geo. Spoor

It is reported experimental work on the Fox "wide angle" camera is near completion with plans being secretly prepared for the shooting of the first Broadway musical comedy production though a definite date has not been set yet.

Through means of this camera Fox will be the only producer capable of reproducing a stage production in pictures with life size cast and figures not flattened and almost all shades of coloring retained.

Production work may be held up temporarily pending a suit by Robert Greathouse demanding \$100,000 and 2 per cent. of the sales, 2 1/2 per cent. when road showed and grossing up to \$5,000, 3 1/2 per cent. if grossing up to \$7,000 and 5 per cent. if grossing \$10,000 or over.

The camera permits a wide screen and a triangular vision from all sides of the theatre. With Fox's almost perfected color work in films and synchronization in advertising the attempt at an exact reproduction of a stage show is near and will probably be announced suddenly.

Meanwhile Fox and Widescope defendants in the Greathouse suit, are appealing to the Appellate Division from the order by Justice Ford calling for their examination before trial by Max Steuer so that the latter can gather facts sufficient to frame a complaint.

The Megaphone

Fox's special camera seems to be along lines similar to the Megaphone, a wide film on which George K. Spoor, Chicago, formerly with Essanay, has been working on for about 11 years.

It is claimed that the Megaphone, through which triangular vision is also said to be possible, is now perfected and that plans are to use the film in production of a newsreel to be demonstrated at Keith's Hippodrome, New York, shortly, the film to be sent out later as a novelty newsreel feature. If applied for newsreel production it would lead to a more general use of the wide film, width uncertain, but about 2 1/2 inches.

Spoor so far is reported to have invested over \$3,000,000 in experimenting with the film in the old Essanay studios, Chicago, where a staff is still maintained.

Fox, especially, will be in a position to roadshow popular productions on an extensive scale, selling entertainment throughout the country at less than half the usual road show prices and still grossing for the legit producers more than the road show rights to the average successful production are worth.

Divorce Action Probably Off, but Alienation Suit On

Los Angeles, July 3.

Present indications are that the divorce action of Corabel Bernstein against Arthur Bernstein, involving Mrs. Lillian Cogan, mother of Jackie Cogan, will probably never go to trial.

However, Mrs. Bernstein's \$75,000 alienation suit against Mrs. Cogan is expected to go to the courts and be bitter and general. Despite many conferences by both sides, no settlement could be effected in the alienation suit.

Weather Forecast

Washington, July 3.

In response to a request from Variety the Weather Bureau furnished the following outlook for the week commencing Wednesday for the country east of the Mississippi: Mostly fair, with showers except for afternoon. Local thunder showers Wednesday and Thursday. More general showers Friday or Saturday. (7) Sunday uncertain. Temperature will remain above normal several days.

Meighan's Eastern Vacation

Los Angeles, July 3.

Thomas Meighan is now en route to New York to sojourn the entire summer at his home at Great Neck, Long Island.

Drs. Welcome Sound

Developments of the "talkers" and its relation to medicine and surgery will be a tremendous boon in the opinion of doctors. Physicians point out that the picture and lectures will be available not only to doctors and students of the present day, but of future generations. In the past, the only permanent records have been written ones, supplemented, in some cases, by still photos. Color photography is another angle. A committee appointed by the American College of Surgeons is working with the Eastman Kodak Company, the Motion Picture Producers and Distributors, and others in developing surgical films. It is believed that all medical schools will have complete film libraries of standard surgical procedure used by the foremost surgeons.

Chi Film Boards' Plea Has Dept. of Justice in Hole

Washington, July 3.

Action of Chicago film boards of trade in pleading not guilty to the charges brought by the Department of Justice, as an aftermath of the picture house strike in that city, is looked upon here as having put the Department in a hole.

Fact that counsel for the boards are preparing a complete defense and getting set to attempt to beat the case for an acquittal makes the position of the Department just that much worse, it is said.

It was fully expected here, including those of the Department in charge of the case, that a demurrer would be filed by the picture counsel setting forth that they were within their rights and thus leaving it up to a judicial decision on the various points of law in question. Drawing of the information as filed, plus the fact that it was "information" instead of an indictment, enhances the impression among those of the industry here that some sort of an agreement had been reached to have the court pass on the two or three important legal questions involved, instead of bringing it to a real issue.

Now the questioners have it that the boards, in fighting the case for an acquittal, place the Department in the position of finding itself crossed and with a case on its hands in which it will have considerable difficulty in stopping an outright jury acquittal because of the lack of concrete material for a court fight.

That the boards were expected to seek the judicial decision was indicated by answers given a Variety reporter by an official of the Department. He stated the film board counsel had changed its mind.

Marion Davies Beats \$6,500 Table Cloth Suit

Los Angeles, July 3.

Superior court Judge Hazlett, after three days of trial decided that Marion Davies will not have to pay \$6,500 for a table cloth made expressly for her by Henri Dumont.

The court in its ruling declared the burden of the proof was on the plaintiff in this case and that his contention was not sustained. The court further ruled that the whole matter was a question of fact mostly and in fact, therefore, he found for the defendant.

Miss Davies had refused to accept the cloth and therefore said she was not liable.

Robert Z. Leonard starts work this week making retakes and a new ending for "Show People," starring Miss Davies. Picture was originally directed by King Vidor. Sound effects will be used in retakes.

Following completion of this production Miss Davies leaves for Europe, via New York, for three months abroad.

Fox-Poli Deal Due For Closing

It's expected the William Fox-S. Z. Poli theatre deal will close during this week. It has been variously reported.

Fox takes over the Poli houses, about 18, all in New England. Consideration is not named, but if Fox buys, it will be around \$20,000,000.

Mary Blows Up

Los Angeles, July 3.

Mary Pickford cut loose a storm on the day she returned from New York in protesting against the assignment of Sam Taylor to direct "The Love Song" with William Boyd and Lure Velce. Taylor directed "My Best Girl" with Miss Pickford and she wants him for her next picture.

There was a quick capitulation and Taylor was immediately taken off fixing the continuity for "The Love Song" and assigned to Miss Pickford. Both start working on a story to go into production about Aug. 15.

Questionnaire On Sound Is Sent to 150 Coast Writers

Los Angeles, July 3.

Academy of Motion Picture Arts and Sciences has sent out a questionnaire on voice and sound to writers of scenarios. Paper is classified on six different subjects.

First has to do with mechanical reproduction, writers being asked whether they considered instruments now in use sufficiently perfect for correct voice and sound reproduction. In case they do not they are asked where they think the instruments can be improved.

Second question is whether sound effects add realism to a picture. They are asked to name a few examples and also what sound effect they have noted that seemed unnatural.

Regarding the voice, the writers are asked if they believe voice reproductions are desirable and if so, to what extent. After committing themselves they are asked if any faults have been noticed and to what extent voices can be trained. Also whether or not substitute voices can be employed.

Are There Enough Writers?

With reference to manuscripts, it is asked how important they consider the writing of the manuscripts for talking pictures and whether they must all be written in advance, or if some can be interpolated. Another question is what kind of dialogue should be encouraged—natural, melodramatic or wise-cracking. Then what kind should be avoided. A further portion of this suggestion was if any advantage or disadvantage was seen in talking pictures speeding or slowing the story and if it increases the suspense of continuity. Writers are also asked if there are enough capable writers in the profession or should they draft dramatists from the stage for this kind of work.

Questionnaire asks how important they consider the director's function in producing a talking picture and how far should a director collaborate with the writer. Paper also wants to know if talking pictures should be rehearsed like stage plays. Another section of this question wishes to ascertain whether there can be smoothness of rendition, such as avoiding shocks to the senses in transitions from silence to voice and vice versa. Should writers have had any experience in this direction they are asked to state what, if any, chances there may be for retakes. Final portion of the questionnaire is if the writers have any suggestions to offer to play program. The Academy should pursue in developing the proper use of voice and sound effect.

Questionnaire was sent out to 150 writers.

ANITA STEWART'S DIVORCE

Los Angeles, July 3.

Under the name of Anna Mary Brennan a divorce was granted to Anita Stewart, former screen star, from Rudolph Brennan, known professionally as Rudolph Cameron. Miss Stewart charged her husband was fond of night clubbing and he was seldom at home.

Business Conditions Cool Off; Merging Talk of Theatre Chains

Comm. Wants to Hear Exhibits on Block Booking

Washington, July 3.

Investigators from the Federal Trade Commission are now covering the country to get information from exhibitors on the question of the commission proceeding against the entire industry on block booking.

As reported several weeks ago, this investigation was then about set, due to the commission not being satisfied with the material secured from the producer-distributors who some nine companies appeared before the board of review of the commission.

Just how long will be required for these investigators to gather the data desired is a question. It is believed that until the full reports are in and weighed against the statements of the producers-distributors, no further move of a wholesale nature will be taken by the commission.

New Eva Too Heavy

Los Angeles, July 3.

Eva Von Berne, importation for Metro-Goldwyn-Mayer, after two days before the camera in her first lay-out, was withdrawn because she was decided she was a little too heavy in weight. Anita Page was substituted.

It is understood dieticians and weight reduction specialists are to be retained by the studio to bring the girl's weight down.

Mix's 132 Stitches

Los Angeles, July 3.

After Tom Mix returned here from the east he had a slight accident which required five stitches in his leg. When these were removed Mix stated that during his film career 132 stitches have been removed from various parts of his person.

Mix's first western for FBO goes into production July 9. Sharon Lynn has the femme lead.

SCHULBERG EAST

Los Angeles, July 3.

B. P. Schulberg, executive head of Paramount studios, and Harry Gets, assistant treasurer, left for New York on a rush call for a conference July 8 on the production schedule of talking pictures for Hollywood and the Long Island studios.

In addition, it is understood the executives will also take up the matter of expenditure for construction work on sound-proof stages and other improvements.

TOWN INVITES WAMPAS

Los Angeles, July 3.

Pacific Steamship Company and the Esenada Chamber of Commerce have extended an invitation to the Wampas to attend as guests the Esenada Fiesta to be staged at the Mexican border town Oct. 19.

Both the steamship firm and the town have been trying to attract patronage from Southern California to build up the town as a popular watering place lacking an 18th Amendment.

BARBARA BEDFORD STRAPPED

Los Angeles, July 3.

Barbara Bedford has declared herself bankrupt in a petition filed in the United States District Court. Film actress lists her liabilities at \$5,485.41, against \$500 worth of household goods in assets. Petition avers she had no cash.

Miss Bedford, in private life, is Violet Rose Roscoe, wife of Al Roscoe, picture actor.

AIR TAXIS BECOME COMMON

Los Angeles, July 3.

Producers are using aeroplane taxis to and from location points. Ned Marin, First National, made a trip to San Francisco, 500 miles, from the First National studios in four and a half hours, negotiated his business and was back in his office the next morning.

Louis Weiss East

Los Angeles, July 3.

Louis Weiss, Weiss Brothers, goes to New York July 10 for a month's business trip.

Present business conditions in the theatre throughout the country appear to be the chief chill on proposed or talked about mergers of theatre chains.

With the summer on and trade not any too fancy anywhere, chain operators are prone to sidestep "negotiations" as a waste of energy just now.

This is reported as having led to an apathetic situation, with two or three simmering deals.

One of those is reported as the Fox-Poli, although that has been often rumored with something expected. Another is the Keith-Pantages, which never got very far beyond a casual preliminary, from the account.

Keith-Stanley is said to be held up at present through the Stanley crowd still attempting to straighten up itself internally. The main block in the Stanley group is said to be the Fabians of Newark, N. J., holder of over 200,000 Stanley shares of the total of 300,000 issued.

Fox-Stanley talk was renewed yesterday with reports of an impending sale. Parties to such conferences said nothing definite could be given out at this time.

Jacob Fabian, like the principal members of Finkelshtein & Ruben in Minneapolis, has been into the future for his sons. That was one of the actual reasons the F. & R. deal with Fox did not consummate, it was stated inside at the time.

Fabian's Shrewd Sale

When Fabian sold to Stanley he retained the operation of his houses for himself and family. During the negotiation for the Stanley sale Fabian was reported to have demanded \$10,000,000 for his business, unseen or unchecked. Fabian said he kept no books; all he knew was that his circuit made \$1,000,000 a year. It was ten millions or nothing, take it or leave it, said Fabian; but to assure the Stanley people how positive he was the Fabian chain would keep on making a million a year net, at least, Jacob Fabian offered to guarantee that the Fabian profits under the Stanley banner would amount to at least one million a year for the first two years.

This guarantee Fabian placed in writing, and the Stanley people thought it good enough. Each of the first two years Fabian is said to have paid the Stanley people the one million guarantee, and he, with others, still thought he had made a very good trade, after the second year's deficit had been turned over to Stanley. That still left Fabian with nearly \$9,000,000.

IN 600 FILMS, RECORD

Guy Oliver Has Worked 12 Years for Paramount Without Contract

Los Angeles, July 3.

Guy Oliver, member of the Paramount stock company, has played in more pictures than any other person in the world. Any disputant must show a record in excess of 600 pictures.

Oliver has been a member of Paramount 12 years. He is now on his 399th production for that company. Prior to that and for seven years he was continuously employed by Lubin, Eclair, Kinemacolor and Selig. In those days pictures were made in a week, hence the total of over 600 pictures.

An unusual phase of Oliver's present engagement is that during the entire period with Paramount he has never had a contract.

Colored Sound Film

Los Angeles, July 3.

Dr. Calmas, head of Technicolor, will shortly put into production a feature length color picture with sound effect.

Film will be made at the Tec-Art studios, and is a costume story. It is expected the picture will be released as a special by Paramount.

LETS STAGE DIRECTOR GO

Los Angeles, July 3.

John Cromwell, stage director and actor, once again is in agreement with a view to talking pictures, has been temporarily released by that organization. He has returned to New York.

Cromwell's departure is construed as indicating a lessening of present demand on the part of the company for those acquainted with the stage.

quired control. National Playhouse consists of the Capitol, Avalon, Stratford, Jeffery, Chatham, Cosmo Grove, West Englewood, Colony and Highland.

British Film Field

By Frank Tilley

London, June 22. Most of the week has been taken up by the Cinematograph Exhibitors' Association Summer Conference at Cardiff, Wales. Around 300 showmen attended, as well as several of the distributors, some of their publicity men, and most of the trade press.

Monday opened with a sensation. After the president announced the decision of the branches by a very large majority against the presence on the advisory committee of the board of trade of exhibitors "holding official positions in connection with any renting (distributing) or producing corporation," the general council decided to send this decision to Sir Philip Cunliffe-Lister, president of the board of trade. Three members of the general council are affected—A. J. Gale, T. Ormiston and W. N. Blake, all former presidents of the association. All at once put in their resignations from office in the association, Ormiston being treasurer and Gale trustee. They also forestalled the action of the council by sending in their resignations from the Government Advisory Committee, and Ormiston (whose action is likely to be followed by the other two) declared he withdrew from the association if the president of the board of trade accepts the resignations.

As noticed more than once in this department, this step has been brewing for a long time and finally burst at Cardiff. It is the outcome of a feeling among the independent theatre owners they were in danger of being sold to the trusts. Some of the feeling, never expressed openly, was aroused because, with the three now resigning from the Advisory Committee, and two distributor representatives in the Gaumont-British group had five representatives on the board of trade committee, and also a virtual majority on that committee.

Hitherto the independents have been mainly concerned about the activities of P. C. T. But now they seem just as scared over the Gaumont-Denham-cum-P. C. T. combination. Trouble is, the big fellows are the ones who have done most of the work of the association. So far, there is no sign that, having letlisoned them, the little men have anyone to replace them with.

"Among Those...." American distributor visitors to the conference included Sam Eckman (Metro-Goldwyn), J. C. Graham (Paramount), C. E. Jones (National-Pathé), A. George Smith (P. D. C.), Clayton Sutton (Fox) and J. C. Squier (Metro-Goldwyn). Simon Rowson and W. C. Bell (Gaumont-British), Arthur Dent (Butcher Films), Arthur Dent (Wardour) and George Pearson (British Screen Productions), represented the native distributing element.

"Everybody's Business" Graham (John Cecil) of Paramount, said a mouthful at the Tuesday meeting. Usually he lies low and sees nothing. But he was scheduled to deliver an address on the date of the Quota Bill of distributors of big outputs, and here are some of the kicks he registered:

"Americans have come to this country and have tried to earn a welcome by fair business and by exploiting ideas known as showmanship. Their expansion was pioneering at the expense of the public. When we began to do this the question of nationality had not arisen. A film was a film, wherever it came from.

"Now Americans find there is a barrier between themselves and their customers. We are among you, but not of you. The law is endeavoring to make employees ashamed of working for American companies, and ashamed of the product they are handling.

"But you have to remember you are in the entertainment business, and the moment you do not entertain all the laws in the world will not keep you out of bankruptcy.

"The attitude of the law is first and foremost. And one thing about this country is that when a law is passed it is observed, but the final answer is with the public. You are slaves of the law, but you are not slaves of the public, and your responsibility to entertain still remains."

"The position of the independent is becoming perilous, for he is faced not only with competition from American distributors but strong British trusts are fighting for supremacy in the exhibiting field, and I do not think the independent has many years ahead of him before he is reduced to mere existence, even if he exists at all.

"If blame is to be apportioned for this situation independent must bear his share. They are mighty in numbers and strength, but supine in using them. They lack cohesion, they are wanting in courage, they are full of fear and jealousy. Per-

haps they will get the fate they deserve. McDonald himself is one of the independents.

Another Flotation As this goes in the mail, another prospectus is being put to the public. This is the flotation in which L. J. Clements and Nikola Desmond Sauer FitzGerald have been concerned for some time and has at last come to fruition.

Two theatre owners—S. J. Flatau and J. D. Harries—are on the board of this company, called United Cinema Co., Ltd. Both have sold theatres in which they were interested to the company, and another director, C. F. F. Howard, sells his distributing concern, British Exhibitors' Films, Ltd., (which handles the Tiffany-Stahl product here).

Capital is \$1,500,000, in 50,000 ten per cent cumulative preference shares issued at \$1, and 2,000,000 common at 20 cents; 680,000 of each kind are offered to the public, while additional shares only a minority of the stock likely to carry most profit if the company is a success.

Preference stock carries one vote per share, and the common one for each £1. In any case the public stockholders will have a majority, which is rather unusual.

Theatres acquired include the Grand Theatre, Adelaide, the New Theatre, Newcastle-on-Tyne, the Picture Theatre and the Rialto, Maidenhead, Victoria Hall, Portsmouth, St. James and the Electric Picture Palace, King's Lynn. Four theatres in the Midlands, the Victoria, Portsmouth, and the Electric, King's Lynn, have but 35 and 33 years respectively to run on leases. The seven theatres are valued in the prospectus at \$1,200,040.

Profits on these and on the two distributing companies taken over by the company are \$253,147, and they claim to be able to effect economies so as to bring this up to \$300,000.

Recently arrangements were made for joint production by the Tiffany-Stahl crowd and British Exhibitors Films, but nothing about this is said in the prospectus. In fact, it states of the two distributing concerns, "Neither company is interested in production."

Things and Folk Monte Elie blew in. On a plane. Beard and mustache. Continents by air. As a novelty. Nothing new in that. Lots of these film stars go round by air—the hot variety. Says the story, the high spots by the Hollywood fraternity are sugar candy. Most of 'em go home and think out the next day's work, says Monte. Hey, boy!

John Stua is under consideration by Mary Pickford as her new leading man. He's 29, and got his real start in Germany. This writer took him to make a picture. Emelka kept him for two more, then Hitchcock, working there, had him for a couple. After which Gaumont put him on contract. He's a good looking lad and a fairly good trapper. But he lacks pep and has not a lot of s. a. Mary'll have to buy him off Gaumont if she wants him.

"Evening Standard." A Beaverbrook afternoon paper, took most of the Exhibitors' Lament (just an editorial) and an advertisement in Variety recently and made a feature article of it.

Week after next a French film, "Apollon," goes into the Tivoli, and being used in the triple-size screen (Magnascope) with which Abel Gance put this film over in Paris, after taking five years around the world on account of it.

Federation of British Industries has turned down the proposal to form a Central Casting Bureau here. The proposal suggested means of stopping competition splitting between agents and film directors.

Sutton Vane, author of "Outward Bound," got judgment against Paramount last week on account of infringement of his play in one of their pictures, "Feet of Clay." Justice Astbury said two reels were copied substantially from the play and made an order for the destruction of the two reels involved and for an account as to damages. Par to pay costs. Appeal entered.

Colony of the Hays organization is here, and conferred at a lunch today with the American distributors on this side.

Arthur Horner, London, solicitor who acted for Betty Blythe in her action here against G. B. Samuelson, and won it in 1925, has just got judgment against Betty for \$5,000 costs she still owes him.

All J. D. Williams has to say now he has come back is that the American market "is wide open to British goods. Oo-ahh, as they say in Manchester.

Funny business this. Here's a fellow advertising this week thus: "Gentlemen who recently made a sensational visit to London. I wish to obtain three or four shows in small towns of 6,000 population, must be only show in town and will pay \$7,500 for leasehold or \$20,000 for freehold."

British Musicians See Menace in Talkers

London, June 22.

Musicians in the show business are being stirred up by the high-powered attempts to put talkers on the map here. They have taken a great deal of encouragement from the news that a union musicians' move on in America to fight the theatre invasion of canned music.

There are sufficient players here to raise a formidable opposition if they keep together. As the Musicians' Union has been pretty successful in the past in handling other situations, probably it will try its hand on this one.

There are reckoned to be over 7,000 instrumentalists of all kinds regularly working in London. Theatres, vaudeville houses, opera and ballet company for about 2,000, and the cabaret, cafe, dance hall and hotel bands absorb another 3,000. The remaining 4,000 are all picture theatre musicians, in addition to which there are in this area some 100 organists.

In the 3,800 picture houses of the kingdom, the majority of which have some kind of orchestra, there are estimated to be employed over 25,000 musicians. This is under rather than over the number, especially if organists are included, as there are some 700 or 800 houses in the country which have organists in addition to orchestras.

At a recent meeting, however, taking the number at 25,000, there is being paid \$750,000 for blowing wind through tubes, scraping strings and thumping velleum.

It would not be difficult, once they were sold on the talkers threatening their livelihood, to get these 25,000 picture house musicians to turn over some per cent of their earnings to a fighting fund.

RUSSIA STEPS ON IT

After American Cameramen and Technicians—Lists 160 Pictures

Paris, July 3.

Russia as a serious competitive factor in the world film market looms following announcement that the Soviet government is making heavy subsidies to Sotsdetkino, the film-making monopolistic body.

Russia will produce 160 films this year and is reported desirous of obtaining American cameramen and technicians. Next to America, Russia will have the most pretentious production schedule of any nation.

Invite to German Exhibits Convention in August

A German exhibitor organization representing about 4,000 exhibitors has enlisted the services of the German Consul in New York to personally extend invitations to heads of American independent theatre owner associations to attend its annual convention in Germany in August.

This was divulged when a representative of the consul's office called upon P. F. Woodhull, head of the M. F. T. O. A., and requested that he be present at the confab. Seen later, this representative stated that he had arrived from Germany only three weeks ago and that he was not familiar with the American situation. He knew enough to deny that it was an emulation of the International Film Congress which met and flopped disastrously several years ago. In this case, the consul's man said, German exhibitors are inviting American and representatives of exhibitors in other countries to attend their regular yearly convention.

AUSTRALIA DROPS RATE

Washington, July 3.

After jumping the import duty on positives from 14d. to 2d. per lineal foot in May, the Australian Government has now dropped the rate from the high 2d. to 14d., cables from the American Commission to the Department of Commerce.

Duty applies to all subjects other than those intended for home projectors.

ALL-ROUMANIAN FILM

Washington, July 3.

Roumania's chief of police has turned scenario writer. Film will have a complete cast of native players and is to be produced by Sacha Studios.

The chief's name is Romulus Voinescu and the picture is to be titled "Prova" ("The Buena"). It will be made for export trade.

Australia and Britain Work to Cut Down American Films in Australia

London, June 22. America's share of the total footage of films imported into the Australian Commonwealth dropped from 82.5 per cent in 1926 to 78.1 per cent in 1927, while imports from Britain rose from 8.2 per cent in 1926 to 12.5 per cent in the last year.

Total of all films, features and shorts, from America was 1,681, with a footage of 5,119,241 feet. British imports were 271 films, with 492,869 feet; and "Other Countries" sending in 199 films of 585,288 feet.

In feature films as a separate item, the American percentage is higher than on total imports, as it shows a total of 56.8 per cent for 1927. This, however, is 6.7 per cent lower than for 1926, when the percentage of American features imported into Australia was as high as 93.5.

Paid to America for film hire by the Commonwealth was the sum of \$2,750,000, estimated to be around 14 per cent of the total gross picture house receipts of the continent of Australia. Number of the theatres is given as 1,250, with an annual patronage of 110,000,000 and admission gross of \$27,500,000.

These details are revealed in the report of the Australian Commonwealth Film Commission, which recommends an increase in the present import duty of 3 cents a foot to 4 cents on all foreign films, with British pictures coming in duty free. This recommendation has been approved by the Commonwealth Government. So, if the existing percentage of American films going into Australia stays where it is, instead of paying \$153,580 in duty, American distributors located in the Antipodes will have to pay around \$204,780.

There are other suggestions by this commission which make it appear that there will be additional forms of preference to British films besides that of freedom from import duty, which will still further militate against America retaining her percentage even at the 78.1 per cent of 1927.

Native Increase Among these are an increase in native Australian production, aided by a tariff preference into Great Britain, and the establishment of an Empire quota system rather than the mere continuance of the present Australian quota system of 10 per cent compulsory showing of

native and other British films, put into effect some time before the quota system was legislated for in the Mother Country.

There is also an intention to set up a system of awards of merit for Australian-made pictures, with the object of encouraging native film production, the idea being to try to make films acceptable to the English public so that by exchange the British film producer shall be able to cultivate a wider Australian market and thus further reduce the overwhelming preponderance of the American films.

MacIntosh Agitation This agitation and its results (part of which are undoubtedly a commitment of the British Government to some form of quota during the Imperial Conference of Dominion Governors in 1929) can be traced almost directly to the activities of Hugh D. MacIntosh, formerly a theatre operator here, who started a campaign in 1925, alleging American distributors in Australia were evading payment of income tax to the extent of over \$2,500,000 a year by charging their films to their Australian branches at prices which left little or no apparent profit to the Australian subsidiaries of the American corporations.

Owning a chain of newspapers as well as a big political pull, MacIntosh was able to work up a terrific agitation, and, although it was alleged frequently that his action was prompted by a desire to get back the American distributors, and especially Paramount, for refusing to advertise in his newspapers, he succeeded in stirring up sufficient feeling, not only in Australia but at home, to create a state of mind opposed to the continued monopoly of American pictures. That was on the ground that such a monopoly was a serious political danger, involving the possibility of the Americanization of the British Empire.

This, if any student of international film affairs in the future cares to examine the real evidence, will be found much lighter to the real origins of the British quota laws than any random suggestions claimed to have been made by Hannen Swaffer, and likewise claimed (at least by Swaffer) to have been adopted 10 years later by a non-appreciative and ungrateful government and film industry.

British Promoted Film Firms in Bad Way

London, July 3. Several film companies, recently promoted via the public stock sale route, are reported in a bad way.

One concern, which sold several millions of dollars in stock, and has called upon a finished negotiator for a release affiliation, is understood to have but \$70,000 left on deposit in the bank.

British International Now For Sound; Maybe W.E.

London, July 3. British International is definitely set to affiliate with some synchronizing device.

Problem is, which one shall it be? Firm was reported dickered with representatives of Western Electric.

U'S ENGLISH MADE

London, July 3.

Universal will have the American release of "Q Ships," previewed here June 25.

Gordon Craig, of New Era, producers of film sales for New York July 7 in company with James Bryson, of Universal.

French Exports Drop

Washington, July 3.

First quarter of 1928 discloses a decided drop in French exports of films, says a report to the motion picture section of the Department of Commerce.

Imports decidedly increased.

Kinograms' Sound

Chicago, July 3.

Capt. McLayne Baynes, president of Kinograms, spent several days visiting here and announced that Kinograms will present sound reels shortly.

Williams Idea Over Here Another British Floater

London, July 3. J. D. Williams, after the reason for his hurried return from America was the discovery of a vaster releasing outlet for British films than he had realized. His present idea is to float a \$2,500,000 company by a public issue and go into a worldwide distributing proposition.

Cecil Harrison, associated with him in British National, will be in on the new feature. While in America Williams concluded arrangements with Educational to handle British International.

Germany's 366

Washington, July 3.

New season of film buying in Germany finds many companies out of the running. This includes Phoebus and Deutsch-Nordische, Patumim, in former years large producers.

Figures forwarded to the Department of Commerce indicate 366 program films for next season. To be exact, of the films announced 181 are German, 147 American and 38 from other countries.

The more expensive films are included in this list than would be allowed under the contingent of 170 is accounted for by several firms' lists include pictures held over from last season which were brought in under the one-for-one plan.

A SPECIAL A DAY

Washington, July 3.

During the international film festival, scheduled for next month in Munich, 42 films will be exhibited. Specials will be shown of German, Russian and American origin, with a new one every day of the festival. Educational's ad other shorts will be included.

Columbia's Exclusive Contract For Players Aimed to Shut Out Other Inde Film Producers

Los Angeles, July 3. Some independent picture producers here are compelling stars and featured players engaged for more than one picture to sign agreements which prescribe that they cannot work for any other independent producer during a specific period when idle.

A contract with Harry Cohn, producer for Columbia Pictures Corporation, an indie producer, gave a woman star for four pictures, to be completed within 12 working weeks of six days at a salary of \$5,000 for each picture completed, provides that between Dec. 31, 1927, and Jan. 1, 1929, she could not work for any of the so-called independent producers, but might engage for other producers, most of whom are members of the Association of Motion Picture Producers.

Paragraph 14 of the contract Cohn gave to the woman reads:

"It is specifically understood and agreed that the artist will not render her services for any person, firm, or corporation engaged in the making of motion picture photoplays and will not appear in any motion picture photoplay during the term of this agreement, except for the following firms: Paramount Pictures, Famous-Lasky Pictures, Metro-Goldwyn-Mayer Pictures Corporation, William Fox or William Fox Vaudeville Company, United Artists Corporation, First National Pictures Corporation, Universal Pictures Corporation, Warner Brothers and Film Booking Offices."

This contract issued by Cohn gives him the opportunity to use the player consecutively or lay the player off between pictures, as he sees fit. It further holds the strings on the artist in case Cohn wishes to do so by the following phraseology:

"It is also understood and agreed that the time spent by the artist in the production of photoplays for any and/or all of the above mentioned companies shall be added to the period of time spent by the artist in the production of photoplays for any and/or all of the above mentioned companies beyond Jan. 1, 1929, an equal number of weeks or months that the artist is employed by said companies in the production of photoplays as aforesaid."

Shutting Out Many
This contract throws up the bars for the services of the player to such producers as DeMille-Pathe, Christie's, Roach, Sennett, Cadde Productions, Stern Brothers, Tiffany-Stahl, Gotham Productions, Excellent, Inspiration Pictures, Rayart, First Division, Anchor, Mascot, Quality Productions, Asher-Croft, Rogers, Cliff Broughton Productions, Burr & Hines-Enterprises, Chadwick Productions, Educational, Hercules Productions, Sierra Productions, Harold Lloyd Productions, Weiss Brothers, Sterling Productions, any one of which concerns at some time, or other during the year may want to engage this particular star who has considerable box-office value on the independent market.

Several of the independent producers are said to have sent for this particular player recently and offered to star her in pictures at her own salary, but were told, it is said, that her contract with Columbia prohibits her working for any of them until she has fulfilled her agreement with Cohn.

Inquiries of several of the concerns which Cohn permits the player to work for to their knowledge of any such arrangements brought forth the statement that Cohn had not consulted them as to work classification, nor had they sanctioned the use of their names in the contract Cohn gave out.

When Fred W. Beeson, secretary of the Association of Motion Picture Producers, was asked if he had cognizance of any agreement that Cohn might have with members of the association as to restricting employers during the contract period, he stated he had never heard of any such form of contract being approved by individual members of his organization, and that if the association would not sanction any such contract being drawn that would place them in a position that might show they were parties to discrimination. He stated that Columbia at one time was a

Religious Films, Inc., Going International

Vic Donahay, Governor of Ohio, in accepting membership of the advisory board of Religious Films, Inc., which organization intends to make 20 two-reelers in Palestine, said: "I take some little pride in knowing that Ohio is the strictest state in the Union with relation to film censorship."

U. S. Senator Arthur Capper, of Kansas, Secretary of Labor James W. Davis, and former Ambassador James W. Gerard, as well as Edgar Howard, Randolph Perkins, William Tyler Page, and James S. Parker, all members of Congress, have endorsed the project to make religious pictures and are on the Advisory Board.

Organized in January, last, as a denominational moving picture adjunct of the Episcopal Church, Religious Films, Inc., has decided to make itself international and non-sectarian in character. They have tied in with South America, France, Germany and other points besides an affiliation with the Church of England. Two rabbis, Nathan Krass and Isaac Bernard, as well as Donal Brian of the Catholic Actor's Guild, are on the Advisory Board. Eastman Teaching Films, Inc., subsidiary of Eastman Kodak, will possibly distribute the religious films if negotiations now pending with Thomas F. Finigan, president of the Eastman company, are satisfactorily consummated.

Denny's Next Marriage

Salt Lake City, July 3. Isabel Stefel, former Salt Lake girl, will be married in November to Reginald Denny, according to word received here by Alfred Stefel, Jr., cousin of the girl. The marriage will be performed when Denny's divorce from his former wife, Irene Heisman Denny, stage actress, becomes final, it said.

member of his association, but is not at present.

In case the artist on this contract requires more than 12 working weeks to complete the four pictures for Columbia that company, according to the contract, is then to pay \$1,666.67 a full week or pro rata at one-sixth for portions of a week until the final picture is made.

That the producer looks for a further use of the hole with respect to the other producers this star may work for, paragraph 16 of the contract provides as follows:

"It is expressly understood and agreed that the producer may sell, transfer or assign this contract, or any part thereof, or any interest therein, to any of the motion picture companies mentioned in paragraph 14 or to any motion picture company affiliated with the producer herein, and upon notice to the artist of said sale, transfer or assignment, the assignee, transferee, or vendee, shall be deemed and considered as producer herein and the artist shall keep, fulfill and perform her part of said contract with the said assignee, transferee or vendee."

Hogging Profit
The foregoing paragraph gives the right to sell the player to some other producer at a price above the one Cohn is paying her by the picture or week, without giving her the increased amount or any part of it. Last fall this particular star was asked \$2,500 a week from the big line producers, and is known to have gotten \$2,000 a week for several pictures from one of them.

The shut-out independents are looking for some way to meet the Cohn-policy of operation to enable them to get away from a closed market so that they can obtain some of the desirable players he has tied up for 12 actual working weeks within 52 weeks. They say this woman star can easily earn this year from the independent producers \$100,000, while Cohn has her tied up with a \$20,000 guarantee for that period.

INVENTOR'S \$34,000 SUIT

Action Against Goldwyn—Co. Claims Device Caused \$200,000 Loss

Los Angeles, July 3. Frank D. Williams, film process inventor, is suing Samuel Goldwyn Productions for \$34,000 in alleged breach of contract.

Williams asserts he made an agreement with Goldwyn to use his traveling matte process, a device by which negatives are superimposed to provide worldwide "atmosphere," for which he was to receive \$44,000. Williams claims he only got \$10,000 and is suing for the balance.

Picture company contends that Williams' process was unsatisfactory, and caused a loss of about \$200,000. Device was to have been used in the making of the "Potash and Perlmutter" series.

Sight and Sound Stocks Probed by Business Bureau

Intensive investigations into sound device stock flotations being started by the Better Business Bureau is actually the work of the Hays organization. This condition reveals a situation which shows investigators for the bureau to also have the dual title of secret service agents for the film czar. At the same time it is gleaned that the association is one of the financial pillars of the bureau.

By his tieup with this organization, Hays can have special investigations made in 48 of the largest cities from coast to coast where the bureau all cooperate with the one here which has its clearing house in the headquarters of the National Better Business Bureau. This national network provides the Hays organizations, for what is described as "an annual contribution," with complete coverage. Of over 16 phoney movie schools investigated by the bureau, as well as fake stock deals and matters pertaining to the film industry, the investigations in the majority of cases were made at the request of the Hays organization. In fact, it is conceded that the bureau depends upon Hays for practically all of its film work.

There is no such thing as payment with the bureau, it was stated. The firms which seek the institution's services "may contribute." At the same time it is learned that this country-wide investigation is dependent upon steady contributions for its existence.

In order to hermetically seal the lips of its agents the bureau here put into effect last week an ironclad rule requiring them to be most uncommunicative with newspapermen. The regulation is identical with that which prevails among employees in the Hays' offices.

Par's 44th St. Darkness

The 44th Street theatre, under a two-year lease by Paramount, will remain dark through the summer unless a sub-lessee appears.

At the home office it was said that no successor to "Abe's Irish Rose" is being considered for the house, and that it will likely be taken over by a legit company late in August.

N. Y. to L. A.

Edmund Goulding.
John D. Tippett.
Julian Johnson.
Morris R. Schiavani.

L. A. to N. Y.

Eddie Buzzell.
Ona Munson.
Charles McDonald.
Joseph M. Schenck.
Joe Rock.
Hans Blanke.
R. A. Walsh.
Arch Buchanan.
June Collyer.
Lloyd Corrigan.

Pola Staying Abroad?

Los Angeles, July 3. Latest word from Pola Negri to friends here, is that she will return to Vienna unless she signs to make pictures abroad.

Stage Unions' Demands in Contract May Be For Hours Rather Than Scale

"Military" Ushers Are In Training Camp

Four ushers left the Roxy June 30 to attend the Citizens Military Camp at Plattsburg. They are not taking post graduate courses in theatre ushering but if there are vacancies at the Roxy upon their return the house "will be glad to hire them."

This story revives the one about the sailor on shore leave who went rowing in Central Park. It also is perfect as fitting in with the numerous gags going the rounds about military ushers in the big Broadway picture palaces.

According to the ushers themselves the humorists around the film houses are getting to be quite a nuisance.

The sidewalk sentinels have it tough, too, on occasion. A kisser engaged one of the sidewalk men in dialogue. "Why is it," he inquired, "that you seem to pick out certain people in the crowds, passing by?" The sidewalk guard explained that he "could tell" those who were thinking of going in and were undecided.

"Then," said the kisser, "you are sort of a salesman?"

"Yes, sir."

"All right. Sell this show to me. Make me buy a ticket."

"I'm sure you'll find the program very enjoyable, sir."

"Do you call that salesmanship?"

"It's a very fine feature, sir."

"Have you seen it yourself?"

"—er—no, sir."

A door man at the Capitol was fired not long ago for ritzing a well known author who presented a pass signed by Messmore Kendall. The name didn't mean a thing to the doorman who decided to conduct a personal investigation into the credentials.

Patrons, notably peevish ladies, frequently slap ushers if it is said. There isn't anything that can be done about it even when the patron is in the wrong. Women have been known to slap the head usher or the house manager just as easily. It is part of the routine wear and tear of trying to seat 3,500 persons in 3,000 seats.

The Paramount has the most pronounced "system." Guard mount in that house is as solemn and spectacular as the Royal Fusiliers maneuvers in London on the king's birthday. The Capitol is characterized by the peacock splendor of its sergeants, lieutenants and captains. The Roxy has 95 boys in their brigade. In addition to their cute little knapsacks the Roxy corps now wears service stripes for each year of duty. The Roxy is more liberal and elastic in scope and gives its soldiers one day off in every seven.

Film Con Man Jailed

New Haven, Conn., July 3. Con men are already capitalizing on the name value of the Olympia Macri Excelsior Pictures Corp., recently organized to produce "Don't Stamp the Roses," a seven-reel film depicting the life of Olympia Macri, freed murderess.

Gino Sanno, of no address, was given a two months' jail sentence by the local City Court last week because of his activities in getting girls to pay him fees so that they could secure leading parts in the local film.

Excelsior Corporation has not yet started active production and is still trying to dispose of its \$50,000 of stock. The firm has opened up an office here.

\$26,500 for New Club

Stock floated to cover construction and furnishing of the new Moving Picture Club got members to subscribe a total of \$26,500 at the organization's first affair in a local hotel when 80 of the 200 charter members were present.

Collegians Arrive

Los Angeles, July 3. J. A. Clark and T. J. O'Hearn, two more of Professor Baker's Yale playwriting class, have arrived to get an insight into the picture business.

They will spend six months at the Paramount studio.

In July or August the stagehands unions in New York and Brooklyn, No. 1 in Manhattan and No. 4 in Brooklyn, will enter negotiations with the different managerial interests covering all show business branches relative to new stage labor contracts.

The present agreement both in New York and Brooklyn expires Sept. 1, next. Stagehands are hopeful of having a new contract signed up by that time.

The unions have had a two-year pact with the managers and an effort will be made to negotiate another two-year period.

New York local expects to name a committee to confer with the different managerial bodies covering legitimate, pictures, vaudeville, burlesque and grand opera at the Metropolitan.

Brooklyn union men expect to start negotiations around Aug. 15 which will give the managers two weeks in which to sign the new contract.

"At this time the unions make no claim of asking for more money but will insist upon a number of changes, especially as the present scale affects the overtime workers."

Matter of Hours

The stagehands in the picture theatres will endeavor to reach a more complete understanding on the hours, as the houses are now opening at almost any time, some at 11 a. m. and running to 11 p. m., while others open later and keep operating until 1 or 2 a. m.

Both operations and the studio workers in New York are governed by the local picture operators' union. The stagehands expect to sign for vaudeville and burlesque on the same managerial status as before, this contractual agreement was handled by the Vaudeville Managers' Brotherhood of America. The burlesque end (Mutual Wheel) is in harmonious relation with the V. M. P. A.

Rachmann After Talker For Continental Use?

S. Rachmann, of Berlin, is again in New York and appears to be angling for the Continental rights to Vocafilm. A talker that has had a dubious existence so far on this side, Rachmann is reported taking Vocafilm for Germany and probably also securing its Continental rights.

Since arriving in New York and occupying the largest suite at the high scaled Ambassador Hotel, Rachmann, a talker that has had a dubious existence so far on this side, Rachmann is reported taking Vocafilm for Germany and probably also securing its Continental rights.

Rachmann informed one of the names that "there will be millions in this for you. You will go into every theatre and cafe in Europe." "All right, then," replied the "name," "if there are millions in it, lay two of them on the line before I make a record and I'll think it over."

The two millions have not as yet made the line.

Box Office Flop

Educational, a picture distributor of film shorts, has been reported taking up Vocafilm for circulation, but beyond the prelin announcement, there has been silence. Educational is said to have put up no money.

A Pittsburgh lay man is said to be behind Vocafilm and so far has invested about \$250,000. Some months ago two \$2 showings of Vocafilm at the Longacre theatre, New York, were given at different times. Each proved a failure at the box office. It was said the Vocafilm had improved its recording but to date nothing more has been seen or heard of its talking records.

Rachmann some years ago promoted himself through Ufa (German) into a considerable amount of steady yearly income by a Paramount connection. Later Rachmann became associated with a German newspaper and theatre operating syndicate, apparently getting in soft in position and money in Germany.

Bow and Talker Los Angeles' Best; No Rush for "East" Reissue, \$10,500

"Mob," \$24,500 at Met—State, \$20,000—Arbuckle Gives Egyptian \$8,200—"Fazil," \$6,800

Los Angeles, July 3.
(Drawing Population, 1,450,000)

With heat in the day time and fair and cool nights, a California standing plus trade at the picture emporiums last week, caused no hysterics except in two spots. Metropolitan, with "Ladies of the Mob" jumped business more than \$3,000 over the previous week, and let the house get just over the red border. Warner Brothers, with "Tenderloin" got the big edge in Hollywood.

Carthay Circle, the only house now shooting at the \$150 trade, took it on the breeze for the third week of "Fazil." Fox opus just means nothing at all for the \$150 trade out here. "Hawkeye" and "Sills" name seems to be those forgotten locally. Trade dropped around \$6,000 below previous week.

United Artists didn't seem to show a great deal of enthusiasm in selling the reissue of "Way Down East." House appeared to let the producer do all the exploiting. The picture went out at the end of its first week. Had it not been for Roscoe Arbuckle in person, the Egyptian would have finished with about half the gross it pulled. "Drums of Love" couldn't stand off the adjoining talker. Boulevard was another house to depend entirely on stage attraction, Gene Morgan.

Belmont did not get along so well with its combination of dramatic stock and first-run pictures. On screen they had "Turn Back the Hours," and on stage, "The Chaser." Trade was so-so. Really too bad they had to push Harry Langdon's "The Chaser" into the Criterion, where no picture at all of late has reached first place. It was pulled about \$500 above week before, which puts no medals on anyone concerned with its exhibition.

Estimates for Last Week

Boulevard (W. C.)—"Good Morning, Judge" (2:14; 15-50). Gene Morgan vital as far as drawing power is concerned here; screen meant nothing; \$7,000.

Carthay Circle (W. C.-Miller)—"Fazil" and "Movietone" (Fox) (1:50; \$10-\$150) (4th week). Third week skidded about \$1,500; picture only has another week or so to go. \$6,800 liberal.

Criterion (W. C.)—"The Chaser" (F. N.) (1:40; 15-40). Too bad to bury this Langdon here, instead of putting it into other spots; a measly \$2,800.

Belmont (Goring)—"Turn Back the Hours" (Gotham) (1:55; 15-50). Customers out this way evidently don't appreciate it, pulled by their dough; the addition to screen stock company did "Is Zat So?"; \$3,000 the answer.

Egyptian (U. A.-W. C.)—"Drums of Love" (U. A.) (1:40; 25-35). Fatty Arbuckle real b. o. magnet; \$3,200.

Loew's State (W. C.-Loew)—"Hawkeye" (F. N.) (2:22; 25-35). Milton Sills a back number in this house; compared to business his pictures have done here in the past, around \$20,000 marvelous; \$4,500 below preceding week.

Metropolitan (W. C.-Pub)—"Ladies of the Mob" (Par) (3:55; 25-75). Big trade, all they have to do is plant the picture in the right where around the houses; up \$8,000, or better, above recent level; \$24,500.

United Artists (U. A.)—"Way Down East" (U. A.) (1:10; 25-110). Little interest shown in selling revival for the single week house kept it; \$10,500.

Warner Bros. (W. B.)—"Tenderloin" and Vita (W. B.) (2:58; 25-75) (3d week). Second week for talker big at around \$21,300; about two more weeks before another comes along.

FOX SIGNS KLEIN

Los Angeles, July 3.
Charles Klein, who directed a number of rather arty pictures for the independent market recently, has been placed under contract by Fox. His first assignment will be "Fog," to have been made by Lew Seller.

Duc to June Collyer going to Europe, Mary Astor will be the feminine lead.

COSTUMES FOR HIRE
PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS
BROOKS
143 W. 40th ST. N. Y. C.

Norma Shearer Okayed By Balto at \$19,000

Baltimore, July 3.
(Drawing Population, 750,000)
Weather: Fair

Reported that Loew houses are being wired and majority of local first runs will have talkers for the coming season. At the present time only the uptown Metropolitan is wired. Rivoli now having the tape strung and will go Vita when it reopens.

Metropolitan, with closing date removed for last Saturday, is still running with holdover of "Lion and Mouse." As soon as this one exhausts following, theatre goes dark for redecorating. Closing is expected as business is off with the exception of the Loew Century.

Stanley, which went back to the old pit policy, following the sudden departure of "Pepe" Kaufman, returned to the stage band idea in midweek. Eddie Sherwood, proprietor of the supper club atop the Stanley, stepped into the gap last week. "Pepe" Kaufman, came in Monday, changing theatres with "Pepe" Kaufman.

Seasonal slump, was noticeable last week. Only the big Century came through without b. o. damage. "The Actress" caught on immediately, Norma Shearer being a local favorite. Elsewhere returns were not so good, the Stanley diving with "Happiness Ahead."

Estimates for Last Week

Loew's Century—"The Actress" (M-G) (3:20; 25-60). Very good; returns exceeded previous week's \$19,000.

Stanley (Stanley-Crandall) "Happiness Ahead" (F. N.) (3:00; 25-50). Followed the downward trend; matinee and first evening shows off, house picking up late in the evenings; not over \$16,000.

New Garden (Schanberger's) "The Pattern of the Opera" (U. A.) and vaude; nothing to report; picture a reissue and Leon Naavara, vaude headliner, recently m. c. at local Stanley; maybe \$12,000.

Valencia (Loew-U. A.) "Drums of Love" (U. A.) (1:50; 25-60). Average second week for this time of year; \$4,500 to \$5,000.

Farway (Loew-U. A.) "Across to Singapore" (M-G) (1:00; 25-35). Good summer average, but film, while satisfactory, hadn't pulling power of other big ones recently shown in this select followup house; next to Century as the best b. o. bet in local lineup; \$3,700 far from bad.

"Lion-Mouse" Very Big In Tacoma at \$6,200

Tacoma, July 3.
(Drawing Population, 125,000)
Weather: Warm

With the Maylon Players back again for 10 weeks at the Hellig, scaled at 35 cents to 50, the effect was felt at most of the other houses. Company just closed at Spokane.

Will Maylon and Louise Miller are leads, and troupe doing nice biz. Pantages is keeping level with the Pan in Seattle, a much larger town, although some weeks, of course, Seattle steps out in front. West Coast houses, Rialto and Colonial, doing well, but Blue Mouse did the big biz last week with "Lion and Mouse."

Pantages (1:50; 25-50)—"The Es-cape" (Fox). Manager Cook now at military training camp near here; but he comes in to bank the coin; \$5,700, big.

Rialto (W. C.) (1:25; 25-50)—"Ladies of the Mob" (Par). They like Clara here; \$4,700.

Blue Mouse (Hamrick) (6:50; 50-75)—"Lion and the Mouse" and Vita (W. B.). Very big at \$6,200. Colonial (W. C.) (8:50; 15-25)—"Skyscraper" (Pathe) and "Broadway Nights." Not bad with \$11,500.

BLANKE ABROAD FOR W. B.

Los Angeles, July 3.
Hans Blanke, who came to this country as assistant director to Ernst Lubch and remained with Warners when the latter left, is reported en route to New York, where he will sail for Germany to act as production manager of all Warner product in that country.

Blanke, prior to coming over here, was affiliated with Ufa and other companies.



MEYER DAVIS

Your attention is invited to the special Meyer Davis Section, pages 61 to 66.

Mil. Actually Wants Warm Weather; Wis., \$17,000

Milwaukee, July 3.
(Drawing Population 650,000)
Weather: Rain and Cool

More rain swept through last week at the houses, saw the red ink spread. Summer still seems a long way off and the houses which usually fear hot spell are praying for warmer weather which will permit the patrons to come out without fear of wet feet.

Wisconsin perked up a little, probably because the town wanted to show Dave Schooler, m. c. for the past year, that they liked him. It was Schooler's farewell and he succeeded this week by Richy Craig. Another old favorite left the Milwaukee house with Schooler, Art Richter, organist, who gives way to Les Hoadley, brought in from one of the neighborhoods. House did well at about \$17,000.

Warner's "Tenderloin," held over at the Garden, finishing its 10th day Thursday night, is good for another week and took in at about \$9,000 for the seventh week. The picture, playing a fully synchronized program from newsreel to feature.

Jannings was banked on to put over a revival of "The Last Laugh" and the Alhambra realized a neat return. Other houses were so-so, the Miller paying a final bow to vaude and going into a picture grind.

Estimates for Last Week

Alhambra (U. A.) "Last Laugh" (Ufa) (8:00; 25-50). Stage show with reissue of Jannings helped; above red a little bit at \$8,600.

Garden (Brin) "Tenderloin" and Vita (W. B.) (1:20; 25-50-75). Vita and Movietone with a straight 50 cent charge after 1 p. m. and 75 cents for loges; still making plenty money and got about \$9,000 on last seven of 10 day run; picture holds for another week.

Merrill (Midwestco) "Across to Singapore" (1:00; 15-25-40-50). Heavy exploitation failed to bring in any money; Sunday business especially bad; not up to \$5,000.

Miller (Midwestco) "Patent Leather Kid" (F.N.) (1:50; 15-25-40-50). With Loew vaude playing its last stand and feature in second downtown showing, house was in the red; 15 cent morning prices dragged in the people but not for sufficient cash to mean anything; around \$6,000.

Palace (Orph) "Sally of the Scandals" (FBO) (2:40; 25-50-75). Orph vaude with Jeanne Engle did the business here; Jeanne got so much publicity this trip and on her failure to show in "Her Cardboard Lover" the public was curious; better than \$20,000.

Riverside (Orph) "Rinty of the Desert" (W. B.) (3:00; 15-25-40-50). Vaude with the dog film; better than \$5,300, okay.

Star (Midwestco) "Fools for Luck" (Par) (1:20; 25-50). Also ran; just on the street and that's all; not over \$3,400.

Wisconsin (Midwestco) "Something Always Happens" (Par) (2:00; 25-35-50-60). Farwell for Dave Schooler as m. c. with big stage show; house above red line for the first time in a month or more; better than \$17,000.

"Tempest" to Sound and Barrymore May Talk

Los Angeles, July 3.
"Tempest" will be United Artists' first picture to have sound. Recording now going on in New York is expected to be finished by Aug. 1. An effort may be made to have Barrymore talk, but little probability that Camilla Horn or other members of the cast will lend their voices.

When the synchronization is completed, picture will make its Hollywood debut at Grauman's Chinese.

Fox Around \$21,000; \$11,500 for Colleen

Washington, July 3.
(Estimated White Population, 450,000)

Weather: Warm and Rain
Things are getting even tougher at the Rialto, because of change of policy to take place soon. Notice was given Saturday night to the orchestra while a daily change with seven reissues currently constitutes the layout for the week. House is wired and may be going in for synchronized accompaniments sans pit orchestra.

In contrast with reports of a change back to five K-A acts and a picture scheduled for the fall (its previous policy), the Earle is climbing and getting into some worthwhile grosses. House has had its set backs. Last week with "Happiness Ahead" takings jumped a couple of grand.

Advent of the M-G lion, got plenty of publicity last week, but without any direct effect on the box offices of the two Loew houses, Palace and Columbia. Latter, with a comparatively second week of Jannings' "Street of Sin," was not so hot, while the Palace, with "Partners in Crime," further demonstrated that the two men comedy teams mean nothing extra.

Met had a state rights, "Road to Ruin," that most of the Independents had been afraid of in connection with the centers and increased takings by a couple of thousand and created much talk. However, was not held over as is the general policy.

Meyer Davis, aided and abetted by "Hangman's House," meant extra business Saturday and Sunday when the musician, whose name is coupled with dance orchestras, led his large pit combination for those two days at the Fox.

Estimates for Last Week
Columbia (Loew)—"Street of Sin" (F.N.) (1:22; 15-50). Second week that couldn't be dodged weak; around \$5,000.

Earle (Stanley-Crandall) "Happiness Ahead" (F. N.) and Stanley opus, unit (2:44; 45-50). Up went business with Colleen Moore; brought \$2,000 increase; close to \$11,500.

Fox (Fox) "Hangman's House" (Fox) and Meyer Davis in pit Saturday and Sunday (3:44; 35-50-75). Davis gave the house a great start on Saturday, actual increase being \$1,000 over previous like days; balance of week on par with preceding ones; around \$21,000.

Met. (Stanley-Crandall) "Road to Ruin" (1:51; 35-60). Surprise movie get with much questioning of booking; figures talk, however, and gross looks to have been in proximity of \$9,000.

Palace (Loew) "Partners in Crime" (Par) and Loew-Public unit, "Step This Way" (2:35; 35-50). Under previous week with house spreading all over the place on Wesley Eddy, m. c. now starting on his seventh month; may have rung up \$15,000.

Rialto (U. A.)—"Thanks for the Buggy" (U. A.) (1:17; 35-50). Exploitation of Keweenaw mystic, helped picture; maybe \$4,000.

ROCK'S SOUND PLANT

Studio and Lab in San Fernando Valley By Oct. 1—Indies Interested

Los Angeles, July 3.
Joe Rock is in New York arranging for the purchase and installation of synchronization devices in a plant which he will erect in the San Fernando Valley. The independent producer plans to have two units ready for operation by Oct. 1.

While it is Rock's intention to make talking and sound pictures himself, he also has an understanding with several large quasi-independent companies the budgets of which restrict them to the making of pictures. These concerns have announced their readiness to sign contracts for space as soon as Rock is in a position to offer them.

The Christies also announced Metropolitan studios will be equipped for sight and sound production, using Western Electric device.

LANGDON'S "HEART TROUBLE"

Los Angeles, July 3.
Harry Langdon's last for First National, after being without a permanent title for four months, will be released as "Heart Trouble."

Production was practically ready for showing before a title was agreed upon.

FARROW'S ORIGINAL FOR BOW

Los Angeles, July 3.
John Farrow, who wrote the continuity for the add-on to "Moby," has been assigned to write Clara Bow's next.

Farrow has been on the Paramount lot for five months and just recently signed a new term contract.

BOW JUST \$43,000 CHI; ORIENTAL DROPS, \$36,000

Weather Hurt; 'Cossacks,' \$18,000, Roosevelt; 'St. Angel' Opens Big

Chicago, July 3.

Weather: Rain

Day after day of bad theatre weather, which holds down the grosses until Saturday, put the damper on most Loew houses again. Democratic contingent also credited with keeping some customers out of the rain.

Big noise around town is the talker. "Flicker," closed until Friday to permit wiring, opened with "Street Angel" to a big biz mainly induced by heavy exploitation. Roosevelt, next to close for wiring, takes on "Sunrise" as its initial sound feature. All big houses in the city. Public and indies, will soon be wired. Four of the large neighborhood indies already are featuring talkers and are engaged in a hot ad battle with Public-B. & K. about which has the better tonal effect.

While Al Kvale, m. c., has jerked the Oriental out of its despondency, last week's \$6,000 drop indicated the house will have to pay more attention to its pictures. "Cossacks" went sailing on its first week at the figures \$48,000, opened with a normal average for an exceptionally big start. Personal appearance of Sammy Mandell, lightweight champ, may have brought the State-Lake a few extra dollars.

United Artists (U. A.) "Ramona" at United Artists after four weeks and a good local showing. "Steamboat Bill, Jr.," in Monroe closed for the summer with a painted Post finishing the season to an okay \$3,800.

Estimates for Last Week

Chicago (Public) "Ladies of the Mob" (F.N.) (4:00; 50-75). Clara Bow unable to show particular strength with \$43,000; "Hey! Hey!" (Public) (U. A.) (2:00; 25-50).

McVicker's (Public) "Street Angel" and Movietone (Fox) (2:40; 50-75). Reopened, wired, Friday; normal average and excellent notices; \$20,000 first three days.

Monroe (Fox) "Painted Post" (Fox) (9:15; 50-75). Mix finished season, with satisfactory \$3,800; house closed for summer.

Oriental (Public) "Michigan Kid" (U. A.) (3:30; 35-75). Drop of \$6,000 below opening week with Kvale as permanent m. c.; \$36,000 with "Leaves Lovers" (Public).

Orpheum (W. B.) "Lion and the Mouse" and Vita (W. B.) (7:00; 50). Talker continues high; \$10,250 on third week; opened at \$14,500; Vita shorts.

Playhouse (Mindlin) "Berlin," "Power" (Mindlin) (6:00; 50-75). Second week of "Berlin" with Jannings. "Power" added; good at \$4,100.

Roosevelt (Public) "The Cossacks" (M-G) (1:40; 50-75). Great opening; house over the top; possible chance for \$18,000 for following this run, house closes for wiring.

State-Lake (Orpheum) "The Masked Angel" (Chadwick) (2:50; 50-75). Picture rated moderate; Mandell, boxing champ, headed vaude bill; below expectations with \$17,000.

United Artists (U. A.) "Ramona" (U. A.) (1:02; 35-75). Finished good four weeks with \$18,000; "Steamboat Bill, Jr." (U. A.) current.

Lowry Nearing 1st Year As M. C. at Ambassador

St. Louis, July 3.
(Drawing Population 1,000,000)
Weather: Fair

Weather had a tendency to trim down attendance in spots last week. Rain and cold nights took a wallop at the two outdoor theatres.

Missouri (Skouras) (3:00; 35-65) "Partners in Crime" (Par); \$21,400.

Loew's State (3:30; 25-35-65) "Tell the World" (M.G.). Another smart, sleeky Haines film; \$18,000.

Ambassador (Skouras) (3:00; 25-35-65) "Half a Bride" (Par). Ed Lowry will soon be celebrating his first year at the \$21,400.

Grand Central (Skouras) (1:00; 50-75) "The Lion and the Mouse" and Vita (W.B.). Still drawing; \$10,000.

St. Louis (4:20; 35-65) "Don't Marry" (Fox).

Different Methods by Fox—Warners For Talking Shorts Especially

Unlike Fox, which is signing up authors and directors for Movietone, Warner Brothers state they are relying solely on Bryan Foy and Murray Roth as their ace director and author, respectively, for the Vitaphone feature and short subjects. Hugh Herbert, who co-authored "Lights of New York" with Roth for Vitaphone, has been since annexed by Fox.

Fox is devoting special attention to its authors and directors. Besides Andy Rice, soon made a supervisor after leaving Broadway for Hollywood as a comedy constructor, Fox has Herbert, Harry Delt, Paul Gerard Smith, Charles Judels, John Meehan and Eugene Walter among others.

Joe Pinous and Ben Jackson are concluding their eastern mission and are about to settle with other directorial and author names, following which these Fox executives return to California in about two weeks.

The extensive preparations being laid by Fox towards organization indicates, to showmen, an intention to top the field in talker production on a prolific scale.

New Trial for Actress In Suit Over Elephant

Because Lila McComas, film actress, appeared in court yesterday, the jury believed she was not suffering financially and awarded her only \$500 for injuries sustained in a fall from a circus elephant at Fox studio.

That was the contention of Miss McComas' lawyers when they appeared in court again and asked for and were granted a new trial. Superior Judge Beecher, without comment, ruled that the \$500 judgment was insufficient on the basis of the evidence submitted at the first trial.

Suit is directed against the Al G. Barnes circus, with the original complaint asking for \$82,053 damages.

"Leo's" Touring Outfit

"Leo," M-G-M's looting lion in person, hung around the Astor theatre on Broadway Monday afternoon, while cameramen shot Loew's State and the Loew staff on its ledges across the street.

Though his first official publicity visit to New York, "Leo" did his usual indifferent squat. Later Norman Pyle, in charge of the 2-wagon cavalcade, steered the outfit down to Park Row for the newspaper boys to get an idea of what five years hanging out with an indifferent lion means. That's how long it will take Pyle to pilot "Leo" around the world on wheels.

The troupe besides the loafer and Pyle consists of drivers in gaudy uniforms along with a callopie and its player. It's about the noisiest steam piano since the Yankee Robinson Circus was on the square.

Wagons are highly colored, freshly painted, and look like a detachment of a class wagon school.

"Leo" has done a part of the world and this trip will complete his travels. The tour seems to depend solely upon the lion; as there is no substitute, while the original "Leo" always precedes every M-G-M feature on the screen. In that respect lions in pictures are like police dogs.

"Leo's" world-wide publicity stunt for Metro-Goldwyn-Mayer is under the general supervision of Howard Dietz, in charge of M-G-M publicity.

M-G-M'S "MARY DUGAN"

M-G-M has bought the screen rights to "The Trial of Mary Dugan," for anything from \$100,000 to \$250,000, depending on who is selling it.

Report is "A. H. Woods" shares Norma Shearer is slated for the title part.

IRENE RICH'S STAR FILM

Irene Rich will be starred by Quality Pictures in "The Hand That Rocks the Cradle," by Wallace Ross Williams. The picture will go into production in September.

Home Portables

Home projectors are now being sold in portable cases as compact as those containing talking machines, radios and typewriters.

A wire connection makes it possible for the projector to be set up by the traveling home movie fan in any spot he may be that has an electric light or socket outlet, without much trouble.

WHITEMAN AT MINNESOTA

\$45,000

Town Record—State's Kiddie Revue Okay at \$17,000

Minneapolis, June 3.

(Drawing Population, 470,000.) Excepting the dance marathon which has drawn in \$9,000 to \$12,000 daily for the past eight days at the Armory, Paul Whiteman and his orchestra at the Minnesota last week ran away from the field. No one in these parts even imagined it was possible for a local showhouse to draw so many people. Overflow crowds not only jammed the lobby every evening, but extended four deep for an entire block, waiting as long as an hour to gain entrance. Gross easily set a record for the town and marks the third time in succession this theatre has been over \$30,000. Whiteman's band is credited with \$40,000 on the week.

Considering the toughest opposition, the State, with a big kidder, was also did sweet business. Its \$17,000, however, is about \$5,000 off from what the semi-annual kiddies' revue usually turns in here.

In neither of these instances did the photoplay count. After a big first week "Road to Ruin," at the Strand, fell off. Sex picture, however, in good box office and the total for the fortnight run really stands out as remarkable.

In addition last week also included a huge civic pageant, cast of 1,000, for three days and nights at the 10,000-seat Auditorium; two circuses, the Hagenbeck-Wallace and Al G. Barnes shows; here for two days each; Edith Talaferro, a guest star with the Bainbridge Players; American Association baseball with several double-headed greyhound racing with bookmaking as its piece-de-resistance; Frances White and the heavily exploited "Walking Back" (Pathe) at the Hennepin-Orpheum; and a 10-piece Scandinavian band, consisting of a father and nine sons, ranging from 2½ to 21 years, at Pantages. Civic pageant and the circuses suffered the most, Hennepin-Orpheum and Pantages were undoubtedly helped by the Whiteman overflow. While up to recent standards, business, however, was far from good at either house. At 35c Richard Dix, whose pictures usually play the Minnesota or State, could draw no business at the Lyric in "Easy Come, Easy Go," while the second loop run of "Little Shepherd of Kingdom Come" flopped at the Grand. Seventh Street, vaudeville, was almost completely deserted. It closed Saturday, perhaps for good.

Estimates for Last Week

Minnesota (F. & R. Publicity) (4,100; 85) — "Easy Go" (L. N.) and Paul Whiteman's band with Public Unit, "Say It With Music." Greatest business in the history of the town; overmatinee were holdouts; night overflows four deep and a block long; Whiteman entirely responsible; \$45,000.

State (F. & R. Publicity) (2,500; 60) — "Good Morning" (L. N.) and kiddies' revue with 30 performers. Youngsters pulled heavily, but not nearly so strong as usual, due to opposition; about \$17,000; great under circumstances.

Hennepin-Orpheum (Orpheum) (2,890; 50) — "Walking Back" (Pathe) and vaude. Picture much better than the last; heavily helped trade; around \$10,000; better than recent weeks, but no bragging.

Strand (F. & R. Publicity) (1,500; 50) — "Road to Ruin." Sex film; box office hard; dropped from first week high mark; only picture to go fortnight in many weeks; about \$5,000 last week and around \$14,000 on two weeks.

'BURLESQUE' OFF TILL JAN.

Par. Will Transfer Film Sound to Disc Record for Its First Talkers

Los Angeles, July 3. Paramount has deferred making "Burlesque," its first talker, until next January.

Roy Pomeroy is still experimenting with synchronization, and Paramount contemplates using an extra strip in addition to the film sound on this film. The extra strip is to be a synchronization record.

In the making of "Burlesque" and of other pictures for the first six months of talkers Paramount is going to transfer the sound from the film strip to a wax disk similar to Vitaphone. The transfer will be made after the synchronized picture has been cut for release. It is said Paramount engineers believe that in the beginning better results will be obtained through the disk record than from the sound-on-film record.

Victor Fleming had been assigned to direct "Burlesque," but it is understood that another director will be given the job when shooting starts. No selections have been made for the cast.

U's Two Talkers

Los Angeles, July 3. Universal is now making additional scenes for "Lonesome" with movietone dialog.

Picture is already in New York at the Fox studios having scores synchronized.

Paul Fejos directed. He will do "The World Tomorrow" as Universal's first all sight and sound feature.

Actors' Sound Meeting

Los Angeles, July 3.

July 5 the actors' branch of the Academy of Motion Picture Arts and Sciences will hold a meeting to discuss sound pictures. Gathering will be open to members of other branches.

There will be an open forum.

MISCALCULATED LEAP

San Diego, Cal., July 3.

Walter Brennan, 33, film actor, had a narrow escape here recently when the automobile in which he was riding plunged into the bay off Pier No. 2 at the foot of Broadway. Accident occurred during the filming of a picture. Brennan received a sprained back and a severely bruised leg.

Plunge of the machine into the water was part of the action of the picture. Two other men were with Brennan, all three to leap from the auto just as it left the pier. Brennan failed to jump in time.

MICHIGAN'S JULY SOUND

Detroit, July 3.

The Michigan is being wired and is expected to add talking shorts to its programs in about two weeks. This will be the fourth downtown Kunskey house with sound equipment. Others are the State, Madison and Capitol.

Wiring of the United Artists has been begun as yet, but survey and estimate has been made with the talkers likely to open there shortly.

PICTURE CLUB'S SUBS

At a dinner tendered by the Motion Picture Club Thursday at the Park Central hotel over \$25,000 was subscribed by the 72 members present for 5 per cent bonds being floated to raise \$100,000 for the club.

Funds to the extent of \$60,000 are to be used to decorate and equip the clubrooms in the Bond Building.

MENJOU OFF UNTIL AUG. 15

Los Angeles, July 3.

Adolphe Menjou will not resume work at Paramount until Aug. 15. At that time he begins on the first of his three final pictures. This is "Papa," a French story he dug up while abroad.

go fortnight in many weeks; about \$5,000 last week and around \$14,000 on two weeks.

Pantages (Pantages) (1,600; 25-50) — "Woman—Wise" and — vaude. Good enough show, but didn't have a chance; around \$5,000.

Lyric (F. & R. Publicity) (1,350; 35) — "Easy Come, Easy Go" (Par.) Dix on decline here; about \$1,100, bad. Seventh Street (Orpheum) (1,400; 40) — "Crooks Can't Win" and vaude. House folded up Saturday night after long stretch of bad business; about \$3,000, ruinous. Grand (F. & R. Publicity) (1,100; 25) — "The Shepherd of Kingdom Come" (F. N.). Second loop run around \$500; not so hot.

LOEW STOCK BREAKS THROUGH ON UP-SIDE; OTHERS UNCHANGED

Money Stringency Cripples Style of Clique Manipulation—Money at 10% Monday Without Effect—Same with Loans at 5 Yesterday

Only significant thing that happened among the amusement stocks during the week was the breaking through on the upside of Loew. Monday when call loans were at 8 per cent, the theatre stock was briskly bid up to 55½, going through its old resistance point at 54 with apparent ease.

It was then that the blow of 10 per cent money halted an incipient movement to break away from the long period of drifting. Bidding for Loew stopped abruptly and prices eased to the old level. Yesterday the rate dropped precipitately to 5 per cent, around noon, after opening for renewals at 8, but no attempt was made to take up the campaign where it had been blocked the day before. The lesson, apparently, had been taken to heart.

Dealings in Small Volume. Managers of the other cliques in the amusements apparently took a more cautious course. Dear money had been forecast for days and no attempt had been made to draw attention to the special theatre stocks, pool managers being content to hold their own. As a general thing they rode out the credit stringency storm Monday in orderly fashion. Yesterday when the long side looked much better, the impending holiday made any aggressive action scarcely worth while.

Paramount held just above 127, Fox dallied from 75 to 78, Loew ranged between 54 and 54½; Pathe repeated 18 to 18½, while Keith was a trifle lower at 19½. Shubert was sold Monday at 57 close to its bottom for the year and did not come out yesterday up to 2:30. Warner Bros., well regarded as a long pull proposition, was distinctly strong yesterday recovering from around 35 to a top yesterday at 39½, the best it has done since the break from above 44.

Among the theatre group Fox and Warner are attracting most attention, due to the possibilities of talking pictures.

Paramount has done absolutely nothing to discount either way the

proposition of a stock split up. When the news came out, there was a conspicuous absence of the usual selling. One pool here is merely standing aside for the present.

Stanley Looking Up

While all trade information indicates no progress toward a merger of Stanley and other interests, the stock seems to be distinctly in process of discounting something by way of betterment. After a month of idle drifting, daily turnover has been climbing and prices have now advanced from the bottom of 30 to better than 41 early this week. Just as internal dissension was reflected in mysterious selling from the early spring on, so adjustment of company internal affairs appears now to be in course of a discounting in open market trading.

In spite of yesterday's remarkable easing of the money rate, brokerage advice to customers still takes the line of caution. The demonstration by the Reserve Bank Monday was conclusive. The Bank is adverse to a new speculative orgy and has illustrated its ability to apply the brakes effectively. The brokers' item is still enormous and opinion is unanimous that it will take a long time to reduce it. Until that has been accomplished to the satisfaction of the Reserve Bank the long side in the amusement stocks is fraught with great danger, particularly to the shoe string speculator.

Con. Film on Exchange

There was a general dearth of definite news regarding theatre companies. Consolidated Film Industries, preference stock paying \$2, was transferred from the Curb to the Stock Exchange, the ordinary shares remaining on the lesser board. In connection with the new listing, income account for period 1926-1928. Capitalization is represented by 300,000 shares of \$2 cumulative participating preference shares and 400,000 shares of no par common.

Summary of trading for week ending Saturday, June 30:

STOCK EXCHANGE									
High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Chg.	High.	Low.
180	168	2,700	Eastman Kodak (S)	178	170	178	+ 8	100	98
110	108	400	Do. pref (6%)	102	100	102	+ 2	100	98
110	108	400	Do. pref (6%)	102	100	102	+ 2	100	98
110	108	400	Do. pref (6%)	102	100	102	+ 2	100	98
110	108	400	Do. pref (6%)	102	100	102	+ 2	100	98
110	108	400	Do. pref (6%)	102	100	102	+ 2	100	98
110	108	400	Do. pref (6%)	102	100	102	+ 2	100	98
110	108	400	Do. pref (6%)	102	100	102	+ 2	100	98
110	108	400	Do. pref (6%)	102	100	102	+ 2	100	98
110	108	400	Do. pref (6%)	102	100	102	+ 2	100	98

CURB

High.	Low.	Last.	Chg.
105	103	105	+ 2
105	103	105	+ 2
105	103	105	+ 2
105	103	105	+ 2
105	103	105	+ 2
105	103	105	+ 2
105	103	105	+ 2
105	103	105	+ 2
105	103	105	+ 2
105	103	105	+ 2

BONDS

High.	Low.	Last.	Chg.
105	103	105	+ 2
105	103	105	+ 2
105	103	105	+ 2
105	103	105	+ 2
105	103	105	+ 2
105	103	105	+ 2
105	103	105	+ 2
105	103	105	+ 2
105	103	105	+ 2
105	103	105	+ 2

ISSUES IN OTHER MARKETS

All Quoted for Monday

Over the Counter

New York

Quoted in Bid and Asked

Bid.	Asked.	Symbol.	Symbol.
30 3/4	31 1/4	....	Rox. Class A (3.50)
32	33	....	Unit
34	35	....	Unit
36	37	....	De Forest Photo.
38	39	....	Technical
40	41	....	Schne. Co. The (3)

Philadelphia

Bid.	Asked.	Symbol.	Symbol.
41 1/2	42 1/2	....	Stanley Co. of America
43 1/2	44 1/2	....	Balaban & Katz
45 1/2	46 1/2	....	Lois
47 1/2	48 1/2	....	Lois
49 1/2	50 1/2	....	Lois

Los Angeles

Bid.	Asked.	Symbol.	Symbol.
41 1/2	42 1/2	....	Stanley Co. of America
43 1/2	44 1/2	....	Balaban & Katz
45 1/2	46 1/2	....	Lois
47 1/2	48 1/2	....	Lois
49 1/2	50 1/2	....	Lois

St. Louis

Bid.	Asked.	Symbol.	Symbol.
41 1/2	42 1/2	....	Stanley Co. of America
43 1/2	44 1/2	....	Balaban & Katz
45 1/2	46 1/2	....	Lois
47 1/2	48 1/2	....	Lois
49 1/2	50 1/2	....	Lois

ROACH'S STOCK CONTRACT

Los Angeles, July 3.

Hal Roach has signed a 15-year contract with the Electrical Research Products Co. which allows him the use of any sound device under that firm's control.

In Mixed Feature

Los Angeles, July 3.

Harry Webb is making an eastern-western feature, with Virginia Browne Fair, Gaston Glass and Sheldon Lewis as principals.

WARNER BROS. AGAIN TRIUMPHANT !

*Read the
Mark Strand
N. Y., Ad.*

Sensational !

The MARK STRAND THEATRE has the honor to announce the World's Premier Showing of

The First 100% "All Talkie" Motion Picture

"Lights of New York"

The greatest accomplishment in "talking pictures" ever presented.

A Warner Bros. Vitaphone Special with HELEN COSTELLO, CULLEN LANDIS and an exceptional cast—opening with a

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Friday, July 6th, at 12 p. m.

ALL SEATS RESERVED and on sale at Special Box Office beginning Monday, July 2nd, at 10:30 A.M. Mail-orders accompanied by check or money-order filled in the order of their receipt.

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[Note: The Regular showing of this remarkable picture begins Saturday, July 7th, at regular Mark Strand prices]

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Made to top any picture ever made!

Also Available Now ~

"THE LION AND THE MOUSE"—With May McAvoy, Lionel Barrymore, William Collier, Jr., Alice Francis.
"TENDERLOIN"—Starring Dolores Costello. With Conrad Nagel.
"GLORIOUS BETSY"—Starring Dolores Costello. With Conrad Nagel.
"THE JAZZ SINGER"—Starring Al Jolson.

FOX Gives You

William Fox
presents

THE RED DANCE

**6th of a series
for release
beginning in August**

Charles Farrell

"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."
—Variety

◀.....▶

Dolores Del Rio

"One realizes that beauty is not Senorita Del Rio's only outstanding screen quality. Her fidelity to characterization, the facile changes of expression and her ability to catch the fleeting mood of a scene prove her to be a real actress."
—New York Evening Graphic

◀.....▶

Ivan Linow

"First acting honors go to Ivan Linow, who plays a vulgarian in the rough, and who suddenly finds himself a general in the Red army. Linow is sincere, convincing and entertaining. He even plays his unpleasant moments humanly."
—New York American

◀.....▶

Raoul Walsh

"Raoul Walsh, remembered for his direction of the film version of 'What Price Glory' and the more recent starring vehicle for Gloria Swanson, 'Sadie Thompson,' had done a piece of work that is superior even to those two."
—New York Evening World

"The Red Dance' is one of the most magnificent things of its kind which I have ever seen on any screen."
—Quinn Martin in New York World.

—Quinn Martin in New York World.



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Twice Daily
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Street Angel—Four Sons—Fazil
Sunrise—Mother Machree

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NOW

only producer of **6** reserved-
seat specials...only actual
producer of Movietone

FOX
NOW

Chatter in New York

Louise Brooks is bringing her new divorce back to Broadway.

An open-house roof-apartment in the 50's is staked by a syndicate of nightlows who make the front man play host.

Cliff Orr, Boston newspaperman, came to town and worked in the Wall Street bookstore of Doubleday-Doran. He wrote five chapters of a novel, sold it to the boss, and has been sent to Maine to finish it and three others, scheduled for publication during two years.

Mordant Hall, of the "Times," is spending his vacation in Hollywood.

The Leo Marshes and the Walter Eberhardts are neighbors in Rye.

Genevieve Berkley has passed up show business to operate a stage dress shop as Mrs. Tom Fadden.

Nancye Hanks has done likewise to sell real estate.

Harvey Wertz, of the "Evening Post" is sporting a shiner he won at the dance marathon.

Aspirin tablets are available in retiring rooms of most of the picture palaces, for customers who sneeze because of the cooling system.

Lynn Farnol is goading friends with an extreme Erie von Stroheim haircut.

Johnny Schultz, of the Keith office, takes a bona fide vacation next week.

Milton Dance Crandall is reported engaged to Mrs. Widell, the marathon hostess, who danced 20 hours with the baron.

The editorship of a languishing daily passes to a recognized whizz in the fall.

Sixteen Times Square joints were tipped Saturday night and wouldn't let the children carry anything outside.

Kent Watson, publisher of the Miami Beach "Sun," is spending the summer here lining up a new society weekly.

Mary Ellen Vorse, who crashed the tabs when she went to say good-by to a boy-friend and then forgot to get off the boat, has returned to her literary mamma, Mary Heaton Vorse. The boy-friend, John Hewlett, local newspaperman, remains in Paris to read copy on the "Herald."

Warren Nolan, of United Artists, and Hugh O'Donnell, of the "Times," are vacationing up Maine way.

Howard Benedict, the press agent, returns from Europe next week, leaving Arthur Kober exhausted in Paris.

Lucila Mendez-Ince is high-hating the movies and going back in muscals.

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PAUL ASH



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Known as the "PAUL ASH POLICY"

PARAMOUNT THEATRE NEW YORK

Indefinitely

"EXCLUSIVELY COLUMBIA RECORDING ARTIST"

Amateur chemists are faking slow gin by ramming a mangled red plum into the bottle and letting it soak.

Tippy Gray is reported to be engaged to Clara Walden Cassidy, of the United Cigar coupons.

Alison Smith, prettiest reviewer, will second string for St. John Ervine when he hits the "World."

Hot in Speaks

Hot weather has hit the hide-aways with the open window problem and its attendant complaint menace. Stews shoot their temperatures up with Scotch and then fling up windows on sound amplifying courtyards.

Cops report that neighbor complaints have tripled since the warm spell.

Once Picture Star

The local chasers have been tipped to sly-off of a certain picture star who is about to return to her old home from Hollywood because of poor health. The girl, forced to conspicuous prominence by big pictures, billing and exploitation, is slated to repeat the run out of a foreign star four years ago, for the same reason.

Diverting Scandal

Efforts to cover up and divert an impending scandal on a young star under contract to one of the big companies have been so transparent they have tipped the papers no already wise. Every day a bulletin on the young girl's plans, naively mentioning "mother," hits the offices. The press agent has been put to cooking up a reason for her visiting New York.

The real reason seems to be the property of everybody in town, including the name of the millionaire, his week-end phoney moniker, and where he maintains charge accounts.

Model Beauts for Paris

One of Flo Ziegfeld's first jobs on returning from his Canadian fishing trip was to pick six beauties from his various shows to go to Paris as mannequins for Jean Patou. Of the six New York girls who modeled for Patou a few years ago, five have made wealthy marriages and the sixth, Edwina St. Claire, is now a ball room dancer. The new batch has not been finally decided on yet.

Heart-Breaking Chatterers

The power of film chatter writers to make or break lives with their idle gossip is brought to light once again by the story of a young picture actress who has just gained a career and lost a husband through that very medium. She used to be a chorus girl. Like a number of chorus girls she did a little picture work around New York. Also like a number of chorus girls she had a husband she didn't want any more and a young man she wanted a great deal. He was a reporter on a New York daily and it was a beautiful love affair.

The girl decided about a year and a half ago to go to Hollywood for the dual purpose of trying her luck in pictures and getting a California divorce so she might marry the reporter. In Hollywood she found it hard to get a break and was without work for several months.

One day, through a girl friend, she met a picture star who took her to lunch a couple of times and to the opening of his latest picture. That's where the chatter writers stepped in. Seeing the two together they flooded their papers and magazines with the usual rumors of an impending marriage and also said the girl had been selected to play opposite the comedian in his next picture. All this was printed in the New York papers. It was no riot with the reporter.

One eventful day two things happened. The girl was sent for by a big company on the strength of the rumor that she was to play opposite the comedian and given a five-year contract. The other was the divorce decree handed down. Full of joy and excitement the girl put in a long day calling to tell her sweetheart she was now free to marry him. But the careless gossip had done its work in that quarter.

"I'm sorry," said the young man, 3,000 miles away. "I judged from the papers that you had forgotten all about me, I was married last week."

The kid is heartbroken but the chatterers will go right on.

Irene Castle McLaughlin was in town, giving the Algonquin celebrity rounds an eye-ful of smart, new (Continued on page 27)

Kidding on the Level

Los Angeles, July 3.

John Waldron, head of the Sennett studio in the absence of its owner, has ordered installed in studio offices, stages and outdoors, both in sun and shade, a number of thermometers. Waldron's idea is to refute the general belief that the temperature in San Fernando valley is warmer than in Hollywood and that it's too warm for comfort.

Studio will maintain a chart showing official weather figures and also Hollywood temperatures taken under approximately similar conditions. Back of the move is some kidding on the level by members of the producers' association and the concern of prospective studio builders in the section.

Selznick's Idea of Talkers For Indie Exhib Market

Lewis J. Selznick is in New York with a new bankroll. Part of it is his own, with the greater portion, said to be around \$20,000, picked up among people with whom he was active in the real estate mortgage business and made considerable money for.

Selznick's mission east is to negotiate with the Radio Corporation of America or General Electric on sound attachments for the making of feature pictures. Selznick figures on making moderate priced talking pictures with names and releasing on the independent market.

If the venture should prove successful at the start Selznick will attempt to re-establish branch exchanges and operate as he did a number of years ago, when he headed the World Film and Selznick Pictures.

His son, Myron Selznick, now an artist's representative in Hollywood, will probably be associated in the enterprise.

M-G-M's Sound Studio

Los Angeles, July 3.

Douglas Sherer, who in association with George Kahn is assisting Eddie Mannix in supervising the construction of buildings to be devoted to synchronization at M-G-M, is in New York on business connected with equipping the structures to be built.

The foundations of the recording building, about 70 by 100, are already in place. The most substantial piece of building in any studio structure on the west coast, if not in the country. The backbone of the plan is composed of 20 steel and concrete piers, each 17 feet below the surface and all connected by steel rods and concrete. On the west side the walls about the high fence back of the bungalow of Marion Davies.

"Telegram" Expanding Locals Into National News

"If Hearst or any other newsreel outfit try to talk us Scripps-Howard and is prepared to fight it out." So says R. C. Reece, general manager of the New York "Evening Telegram's" daily newsreel debutante who admitted that some one had bribed the boys to ditch delivery one day last week. "We are now using a film delivery service," said Reece.

The afternoon daily is now shipping 125 feet of film to 90 local houses, most of them Loew theatres, at a cost of \$20 per week, according to Reece. No Broadway houses are included.

Plans will materialize within two weeks, Reece assured, whereby the services will expand into a national weekly. Distribution then will be made through state rights exchanges. The local service is also planning to increase daily releases to 500 feet.

The outfit is backed by Scripps-Howard with C. H. Ferrell, ex-Pathe-ite, managing editor.

James Vita's Chi Manager Chicago, July 3.

Harry D. James has been installed as local manager for Vitaphone. Three sub-men work out of the Chicago office.

Weekly Studio Survey

Los Angeles, July 3.

Studios show a drop of 13 points in percentage of production. Reason for a slump at this time of the year is attributed to the unsettled condition caused by the sound thing. Among the 23 active studios are 56 features and 25 short subjects in work.

Universal tops the list with 11 units in work. These include "The Kid's Clever," directed by J. Craft; "The Last Warning," Paul Leni; "Forbidden Love," Wesley Ruggles; "The Girl on the Barge," Edward Sloman; "Collegians," Nat Ross; "Horace of Hollywood," Edward Luddy; "The Mystery Rider," Jack Nelson; "Wolves of the City," Leigh Jason; "Beauty and Bullets," Ray Taylor; "The Range Wolfe," Walter Fabian, and "Line of Duty," Bruce Mitchell.

Warner's comes next with five

M-G-M has four features including "The Single Man," directed by Harry Beaumont; "Morgan's Last Raid," Nick Grindle; "West of Zanzibar," Tod Browning, and "The Mask of the Devil," Victor Seastrom.

Metropolitan, leasing plant, has four features in work, including "The Mating Call," James Cruze for Paramount; "Hell's Angels," Howard Hughes for U.A.; a Rayart serial and an excellent feature directed by Burton King.

FBO's three features include "Pury of the Wild," directed by Louis D'Usseau; "Captain Careless," Jerome Storm, and "Rough Ridin' Red," Louis Kink.

Pathe has two features with "Show Folks," directed by Paul Stein, and "Annapolis," Christy Cabanne, in work.

Tiffany-Stahl has "The Gun Run-

This table shows a summary of weekly studio activity for the past 20 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	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	50	19	69	3	.65
April 11	52	17	69	9	.65
April 18	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	0	.84
May 30	68	24	92	0	.87
June 6	77	31	108	0	.90
June 13	76	31	107	0	1.01
June 20	76	34	110	0	.89
June 27	64	30	94	0	.76
July 4	56	25	81	0	.76

features and four Vitaphone subjects in work. Features are "The Singing Fool," directed by Lloyd Bacon; "My Man," Archie Mayo; "The Little Wildcat," Ray Enright; "Outlaw Dog," Richard Thorpe; "Noah's Ark," Michael Curtiz.

Fox has seven features and one movietone subject in work. Features are "Mother Knows Best," directed by J. G. Blystone; "Making the Grade," Al Green; "Dry Martini," Harry D'Arrast; "The River," Frank Borzage; "None But the Brave," Al Ray; "Deep and Pep," David Butler, and "Cyclone Lover," R. L. Hough.

Six, Five and Four Paramount has six features in work including "Docks of New York," directed by Josef von Sternberg; "Take Me Home," Marshall Neilan; "The Fleet's in," Malcolm St. Clair; "Sins of the Fathers," Ludwig Berger; "Moran of the Marines," Frank Strayer, and "Varsity," Frank Tuttle.

First National has five features including "The Wrecking Boss," directed by Eddie Cline; "Water Front," W. A. Selter; "The Show Girl," Al Santell; "The Divine Lady," Frank Lloyd, and "Do Your Duty," William Beaudine.

Roach Comedies' Music By Capitol, N. Y., Outfit

Los Angeles, July 3. Commencing with a Charles Chase two-reeler, scheduled to start Sept. 1, the Roach studios will send all subsequent pictures to New York to be synchronized with the Capitol theatre orchestra.

Studio expects to do all its own synchronizing here after Jan. 1, and no attempt for dialog will be made until after the first of the year.

Hensbery Directing Denny

Los Angeles, July 3. Gotham has loaned Joseph Hensbery to Universal to direct the next Reginald Denny picture, "Red Hot Speed."

ner," directed by Edgar Lewis; and "Beautiful But Dumb," Elmer Clifton, in work.

United Artists has "The Awakening," directed by Victor Fleming, and "Revenge," Herbert Brenon, in work.

Columbia also has two features "Out of the Depths," directed by Irwin Willat, and "The Scarlet Lady," Alan Crossland.

Studios with one feature each are Chadwick, Tec-Art and Chaplin. Studios engaged in making shorts are Sennett, three; Christie, three; Roach, three; Educational, three; Stern Brothers, three, and Cal-Art, Dailey and Novelle, one each.

Ted Marks

'WHISTLING COMEDIAN'

A Great Idea Featured in

Fanchon and Marco Ideas

Dir. WM. MORRIS AGENCY

STADLER and ROSE

FEATURED WITH FANCHON and MARCO'S "SPANGLE IDEA"

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Featured by FANCHON and MARCO in the "SALLY FROM HOLLYWOOD" IDEA

GOOD PICTURES

Today more than ever before Good Pictures are the foundation on which this business must rely.

No business of any kind can be any greater than the quality of its product.

Good Pictures must be produced up to an ideal and not down to a destructive budget.

Last year the stars and producers of United Artists pledged themselves to produce Good Pictures — the best that talent, energy and money could make.

That promise was more than fulfilled.

For 1928-29 each United Artist again subscribes to our ideal — to produce the finest attractions that each can create.

With knowledge of their sincerity I confidently endorse their personal pledge and heartily commend to you this season's United Artists Pictures in testimony of our faith in the Business-building value of Good Pictures.

Joseph M. Schenck

President and Chairman
Board of Directors

Mary Pickford Norma Talmadge Gloria Swanson
Dolores Del Rio Vilma Banky Charlie Chaplin
Douglas Fairbanks D. W. Griffith John Barrymore
Ronald Colman Buster Keaton Samuel Goldwyn
Fred Niblo Hubert Brenon Lee Remick
Edwin Carewe Roland West
Sam Taylor Howard R. Hughes Rex Ingram

UNITED ARTISTS Pictures 1928 1929

Mary Pickford

in a modern and grown up love story will reveal a new "America's Sweetheart" with curls cut off—a picture even greater than "My Best Girl," Sam Taylor Production.

Norma Talmadge

in "THE WOMAN DISPUTED." A Joseph M. Schenck presentation of Dennison Clift's play. With Gilbert Roland. Direction Henry King from C. Gardner Sullivan's scenario.

Gloria Swanson

in "THE SWAMP." A powerful drama of German East Africa, written especially for Miss Swanson by Eric Von Stroheim, who will also direct. Her greatest effort—a tremendous successor to her best previous picture "Sadie Thompson."

Dolores Del Rio

in "REVENGE." An Edwin Carewe Production from Konrad Bercovici's story "The Bear Tamer's Daughter."

Vilma Banky

Presented by Samuel Goldwyn in her first starring picture—"THE AWAKENING," by Frances Marion, Victor Fleming direction, with Louis Wolheim and Walter Byron. Song by Irving Berlin and synchronized musical score.

Charlie Chaplin

in "CITY LIGHTS." A rollicking, laughing, whirling story of the boulevard and the night club. An original story written by Mr. Chaplin and to be directed by him. Supported by Merna Kennedy and Harry Crocker.

Douglas Fairbanks

in "THE MAN WITH THE IRON MASK." An original story telling of the further adventures of d'Artagnan and "The Three Musketeers." Directed by Allan Dwan.

D. W. Griffith

Production "THE BATTLE OF THE SEXES," with Jean Hersholt, Phyllis Haver, Belle Bennett, Don Alvarado, Sally O'Neil. From Dr. Daniel Carson Goodman's story adapted by Gerritt Lloyd.

John Barrymore

will have two pictures presented by Joseph M. Schenck. 1st, "TEMPEST," with Camilla Horn and Louis Wolheim—Sam Taylor Production—Playing capacity at Embassy, N. Y., at \$2 top. 2nd, "UNTITLED" with Camilla Horn. Directed by Ernst Lubitsch.

Ronald Colman and Vilma Banky

in their last co-starring picture, "TWO LOVERS," Samuel Goldwyn presentation. Direction Fred Niblo from the story "Leatherface," by Baroness Orczy. Eight weeks on Broadway. Synchronized musical score.

Ronald Colman

presented by Samuel Goldwyn in his first starring vehicle, "THE RESCUE," from Joseph Conrad's novel. Herbert Brenon direction with Lily Damita.

Buster Keaton and Ernest Torrence

in "STEAMBOAT BILL, Jr." Acclaimed everywhere as Buster Keaton's greatest comedy. The funniest travesty of the Mississippi River ever filmed. Directed by "Chuck" Reisner. Presented by Joseph M. Schenck.

Herbert Brenon Production "LUMMOX," Fannie Hurst's tremendous best seller will be Herbert Brenon's next picture to follow his recent great box-office success—"Sorrell and Son."

"The Love Song"

with William Boyd and Lupe Velez, with Irving Berlin song in Movietone. From Dr. Karl Vollmoeller's story, "La Paiva." Adapted by Hans Kraly. D. W. Griffith Production.

Roland West Production

"NIGHTSTICK," one of Broadway's most successful plays, will be made by the director of "The Bat" from the scenario by C. Gardner Sullivan. Certain to be one of the most thrilling crook dramas ever filmed for screen entertainment.

Henry King Production

"SHE GOES TO WAR," an Inspiration Picture, Inc., presentation from Rupert Hughes' Red Boat story. Big Cast—Big Production

Rex Ingram Production

"THE THREE PASSIONS," from Cosmo Hamilton's novel. With Alice Terry, Clare Eames, Ivan Petrovitch.

"Hell's Angels"

Greatest of air films. Now more than 11 months in the making. With Ben Lyon, Greta Nissen, James Hall. A Caddo Production personally presented and supervised by Howard Hughes. A Road Show Attraction.

19**UNITED ARTISTS PICTURES
for 1928-29**

in the order of their release.

July

Buster Keaton and Ernest Torrence in "STEAMBOAT BILL, JR."

August

Ronald Colman and Vilma Banky in "TWO LOVERS"

John Barrymore in "TEMPEST"

September

Norma Talmadge in "THE WOMAN DISPUTED"

D. W. Griffith's "THE BATTLE OF THE SEXES"

October

Dolores Del Rio in "REVENGE"

Vilma Banky in "THE AWAKENING"

November

"THE LOVE SONG" with William Boyd and Lupe Velez
Ronald Colman in "THE RESCUE"

Road Show

"HELL'S ANGELS"

December

"NIGHTSTICK" Roland West Production

"LUMMOX" Herbert Brenon Production

January, 1929

Gloria Swanson in "THE SWAMP"

Douglas Fairbanks in "THE MAN WITH THE IRON MASK" Mary Pickford Production

UNTITLED**February**

Charlie Chaplin "CITY LIGHTS"
John Barrymore UNTITLED

March

"THREE PASSIONS" Rex Ingram Production

"SHE GOES TO WAR" Henry King Production

"Each Picture Sold Individually—on Merit."

GOOD BUSINESS

Good Business depends on Good Pictures -- quality pictures.

Good pictures must be produced up to a standard, never down to a price.

United Artists Pictures are Good Pictures. They cost more. They're worth more.

By booking Quality, you practice soundest economy. Your patrons remember quality and quality only.

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The nineteen United Artists Pictures for 1928-29 are BIG pictures produced individually. They are sold the same way -- Individually *on merit*.

Each picture will be backed by an individual and distinctive money-making exploitation campaign to sell your public.

In buying pictures the real showman says "Not How Cheap -- but How Good."

Keep your Good dates open for the Good Pictures. That's Good Business.

Make your appointment with United Artists salesmen early, now!



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UNITED ARTISTS CORPORATION
JOSEPH M. SCHENCK President and Chairman Board of Directors

Mary Pickford ~ Norma Talmadge ~ Gloria Swanson ~ Charles Chaplin
Douglas Fairbanks ~ D.W. Griffith ~ Samuel Goldwyn

Talking Shorts

BERT SWOR AND CO. (3)
VITAPHONE NO. 2544
10 Mins.

Strand, Yonkers, N. Y.

Bert Swor and one of his brothers, probably John, in the "deducts," from their stage routines. It is given proper introduction by locating it in a colored social club, the members of which have assembled to find out what the treasurer has done with the funds.

Bert Swor, as the treasurer, when suspiciously interrogated by the committee of one (John Swor) proves conclusively by the black-board gag that seven goes into 28, thirteen times. He also does the same sum by addition and multiplication. This has been a standard routine with the brothers for years. The comedy starts slowly and the dialect is a bit indistinct in the beginning but after Bert Swor takes command, the laughs come fast and consistently. All are in blackface. Other members are used to dress the set and have no dialog. Good number record. Bryan Foy directed.

BILLY and ELSA NEWELL
Songs, Talk, Musical
VITAPHONE NO. 2296
7 Mins.

Strand, Yonkers, N. Y.

Billy and Elsa Newell register very well in this talking short. They use portions of their vaudeville specialty.

Opening in a garden, set Miss Newell in Spanish costume is atop of a wall. Billy as a troubador in Spanish getup, serenades her. Using the prop legs, which hang down in front of her, she manipulates them as in their vaudeville turn. It didn't get much, probably due to photography. Some of the audience thought the stuffed gams were her own.

Joining her admirer in the garden they do their comedy double song number with Billy strumming an accompaniment on the guitar. Miss Newell's clowning and burlesque here begin to get over. Her first rendition of a "blue" note was muffed. Some of the peasants thought she was naturally off key. They finished strongly after the house had definitely decided they are comics.

In this short the Newells timed their laughs and waits exactly as when doing their vaudeville specialty. It was almost perfect synchronization, the audience's laughs dying away just in time for the pair to continue, as they would have done on a personal appearance.

Some of the later records are being criticised for talking on laughs. The artists claim this is asked for in the sound studios. On this showing the vaudeville technique is the proper one.

BEN BERNIE AND ORCHESTRA
MOVIE-TONE, NO. 9
10 Mins.

Strand, Yonkers, N. Y.

Someone over on 10th avenue muffed one with this short. Bernie was known as a monologist, and a funny sagger before he was acclaimed as a leader and violinist. In this record Bernie is confined to two brief comedy announcements. The balance consists of the orchestra playing several arrangements, with Bernie lost leading in a long shot.

He received a reception when he stepped out in "one," probably from radio and ex-vaudeville fans in the house. Though they applauded the orchestra, it was obvious they wanted to hear Bernie's wise chatter.

Record is too short and not enough Bernie.

"BETWEEN THE ACTS" (2)

Howard Bros.

VITAPHONE NO. 349
Comedy Talk and Song; 12 Mins.
Clinton, New York

One of the most brilliant comedy offerings on the Vitaphone program. Business, delivery and material scoring for approximately 60 laughs a minute gives this number a high rating.

High-hat comedians, burlesquing grand opera, in Hebe dialect, panicked the customers in a Hebe neighborhood, where it is assumed the subtleties of vaudeville's best do not usually register. The higher the boys went in class of comedy the stronger the returns. Indications for better class houses excellent.

Part of the material has been heard around, but not too frequently, even in New York, and with practically all of it very smart. Sent across by the boys in a style that defies duplication or imitation.

Gene and Willie Howard appear in a scene showing the outside of an opera house, one affecting the smart viewpoint, while the other, in a loose-fitting, old-fashioned dress suit acknowledges disappointment at the entertainment with shrugs, sneers and comical Yiddish expressions.

Opera burlesque followed for approximately five minutes. Especially appreciated by this East Side audience, but should do well anywhere.

IMPERIAL RUSSIAN COSSACKS
VITAPHONE NO. 2280
Stringed Band; 9 Mins.

Clinton, New York

A crack six-piece band with a pianist, four boys playing what are believed to be Russian instruments called "balalikes," and the other with mandolin. Swing from one number into another smartly.

Harmony pleasing and neatness of the men in trim uniforms helps greatly. One of the men announces the numbers in Russian. Hugh Herber, vaudeville comedian, comedy Russian makeup, which makes him look very Irish, translates with spicy coloring resulting in laughs. Two members of the band fine vocalists, each scoring heavily. Band opens with "Katinka," play several medleys including military airs and finish with the "Stars and Stripes." Can fill satisfactorily anywhere including the first run picture houses where they would be best suited.

SEELEY and FIELDS

VITAPHONE NO. 548
Songs; 10 Mins.
Clinton, N. Y.

That hot singing twosome, Blossom Seeley and Benny Fields, do well in their maiden experience before the sound and sight apparatus. However, not quite as feverish as in person on a vaude stage. Perhaps they had to tone down. They belong essentially to the mob which likes flip, worldly comedy. Charles Bourne and Phil Ellis, their twin baby grand players, render the musical background as in the vaude turn.

Very bad and needing correction is the long wait at the start between the opening of the number and the actual appearance before the camera of the pair. Designed, perhaps, to eliminate, or get away from, the

THEATRE REVIEWS ONLY

All Variety reviews on talking shorts are reported from theatres attended by Variety's reviewers during regular performances.

Variety will not review talking shorts in projection rooms. It is believed an audience is wholly essential to denote the necessary reaction to a short, and especially talking comedy shorts, for a reliable report.

Jerky abrupt beginnings of many of the Vita acts, this has an opposite effect. But the total is okay. The pair record well and put lots of life into their three songs, familiar stuff of a semi-hitsy totsy nature. Land.

ED LOWRY
VITAPHONE NO. 2565
10 Mins.
Capitol, Chicago

Skouras Bros. prize m. c., homing at the Ambassador in St. Louis, made a couple of these things while acquiring a tan in Hollywood recently. This one's a good buy.

Ed Lowry opens with a currently popular ditty about his girl friend being with somebody else, showing a clear receding voice. He lets loose several of his reliable gags about a guy who stutters. The neighborhood audience here laughed so hard at his vocal firecrackers they drowned out about one-fourth of his talk, with no timing for laughs.

He closed with a comedy lyric and the still surefire "Laugh, Clown, Laugh," handling the latter very well.

Lowry's a classy looker in person and his relatives may pass out when they see him projected. Loop.

IRENE RICH (5)
"THE BEAST" (Dramatic)
VITAPHONE NO. 2279
9 Mins.

Clinton, New York

Mile de Lys..... Irene Rich
Her Husband..... John Miljan
Caruthers..... Barry Townly
Written by Barry Townly. Scene: Interior tropical hut.

John Miljan stands out most effectively as the betrayed husband who goes to recapture his wife, presumably fallen into the hands of savages.

The playlet is convincingly produced and played, with the dialog carrying enough interest to overcome lack of scenic variety.

Use of the film star's name in the lights may be figured to attract business. Irene Rich appears only for a brief period, carrying the least important role. Speedy routing and construction, in addition to novelty, recommend this number.

HARRY J. CONLEY AND CO. (2)
VITAPHONE NO. 2273
"The Bookworm" (sketch)
11 Mins.

Strand, New York

This is a sound-sight version of Willard Mack's playlet, "The Bookworm," amounting almost to a comedy blackout. In the cast are Ethel DeVoe, Duncan Harris and Harry J. Conley.

Done in three parts as a low comedy bit. Opens in a book store, where Conley, as the boob, is talking to the clerk about a man-about-town who committed suicide for a woman.

Clerk says woman is a customer of the shop, and just at that minute she calls up for a book. Conley, curious, says he will deliver the volume and starts off on the mission. Scene shifts to home of the flaming dame. Conley is ushered in by typical comic butlet. Vamp goes to work on the bashful one, whose alternate bravado and shyness make the comedy. At the end the vamp carries the amorous assault to blundering Conley, who is held in a half-nelson on the couch while she kisses him.

Then Conley wakes up in the train at the end of the line. A dream.

Dialog is jumpy and uneven. They have a long way to go to make mechanical sight and sound talk exchanges perfect in illusion. Here there is the effect of an awkward pause between speech and cue reply; start and finish of speeches are too; conscientiously regulated, and while thing is stiff and clockwork in precision.

In spite of which the bit was genuinely funny in situation and in business, particularly the strong arm love scene, which evoked honest laughter. And in spite of crudities Conley's creation of the comic sap was fairly real.

WHEEL OF CHANCE

First National production and release. Directed by Alfred Santell. Richard Barthelmess starred. Story by Fannie Hurst. No other credits on lead titles or program. Press sheet supplies data. 78 minutes. Week June 30. Running time, 78 minutes.

Two angles give this picture good value. First is the excellent handling of a dual role by Richard Barthelmess, and second is a certain O. Henry quality in the story of twin brothers, separated by chance in Russia during childhood and coming together years later in New York, each the product of the mystic chances of life. One is the district attorney and the other the wolf of mischief, bent to prosecute on a murder charge.

Theme is fairly well worked out, through the use of symbolic values recurring at intervals when it is desired to indicate the circumstances that worked upon first one and then the other of the brothers. Story has as its background a sympathetic treatment of Jewish family life, value of which is perhaps questionable in a screen play of this sort. The "Able's Irish Rose" vogue gives the Jewish motif a comedy complexion, and the general idea of fans will regard it as the atmosphere of a serious drama is a question.

The symbolic shots show a spinning roulette wheel through which bits of action are glimpsed, the idea being to picture the accidents of life that took two men so far astray from the same beginning. It makes an engaging bit of trick dramatic effect.

Picture has many bits of fine suggestion and Barthelmess plays the dual role of the brothers well, achieving a convincing contrast while making both portraits convincing with acting at once authentic and legitimate. Bodil Rossing in this picture takes a high place among the film actresses playing mother roles. Hers is a performance of splendid unaffected naturalness with a world of human appeal. Story has something of the excitement in certain epic passages involving Margaret Livingston as the scarlet woman, and there are underworld bits that hold interest.

Some of the scenes are skillfully managed in a vein of quiet emphasis and the cast never over-emphasizes. Technical production is first class, and the summary film makes satisfactory play for the exploitation of this popular screen star, which spells box office value.

THE BIG KILLING

Paramount production and release. Starring Wallace Beery and Raymond Hatton. Directed by F. Richard Jones. Story by Joseph Conrad and John Galsworthy. Screenplay by Gilbert Pratt. Cameraman, Alfred Glick. Supervised by Benny Zeidman. Herman Markiewicz. Title: "The Big Killing." Week June 30. Running time, 60 minutes.

Powder-Horn Pete..... Wallace Beery
Dead-Eye Dan..... Raymond Hatton
Old Man Beagle..... Randolph
Beagle's Daughter..... Mary Brian
Old Man Hicks..... Gardner James
Beagle No. 1..... Lane Chandler
Beagle No. 2..... Paul McAllister
Beagle No. 3..... Dean
Beagle No. 4..... Ralph Yarling
Beagle No. 5..... Ethel Leislaw
Beagle No. 6..... Lee Willis
Beagle No. 7..... Buck Moulton
Beagle No. 8..... Kerman
Sheriff..... Walter James
Barker..... Roscoe Ward

Better than some of the Beery-Hatton and not as good as others "The Big Killing" looks like modern pay-off stuff. Coincidental with that prediction the opinion may be vouchsafed that it is well the comedy team is being separated by Paramount. An association that seemed riotous at its inception now tends to pall.

The spectator with a memory watching the rather silly diodes of the recent Beery-Hattons, including this one, will go back to before "Behind the Front" to the days when Hatton and Beery were two of the screen's outstanding character actors, not slapdash comedians interpreting a couple of zero-minded morons.

"The Big Killing" has more story and less gags than previous Beery-Hattons and is that much of an improvement. Also directed with more legitimate attention to reasonableness.

Story is reminiscent of an old Buster Keaton feature. Beery and Hatton as a pair of dubs unwittingly get caught in the midst of a mountain feud. They are everybody's enemy and escape being murdered by dumb luck.

Gardner James, who some seasons ago was the recipient of one of those Hollywood ballyhoos, has his first major assignment in some time. James was his last long for romantic leads and seems facially

limited to a pain and agony registry, so his specialty has been, and is, wealings.

The cycle of wealings heroes has passed. Gareth Hughes is in vaudeville, Jack Pickford retired, Barthelmess is doing prize fighters, George Hackathorne is in college. And with the snappy boys on the ascendancy it's a pipe the love interest in "The Big Killing" will be a wash-out for all sides. The dames won't care, for it's extremely minor in the picture, and the boys won't admire a hero who does nothing except take it on the jaw and over the head throughout the picture. Land.

THE MICHIGAN KID

Universal (Jewel) production and release. Based on Rex Beach's novel. Directed by Irving Pichel. Starring Rex Beach, Conrad Nagel. Running time, 88 mins.

Fair material for the big houses during the hot months with the Nagel and Adoree names to help. Putting it all together it's just a picture following a familiar Alaskan trail and winding up in a forest fire. Lightweight for the de luxe theatres but will take on poundage as the admission tap drops.

Story has a certain hall background with the Michigan Kid the best known gambler in the north. Couldn't have cost U much to turn it out although the miniature forest fire and winding up in a forest fire principals escape by double exposure, may have given the cost sheet a little personality. Yarn is conventional but Nagel gives a good performance and is the main cast balancing to please.

Midway flashback takes the main trio to school to show Rose an argumentative point between Jimmy Rowan and Frank Hayward. Years later both boys are in Alaska with Jimmy running the big joint and Frank gambling to recoup a lost bankroll. A jam sends Frank's watch into Jim for a cash advance and Rose's photo, inside, is the first intimation to him on the former's identity. As Rose is due to arrive shortly to wed Frank, Jimmy takes it upon himself to meet her, Frank having to get back to camp to square a stalling wire sent the girl. Cloistered in a halfway cabin during a windstorm, Rose finally learns Jimmy is her childhood sweetheart and Frank shows up to try and gum the works. A forest fire brings on the climax of the heavy knocking Jimmy unconscious as he sleeps, trussing him up and leaving him hidden. He then awakens Rose for the runout. The girl, however, finds Jim and the boys battle all over the place as the flames leap toward the cabin. A canoe finally gets them on their way with the ride down the rapids picturesque enough despite the faking. Wild padding ends as the craft goes over a falls.

Cameraman's subtle work is smoothly done and this picture has

(Continued on page 23)

HARRY

MacDONALD

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LAURELS FOR SMASHING HEART
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ALL THEIR GENIUS OF SHOWMANSHIP
MERGED IN FBO'S FIRST GREAT
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DAILY REVIEW

cheers!

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angle..."

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HIT OF THE SHOW

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25 OR MORE 1928-9 PARAMOUNT FEATURE PICTURES IN SOUND.

Most of them with talking sequences. The list includes "WINGS", "THE WEDDING MARCH" (von Stroheim), "ABIE'S IRISH ROSE", "THE PATRIOT" (Jannings-Lubitsch), "THE CANARY MURDER CASE" (greatest mystery novel of the decade), "LOVES OF AN ACTRESS" (Pola Negri), "WARMING UP" (Richard Dix). *The last named already pre-viewed and acclaimed a sensation.*

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THE ONE QUALITY



SOUND PROGRAM

New York Censors Seem Tougher on Picture 'Cuts' Than Penn. Censors

If the case of cuts by censors in "Chinatown Charlie" is accepted as the index, the New York censoring board, despite opinion to the contrary, is much more severe than the Pennsylvania board.

When Variety panned the Charles Burr picture, "Chinatown Charlie," with Johnnie Hines, Mr. Burr, on the west coast, was perplexed by the notice. Variety's review of the picture caught in New York among other things, said the story was incoherent.

An investigation revealed the cuts made by the censors in New York, and that brought out the cuts made in Pennsylvania, with the two here reproduced:

Pennsylvania

Reel 1.—Eliminate views of girl whispering to Charlie.
Reel 3.—Eliminate all views of woman's dress blown up when it goes up above her knees and views of two men looking at her between views of her dress being blown up.

New York State

Reel 4.—Eliminate all views of girl, bound and gagged in closet.
Reel 5.—Eliminate subtitle: "The museum is a blind for smuggling chinks."
Reel 6.—Eliminate underlined word in subtitle, "But, your Excellency—where the hell do I get off?"
Eliminate all views of Chinese disguised as wax figures, in boxes, in museum and views where disguise is pulled off and they are revived with water.
Eliminate view of smuggler hitting policeman on head with iron bar.
Reel 7.—Eliminate all views of white girl struggling to resist Chinaman. Eliminate scenes where he pursues her up flight of stairs, scenes of struggle at landing, and all views of Chinaman with hand over her mouth.

"Daily Review" "Sale"

George C. Williams is reported to have made a Hearst sale of the "Exhibitors' Daily Review," film trade paper published in New York.

Wm. R. Wilkerson newly assumed the work of editing and publishing the paper, which has been reported for some time under the control of its printer.

Hank Linnet has resigned, it is said, with other staff members remaining.

Wilkerson is reported to have taken charge under an operating arrangement, with little, if any, cash passing.

Gordon Elliott May Play "Life of Valentino"

Los Angeles, July 3.

As soon as George S. Ullman can find some one who resembles the late Rudolph Valentino in every respect he will start on the screen version of "The Life of Valentino."

So far it looks like Gordon Elliott, now under contract to Hal Roach. Elliott resembles the former star in looks, weight and physique.

LOWRY Master of Ceremonies



SKOURAS BROTHERS AMBASSADOR ST. LOUIS, MO.

NOW! OGDEN AT THE ORGAN WEST COAST'S BROADWAY PORTLAND, ORE.

WALTER NILSSON

"WORLD'S MASTER UNICYCLIST" with "Top o' World," a Publix Unit

Direction WILLIAM MORRIS—Next Season, EUROPE

Fox Combines Sales Depts.

Sale of Movietone features, news-reel and short subjects comes under the supervision of the Fox Sales Department starting this week, according to orders issued. Movietone productions have been handled through a separate department headed by Milton Schwartz. Schwartz remains as head of the Movietone sales department locally, general sales to be under the direction of Jimmy Granger.

Fox exchanges and film salesmen will be enabled to sell talking shorts in addition to the full length features.

It is reported that production activities are scheduled to increase to the extent where a full length feature, an issue of the newscast, and a short subject will be produced weekly.

Brush Fire Threatens F.N. Lot; Police Are Suspicious

Los Angeles, July 3.

A spectacular brush fire ranging over hundreds of acres of mountain-side and which police believed to be of incendiary origin threatened the First National lot for two hours one afternoon last week. The blaze called in the organized fire fighters of the studio as well as those of the city.

Fire started near the entrance to the old Lasky ranch and burned fiercely. The Los Angeles River finally saved the studio, with the only remaining danger from sparks.

Christie's Script Library

Los Angeles, July 3.

One of the few companies not worrying over the source of material for dialog pictures is Christie Brothers. Almost during the entire course of its existence, or until exhibitors three years ago expressed a preference for slapstick and gag stuff, the Christies made the basis of their material polite or parlor farce comedies. In its archives the company has a complete record of all these stories in its script library.

Company will now boldly transfer to the screen the more successful of the vaude skits without particular regard for the advantages of picture technique.

NEW STUDIO NEPHEW

Los Angeles, July 3.

Alfred Stern, 16, nephew of Carl Laemmle, has been assigned to an important position, at Universal's casting office, where he will learn the picture business.

Young Stern arrived here four months ago and was introduced to pictures after school hours at the Stern Brothers' studio. Abe and Julius Stern are also uncles to the young movie novice.

PAR'S EFFECTS DEPT.

Los Angeles, July 3.

Paramount has changed the name of its Pomeroy Department to the Special Effects Department, with Owen Roberts in charge and Van Nest Peltz designated supervisor.

Pomeroy will probably devote his entire time to talker experimentation.

CHRISTIE'S SOUND BLDG.

Los Angeles, July 3.

Christie has abandoned the plan to convert one of its old studios for sound.

Instead, Western Electric engineers are now drawing plans for a new building similar to that being built for M-G-M.

JUNE REPLACES SALLY

Los Angeles, July 3.

June Collyer, instead of Sally Phipps, will be the girl in the second Fox Newsreel features to be made in Europe this summer.

Miss Collyer is now en route to New York. She will be joined early in August by staff and cast, to sail Aug. 11.

Bessie Barriscale's Return

Los Angeles, July 3.

Bessie Barriscale, after an absence from the screen of several years, is playing a vaudeville troupier in playing "Show Folks." Paul L. Stein directing. She will work on the same lot where, under the late Tom Ince, she was at one time the leading feminine player.

Cannon Directing

Los Angeles, July 3.

Raymond Cannon, former scenario writer, has been signed to direct for Fox.

Too Many Gag Men

Los Angeles, July 3.

Cast gag men are increasing so rapidly that they are now like the scenario writers who accept jobs on speculation and specify that if their story treatment is not accepted no pay will be expected.

This was discovered recently when an experienced gag man applied to one of the cheaper independent companies for a job. The producer submitted a proposition at so much for each gag used in the picture. It would be necessary, however, for the G. M. to stand by during production. Since \$5 would be paid for each gag, the gag boy figured the most he could get would be \$10 in five weeks. He turned down the job.

The producer merely shrugged, saying he could get plenty of gag men to accept his offer.

U Will Use Fox's Process for Talkers

Negotiations are under way between Universal and Fox whereby Movietone recording production for "Uncle Tom's Cabin" and other Universal specials will be done in the Fox studios.

From present indications it seems as if the deal will go through, even if Universal should sign up for Movietone producing equipment with one of the equipment manufacturing concerns, because of the delay due to experiments following purchase of recording apparatus which would be more costly.

Other contemplated Universal specials to be Movietoned, "Show Boat" and "Broadway," will most likely be done in the Fox studios, also, if present plans go through.

Universal will be the first of the producers, next to Fox, with Movietone film production since, Paramount and Metro-Goldwyn-Mayer, though having purchased Movietone recording rights and apparatus, will have to carry on extensive studio experiments which may take from six to 18 months before recording becomes easy enough to carry through.

Newmeyer-Lloyd Split

Los Angeles, July 3.

Fred Newmeyer leaves the Harold Lloyd organization by mutual agreement, after six years. He directed eight Lloyd pictures.

Newmeyer has signed with Universal to direct Glenn Tryon in "It Can Be Done." He then goes to Paramount to direct a Dix picture. Lloyd has been farming Newmeyer to other producers for the past two years.

GILBERT'S 1ST TALKER

Los Angeles, July 3.

John Gilbert's next picture for Metro-Goldwyn-Mayer will be "Thirst," original story by Dale Van Every and John Neville. It is being adapted for the screen by Willis Goldbeck and as a talker.

This will be Gilbert's first picture with sound. William Nigh is directing.

CHI MOVIEZONE UNIT

Chicago, July 3.

Fox is sending a complete Movietone producing unit here. Three men are accompanying the equipment and making pictures on route.

Unit will be permanently stationed at the local Fox branch.

NORMA TALMADGE BACK

Los Angeles, July 3.

Norma Talmadge, accompanied by her mother, returned from Hawaii last week.

Synchronizing "Two Lovers"

Los Angeles, July 3.

Sam Goldwyn is making retroactive his decision regarding synchronization on "The Awakening" and "The Rescue," both now in work. He has ordered the same treatment for "Two Lovers."

F. N. Group in N. Y. Expectant of Axe

With a corps of efficiency experts in the First National's home office, Joseph P. Kennedy is expected to leave things in New York untouched until his return from a thorough personal scrutiny of the situation of the company's studio at Burbank, Calif.

Accompanied by his assistant, Eddie Moore, Mr. Kennedy is slated to leave for the west today (Thursday).

First National employees feel that when Kennedy gets the report of the accountants there will be a wedding. In this respect they point to Pathe as an example of what happened when Kennedy invasion materialized.

Reports Tuesday were strong around the home office that Richard Rowland would not leave the company when his contract as general manager in charge of production expires in August. It comes from ordinarily credible sources that Kennedy will keep Rowland for his knowledge of production. Outward substantiation of a get-together between Kennedy and Rowland has been observed by employees that the two have been in conference on the several visits to the First National headquarters by Kennedy; since he assumed charge.

In the same informal way it is reported that Ned Depinet is also definitely in charge of First National distribution as well as sales. Meantime, one of the first of the smaller executives to be discontinued on the payroll is C. Chandler, assistant to Jerome Beatty, director of advertising and publicity. Chandler is supposedly on his regular two weeks' vacation, but he tendered his resignation before starting. Chandler was one of the company's pioneers. He was succeeded slightly over a year ago as publicity chieftain by the present incumbent.

Par. Signs Two

Los Angeles, July 3.

Norman Burnstein, whose "Sins of the Fathers" was bought by Paramount, signed to a writing contract by that company.

Ben Grauman Kohn, formerly title writer and editor at Columbia, has also been signed by Paramount.

West Coast Motion Picture Directory of Players, Directors and Writers

Titles by
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DIRECTOR

HOWARD EMERSON

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Touring Indefinitely for Loew's
Direction ARTHUR SPIZZI

Talking Shorts Intended for All Publix-Loew Wired Houses, With All B'way's Big Houses After Them

According to contracts pending between Publix and Vitaphone, whereby 325 theatres, including all Publix-Loew houses on Broadway, are to be booked for talking shorts starting in the fall, New York's main highway is slated to become a show center devoted almost entirely to talking pictures by September, while nearly every important theatre in every key city in the country is due to follow shortly after.

In taking up the matter of service with the Vitaphone Corporation, it is understood that the 325 Publix houses, to be wired will require an average of four Vitaphone acts a week. It is said that this will provide for a marked change in vaudeville and picture house operation by the Public circuit with the major changes the curtailment or elimination of stage presentations, stage bands, pit orchestras and vaudeville.

On Broadway the Capitol, Loew-Public stage direction, the Paramount and the Strand, will be trying talking shorts. Vitaphone production will be increased in order to meet the requirements of 12 new acts a week, three or four for each house. Loew's State, it is reported, is also to be wired but nothing has been definitely settled.

It is reported that Thursday Publix signed with Electrical Research Products for Vitaphone-Movietone equipment for 95 theatres and took up the matter of service for subjects with the Vitaphone Corporation. The matter of contracts for the additional 230 Publix theatres is due to be set shortly.

With Loew's proposed 150 wired houses and other circuit wiring now going on the chains will represent, among themselves, approximately 500 wired theatres.

Selections of Shorts

In addition to the houses mentioned which require talking shorts service by Sept. 1, the Capitol, Paramount, Rialto and Rivoli are also to be wired and will probably use talking shorts. The contracts are mainly for dual equipment, Vitaphone and Movietone, so that sound newsreels can be used in these theatres. Installations in the Embassy and the Astor are figured to replace house orchestras for \$2 specials.

Up to the present time, with the Strand only using talking shorts, booking of these features has been directed from the Vitaphone booking department. With three first runs on the street soon, each requiring different subjects and each competing for quality of material, it is understood that the house operators will be allowed to select from

The Last Resort

Denver, July 3. E. P. "Buzz" Briggs, manager of the State, probably could be listed in that army whose cry was recently emblazoned across the page advertisement in Variety: "Where the Hell Am I Heading?" Briggs has tried everything to make the Curtis street movie house, first and second runs. Business continues rotten.

While at a dinner party the other evening, Briggs chanced to remark that he had begun the study of metaphysics. When an interested young high-wheel asked why, he complained:

"I've tried everything 'else and I believe that may put the house over."

a number of Vitaphone subjects shown each week.

The Loew-Publix combination will represent approximately 415 wired houses when installations are completed. The difference in cost of house operation, with music and stage costs lower, is inestimable.

Other circuits, it is reported, are also figuring on the use of talking shorts. Poll signed last week for about 15 theatres where, it is understood, talking shorts may replace small time vaudeville to a large extent. Universal Chain Theatres is also dealing with Electrical Research Products.

Sheet Metal Theatre for Effects in "Last Warning"

Los Angeles, July 3. "The Last Warning," now being directed by Paul Leni for Universal, will be filmed entirely within a theatre built on a stage completely covered with sheet metal.

After producers decided to inject mysterious sound effects into the film they were told it would be impossible because of the echoing sounds which would reflect into the mike. A test was made, which proved this theory wrong.

July 12 Extension

Chicago, July 3. Limit for filing of answers by the 27 defendants in Marks Bros.' bill of complaint, charging restraint of trade, and first set for July 6, was extended to July 9 and then to July 12 by Federal Judge Wilkerson.

There are 10 groups of attorneys preparing the answers.

MARKS GET FURRIERS

Chicago, July 3. Annual show of the Associated Furriers, heretofore held in a B. & K. loop theatre, has been switched this year to the Marks Brothers' two theatres, Granada and Marbro.

TERRIS' FOREIGN OVERTURES

Los Angeles, July 3. Tom Terris having completed his two picture contract for Tiffany-Stahl, is negotiating with British International to make four pictures in England.

SHERIFF ATTACHES B. O.

Morris Fitzer Owes \$1,798 On California Theatre, Los Angeles.

Los Angeles, July 3. Sheriff's office attached the box office at the California theatre after a group of wage claims were filed and suit for rental money was instituted in Superior Court against Morris Fitzer, lessee, by the Miller Amusement Company otherwise West Coast Theatres, which owns the theatres.

According to the complaint, Fitzer stopped paying rent after a period with \$1,798.89 now due and unpaid. It is understood Fitzer acquired the lease of the house last April for a period of six months, with an option to take it for 10 years. Theatre was being operated on a grind picture policy with stage attractions at 15 cents. With a nut of around \$1,500 a week, house was just about breaking even.

Fitzer, a former Syracuse, N. Y., exhibitor, after opening the theatre left for the east, where he is now said to be. Efforts have been made to get in touch with him there. Meanwhile labor claims will be the first paid from attached receipts, which netted around \$1,200.

"Gang" Contest Starts

Loew theatres in New York, Brooklyn and Long Island, numbering 65 as well as all points throughout the U. S., on July 2, started the tieup with newspapers in all the cities where the Loew theatres stand for what they term "Our Gang Contest."

In the tieup are included several rappers heretofore regarded as dead set against any publicity campaign hookup.

Of the men handling the exploitation Terry Turner has the New York campaign.

L. A. Giving Away \$15,000 In West Coast's Contest

Los Angeles, July 3. Jeff Lazarus, director of advertising and publicity for West Coast Theatres, is on a three weeks' tour of the circuit arranging for a "star guessing" tieup in conjunction with local newspapers and merchants. He is also working on advance propaganda for Greater Movie Season which begins in August.

First of the star guessing tieups was made here with the "Evening Express," in which \$15,000 in merchandise and prizes, donated by local merchants, will be given away to the winners. First prize is a \$1,250 piano. Donations run down to \$2.50 in gold.

U. A. Playing "Toilers"

Los Angeles, July 3. First picture of any other company to play the local United Artists theatre will be Tiffany-Stahl's "The Toilers." It opens July 11 and on July 13 will also open at the United Artists, Detroit.

Douglas Fairbanks, Jr., is in the film and it is understood his father asked that the picture be given a break.

PUBLICITY DEPT. CUT

Los Angeles, July 3. Robert Yost, publicity director of Fox studios, is now also acting as studio contact man.

Job was formerly handled by Tom Lewis, now back with the editorial department because of orders for a cut in the publicity department.

JOLSON FINISHES FILM

Los Angeles, July 3. Al Jolson finishes "The Singing Fool" for Warner Bros. July 5, leaving for New York July 8 for three weeks. He returns here to do the Vitaphone work with his picture.

Fixing Sennett's "Kiss"

"The Goodbye Kiss," Mack Sennett's special being released by First National, will be retitled and the war stuff in the prolog eliminated. This decision, it is said, was brought about as the result of audience reactions on the Coast and in the middle west.

Waters On McCoy Westerns

Los Angeles, July 3. John Waters will direct two Tim McCoy pictures for M-G. He was formerly with Paramount on Zane Grey productions.

Pete Woodhull Steering For Photophone; Raw

Indie exhibitors who drop in at headquarters of their Motion Picture Theatre Owners of America are being steered toward RCA's talkie device. "While I personally can't say anything in this position," says Pete Woodhull, chairman, "yet from what I gather exhibitors in general like Photophone the best of all the devices."

Just before he made this observation Pete observed his assistant, Mike O'Toole, taking a Pennsylvania exhibitor over to Fifth avenue for a photophone audition.

F-M UNITS FOR PUBLIX N.W. HOUSES IN 2 WKS.

Los Angeles, July 3. Publix units come out of Seattle and Portland as soon as arrangements can be made to re-route them heading west. This will probably be within two weeks.

An agreement was made between Harold B. Franklin and Sam Katz that the Fanchon and Marco shows, playing in the Fifth Avenue, Seattle, be moved to the Seattle theatre and that those playing the Broadway, Portland, be sent to the Portland theatre. The two Wesco houses in these towns, Fifth Avenue and Broadway, are to have long run policies when the change takes place.

It is also likely a similar move will be made by September to eliminate the Publix shows in Los Angeles and San Francisco. Understanding is that the F. & M. troupes will move from the Warfield, San Francisco, to the Granada and from Loew's State, Los Angeles, to the Metropolitan. In this case, too, the West Coast houses, Met and Warfield, are to become long run houses.

Franklin is expected here from New York by the end of this week.

Immerman for L. & T.

Detroit, June 26.

Walter Immerman, manager of the Michigan, goes to Chicago shortly to become supervising manager of the Lubliner & Trinz (B. & K. Publix) houses in that city. The job is being created for him and is similar to that formerly held there by Jack Knight. George Strudel, now at the Oriental, Chicago, will be transferred here to replace Immerman.

Immerman's move will cause further managerial shakeups to affect all downtown Kinsky houses, but the State and Capitol. Ascher Shaw, now managing the Adams, will assist Strudel at the Michigan. Dave Dunn, Madison, goes to the Adams, and Harold Archibald, now assistant at the Madison, will become manager.

Goldburg Sells Interest in

First Div. Distributors

After denying reports that he was to stop producing pictures or that First Division Distributors, Inc., would be dissolved, at a meeting of the A. M. P. A., and stressing the permanency of independent producers in the film industry, Jesse J. Goldburg has sold his interest in the company to Robert S. Furst. Goldburg may start independent production again.

INDIES FACE 8% COST FOR ADDED SOUND

Unable to Produce Talkers Themselves—World's Gross for Percentage

Unable to meet the high price demands and cash advance guarantees demanded for talking film recording production independent producing companies, even the largest, are faced with the problem of paying 8 per cent. of their gross sales if turning some of their pictures over to be synchronized by those companies having the studio facilities.

With practically all of the major producing companies using sound effects and dialog in their forthcoming pictures the independents find it necessary to use the new device to meet the competition. Cost of recording apparatus is \$100,000 in advance, according to reports and a high weekly service charge. In addition the independents are not in position to spend \$1,000,000 to equip a laboratory with more funds needed for experimental work.

It is reported that one of the independent producers, trying to make a deal for synchronized sound and dialog pictures, was told that he would have to pay 8 per cent. of his world's gross sales on all of his pictures regardless of the number of pictures synchronized.

With laboratory construction and equipment purchases practically impossible for independents the latter may be forced to agree to the 8 per cent. cut, a charge which would reduce profits to a minimum.

Rembusch's Boat Trip

Frank Rembusch, on behalf of the Unaffiliated Independent group of which he is national secretary, this week broadcast an invitation to exhibitors to attend a novel convention.

The congress will assemble on a boat at Duluth, at 3:30 the afternoon of July 10, proceed under steam to Fort Arthur, Canada, returning July 12 in the evening to Duluth. Round trip, including meals, berth and hotel at Port Arthur, will be \$25.

Rembusch, the trade insurgent, reviews the situation and expresses the view which is also that of President Steffen, that the time is ripe for an exhibitor stand.

Anyhow the deep water convention is designed to further the independent organization idea.

**THE COAST
THEATRE**

BRADFIELD

Senator
Theatre
Sacramento

HI-YALLER TRIO

Patsy Hunter, Dorothy
Yoes, Flora Washington

FEATURED WITH
FANCHON AND MARCO'S
"HI-YALLER IDEA"

DICK MARGUERITE
SAUNDERS and JONES
DANCERS
WITH FANCHON AND MARCO'S
"HI-YALLER IDEA"
Dick Saunders, Master of Ceremonies
at Loew's State

EVANS
and
WEAVER

FEATURED WITH
FANCHON AND MARCO'S
"HI-YALLER IDEA"

JESSE CRAWFORD ORGAN CONCERT PARAMOUNT THEATRE NEW YORK

WEEK JUNE 30TH

Playing a Song Writing Novelty by

JACK YELLEN

Which Introduces His New Song

"IF YOU DON'T LOVE ME"

FANCHON & MARCO IDEAS

There is no Business Depression
All of the 25 theatres playing Fanchon
& Marco "Ideas" are making money

Because! Low Cost
High Box Office Values

VITAPHONE

WESTERN ELECTRIC
SYSTEM

400 ACTS
ACTUALLY AVAILABLE NOW!

Featuring the world's greatest Opera Stars, the world's greatest Concert Stars, the world's greatest Dramatic Stars, the world's greatest Screen Stars, the world's greatest Radio and Vaudeville Stars.



Vitaphone—first in the field with a lead of two years—is the most marvelous box-office business builder that the Motion Picture Industry has ever known.



Vitaphone dominates the programs in the theatres of the foremost circuits of the United States.

Publix Theatres Corporation
Loew's Theatres, Inc.
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Midwesco Circuit, Milwaukee
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Marks Bros., Chicago
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Dent Theatres, Inc.
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4th Ave. Amusement Co.
(Fred Dolle, Pres.)
Skouras Bros., St. Louis
Balaban & Katz
John H. Kunsky Theatres Co.
Stanley-Fabian, New Jersey
Stanley-Rowland-Clark, Pittsburgh
Midland Theatres Co.
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and
Leading Theatres Everywhere

VITAPHONE CORPORATION
321 WEST 44TH STREET, NEW YORK

William Haines is
happy!

—The reason is
"Excess Baggage"



M-G-M is thrilled!

—The reason is
"Excess Baggage"

The industry will be
proud!

—The reason is
"Excess Baggage"

THE FIRST RELEASE FROM M-G-M IN 1928-29 IS "EXCESS BAGGAGE"—

—it is one of the greatest motion
pictures ever made!

GENTLEMEN, prepare for a classic—
IT will take its place with the mightiest.

A great stage success has become

A triumph of the photoplay!

SEPTEMBER 1st M-G-M brings you

WILLIAM Haines in "Excess Baggage"

STARTING off a memorable season—

AND in rapid-fire succession come

"OUR Dancing Daughters" (with Joan Crawford)

LON Chaney in "While the City Sleeps"

"THE Bellamy Trial" (Monta Bell's wonder film!)

WE make this prophecy now:

M-G-M again in 1928-29 is to be

William Haines in "Excess Baggage" with Josephine Dunn and Ricardo Cortez. A James Cruze Production Based on the play by John McGowan. Continuity by Frances Marion. Directed by James Cruze.



THE TALK OF THE INDUSTRY

THE MICHIGAN KID

(Continued from page 16)
its points, mainly Nagel. Whitlock makes his villainy impress, while Miss Adoree is passive with most of her value for the picture in whatever magnetic quality her name may possess. Willat has smartly kept the film under an hour so that it moves along at a good pace.
Better adapted and strong for the intermediates but good enough for the big capacities in a pinch. *Sid.*

Sally of the Scandals

ENO production and release. Featuring Bessie Love. Story by David Hibbard. Directed by Lynn Shores. At Hippodrome, New York, week July 2. Running time, about 64 mins.

The ambitious but virtuous chorus girl is once more glorified in a picture that, like the numerous prints taken from the same stencil, will probably interest, and possibly fascinate, the hinterland.
Remoteness to reality in these back stage yarns makes it difficult for anyone connected with the trade to get a reliable slant on the average non-critical lay reaction.
Bessie Love doing the black, bottom in a manner that would get her canned from any Broadway chorus is represented in the picture as a show-woman. Out in Ashtabula, O., they may agree with the scenario writer. But almost anywhere they will probably give Miss Love several points on duckiness, u. s. a. and sweetness. It's her B. B. that's weak.
The story is sweet simplicity itself. A is a cute little chorus girl who supports B, her crippled little sister, and is courted by C, a rogue, jealous of D, the big producer who in spite of his millions and the women who thrust themselves at

him is kindly, domestic and Santa Clausish. Then there is E, the nasty prima donna who tries to frame a little chorus gal.
The title will possibly mean a lot where the expresses don't stop. Production fair. *Land.*

The Wonderful Day (FRENCH MADE)

Paris, June 25.
This release of the Cineromans has been adapted by Rene Barberis from the farce of Yves Mirande and Gustave Quinson, played a couple of years ago under the title of "La Merveilleuse Journée."

It is a good comic production, excellently acted and while entirely taken from a stage play is not in the least "theatrical." The picture is amusing screen comedy, for an easy going, not over critical public. Pelloux, archi-milliardaire, is fed up with life. He no longer offers him novelty, having everything money can buy. He has been consulting a quack doctor and a druggist at Cassidague, where he has put in on board his yacht, but acting on the advice of his pretty young nurse, Gladys, he suddenly orders the charlatans ashore and steams for Cannes.

However, the druggist's apprentice, Blaise, was forgotten and when the yacht is on the high sea the youth appears on deck. He had been asleep and now wants to be landed. Pelloux finds the youth so diverting that he engages him as a sort of secretary.

The wonderful days commence when the party arrives in Cannes. Blaise is served like a prince in the hotel, going through all the degree of toilet to make him the elegant companion of the millionaire. He falls in love with a lady in the hotel, but she fights shy of his advances. In the evening, at the casino, the provincial druggist's apprentice is found gambling, winning big stakes by following the lead of Pelloux, rather amused at the situation.

Noticing the lady from the hotel, Blaise gives an order to a jeweler present in the casino for 2-pearl necklace to be sent to her. A "deuces" offer to sell his villa to pay his gambling debt; Blaise buys it and offers it to her.
So occupied with love making the youth forgets his position in the game and when his employer suddenly goes "Banco" he finds himself ruined. He goes home to weep, where his pretty neighbor visits him to return the pearl necklace and the villa.
There is a mutual explanation:

they are both of modest circumstances, having a good time for just one day.

Blaise indignantly declines to take back the presents he made. The nurse, Gladys, had also visited the casino, having discarded her service robe for an evening dress.

As might be suspected, Pelloux is so struck by her beauty he is now crazy about her. But the girl wants to leave, having other things in view. Or is it the feminine manner of angling a rich husband?

The vision of being alone, miserable and laid up with his millions without the soothing Gladys to nurse him prompts Pelloux to beg her to marry him. The tantalizing girl accepts, but on condition he returns the money he won from his own secretary.

This enables Blaise to wed the lady of his dreams, who turns out to be a piano teacher.

Dolly Davis is seen to advantage as the delicious nurse; Andre Roanne does Blaise in amusing, "stupid" style, and in the star of the picture, which is snappy and diverting. *Kendrew.*

Wild West Romance

FOX production and release. Rex Bell, star. Directed by R. Lee Hough from story by John Stone. Sol Halprin, cameraman. Titles by Delos Auerbach. In cast: Carl Lincoln, Billy Walters. At Loew's New York, one day, June 28, one-half double bill. Running time, 53 minutes.

Competition between a good cowboy, who wears all the fittings, and a bad lad in an office suit for the smile of the cleric's daughter is the incentive for "Wild West Romance." Rex Bell, Buck Jones' successor on the Fox lot, follows in his master's footsteps. A much younger man with a much broader smile, Bell should be popular with the kids.

Picture ambles along at the start with slow moving stuff of the would-be cowboy, ne'er-do-well playing with the youngsters. Minister's daughter also introduces the heavy and his gang.

After that, usual hard riding, stage coach robbing and planting on the innocent man.

Bell, as the good broncho bum, beats up his competitor's gang and fathers his horse in chasing his enemy over the desert.

A scrap on top of the train is good stuff, the kind that will get their seats in the end of their series.

A kid pal of Bell's, roping one of the gangsters and generally playing the young hero, will also find school support.

GOLF WIDOWS

Columbia production and release. Directed by Eric C. Kenton from story by W. Scott Darling. Arthur Todd, cameraman. In cast: Vera Reynolds, Harrison Ford, John Patrick, Sally Hand, Kathleen Ford, Vernon Dent, Will Stanton. At Loew's New York, one day, June 29, half double feature bill. Running time, about 60 minutes.

Why the extra four reels is the cause for wonderment. "Golf Widows" would still be poor as a two-reeler.

Cluttered with weary gags, the story as presented to the screen would make a sophisticated out of a moron.

Husbands who play golf cause wives to stroll to a Hollywood joint, drink tea, pick up a couple of lads and wind up most harmlessly in Tijuana.

The cast names are the only help since the captions are as futile in their attempt as the story.

LOVE IS A LIE

(GERMAN MADE)

Anelko production. Distributor not named. Directed by Eric Waschneck. Author not credited. Featuring Harry Lohrke and Lee Parry. Several other players deserving credit not listed. At the Fifth Avenue Playhouse, New York, week June 25. Running time, about 70 mins.

Everything that hitherto has been hurled at foreign production methods and foreign pictures in the way of condemnation seems like complimentary comment in view of this latest importation.

Titles are barely intelligible but at no time intelligent. Direction, scenic construction, camera work and general effect reminiscent of the early pictures turned out 10 or 15 years ago.

One shot stamps this creation of modern vintage. It's a flash of the gigantic presses grinding out a newspaper. Four out of every five foreign pictures nowadays feature from six to a dozen shots of machinery of some kind. It's considered symbolic, a symbol of the crude, old-fashioned ideas still in vogue in Continental pictures.

The story tells of a famous engineer who marries a servant girl. The wife goes wild and the husband leaves her, but he returns in time to save the girl from committing suicide.

Simple? Very.

Interwoven with this pathetic theme is the story of the girl's brother who murders his father for some money the girl had sent him. Were you ever in Europe? *Mori.*

HUSBANDS FOR RENT

Warner Bros. production and release. Directed by Henry Lehrman. Story by Edwin Justin Mayer. Screen play by Graham Baker. Featuring Owen Moore and Helene Costello. In cast: John Miljan, Kathryn Perry, Claude Gillingwater, Arthur Hoyt, At Tivoli, New York, on double bill, June 28-29. Running time 80 minutes.

Mediocre serio-comic flicker that holds a few laughs mainly through the efforts of Gillingwater as a ritzy Englishman and Hoyt as a snoop-sneering society scandal sheet reporter. Lots of monocoed men, couple of Rolls Royces and a comedy maid are rung in for atmosphere in a story about English domestic difficulties. Title is purely b.o.

Plot has Owen Moore playing a stupid dude part, engaged to Kathryn Perry. Helene Costello makes him break it. Another marriage. After a short term the quartet are cheating but again the comedy English father patches things up and the scandal seeking scribble is out-witted.

Not much, but the comedy bits will hold it in the grinds if the supporting bill is adequate.

Supporting Henry B. Warner and Anita Stewart in Quality's "Romance of a Rogue," now in production with King Baggot directing, are Alfred Fisher, Billy Franey, Broderick O'Farrell, William H. Tooker, Fred Esmelton and Charles Gerhardt. Faxon Dean and Chandler House are at the camera.

"Code of the Air." Bischoff Productions has June Marlow, William V. Mong and James Bradbury. James P. Hogan directing, under supervision of Carroll Sax.

"HERMIE" KING

"The Musical Master of Ceremonies"
Now—Fifth Ave., Seattle
Direction FANCHON and MARCO

Gino Severi

MUSICAL DIRECTOR
CALIFORNIA THEATRE
SAN FRANCISCO
Direction: WEST COAST THEATRES, Inc.

RUBINOFF

Electrifies San Francisco!

ALL CRITICS JOIN In Praising This Young Artist

- "David Rubinoff, a finished violinist, is the star of the stage presentation this week. The musician demonstrates how pleasing syncopation can be made when skillfully handled. His first plays one of his own compositions which he calls 'The Russian Peasant Song.' He also gives his own version of the 'Hallelujah' chorus of 'Hit the Deck.' He threatened to stop the show yesterday afternoon and was compelled to make two speeches before he was allowed to leave the stage."—A. F. GILLESPIE, S. F. "Bulletin."
- "He comes on the Granada stage this week as David Rubinoff, the violinist. He leaves after about the fourth encore as the hit of the show. Rubinoff likes popular music—he admits it and plays it with an individual touch that keeps the audience applauding for more. But better still is his more serious work, such as the Russian peasant dance, his opening number and his own composition. Rubinoff is part of another good Public stage act—this week 'Gems' idea."—San Francisco "Call."
- "'Gems,' the Public stage revue, staged by our old fellow-townsmen, Mort Harris, provides one surprise in David Rubinoff, a young violinist, featured in the hit. He plays popular numbers, plays as an artist, should, and reaped a great deal of applause from yesterday afternoon's crowd."—GEORGE C. WARREN, S. F. "Chronicle."
- "David Rubinoff, violinist, featured, scored the biggest kind of a hit. His laughing fiddle is a wonder."—CURRAN D. SWINT, S. F. "News."
- "David Rubinoff and his violin won last night's house, which was capacity."—CLEO BRADDOCK, S. F. "Examiner."

HE'LL HAVE THE WHOLE TOWN RAVING!

DAVID RUBINOFF

AND HIS VIOLIN

ON THE PUBLIC REVUE 'GEMS'

THE HAWK'S NEST

MILTON SILLS

GRANADA THEATRE

ANOTHER GREAT BIG SHOW

MARVELOUS DAVID RUBINOFF VIOLIN

THE HAWK'S NEST MILTON SILLS

PUBLIC REVUE GEMS

GRANADA THEATRE WEEK FRI. JUNE 15

July 5 to 11—Denver Theatre, Denver, Colo.	Aug. 11 to 17—Texas Theatre, San Antonio, Tex.	<p>Direction WILLIAM MORRIS</p> <p>AGENCY NEW YORK</p>
July 12 to 19—Riviera Theatre, Omaha, Neb.	Aug. 18 to 24—Metropolitan Theatre, Houston, Tex.	
July 20 to 26—Capitol Theatre, Des Moines.	Aug. 25 to 31—Saenger Theatre, New Orleans, La.	
July 27 to Aug. 3—Palace Theatre, Dallas, Tex.	Sept. 1 to 7—Alabama, Birmingham, Ala.	
Aug. 4 to 10—Worth Theatre, Fort Worth, Tex.	Sept. 8 to 14—Howard, Atlanta, Ga.	

Operators Lockout Aim of Musicians Custody by Talker

Milwaukee, July 3. The test of the Musicians' union against theatre owners who refuse to install orchestras because of synchronization may be staged in Milwaukee.

Joseph Padway, attorney for the local musicians' union, is scouring the union rules to see whether the union will be justified in calling out the operators and stage hands affiliated with the I. A. T. S. E. in case houses which are wired refuse to employ musicians even if they don't play.

"The time for a test case is coming," Padway said. "We have a minimum number of men scheduled for each theatre in the city. If that theatre has music at all, it must employ the orchestra. Houses can't get by with just an organ and the same. I think, holds true of synchronized music."

"If the theatres that are wired refuse to pay for the minimum number of musicians after the contracts have run out and refuse to renew, I believe we stand justified in calling out the union operators and stage hands."

The Garden Case
At present the Garden (downtown) and five neighborhoods here are wired. The Garden is running a fully synchronized program of

Vitaphone acts and Warner features and a Movietone newsreel. The neighborhoods merely use the talkers for short subjects. It is understood that the Garden contract with the musicians ran out June 30 and was not renewed. The house paid the band for about eighteen days it was not used during "Tenderloin." Now that the contract is up it remains to be seen what the union will do. The owners of the house insist they will put in no band until September and not then if they have all wired pictures. The minimum here is four men.

That the operators are not keen about going out in sympathy with the musicians is evidenced by a statement of Glenn Kalkhoff, president of the operators' local, to a Variety representative.

"I suppose we will have to go out if the international orders it," Kalkhoff said. "But that doesn't mean we want to. We are satisfied to stay on even if the musicians don't play. It gives more operators work in houses where synchronization is used and we get better pay."

The rule here is that two men must be employed in the booth at the same time if there is a wired show and they get around \$86 per week.

Minimum Personnel

The musicians are now fighting one downtown house, the Whitehouse. The house refused to comply with the musicians' orders for a certain number in the band and the union declared a strike, calling out the operators. The house has been running for two years with canned music and non-union operators. The unions have been picketing the place with a banner every day. The house is one of the grinds in the downtown section and is making money.

The Miller (Midwestco) has cut out its stage shows (Loew acts) because it could get "no concession or quarter" from the union, according to Charles Braun, manager. The house, in the red, sought to cut the stage force and band. The unions denied the plea and the house went into vaudeville for Saturday and Sunday only and pictures on a grind for five days.

With the musicians out of the Garden and Miller, the Princesses, another Midwestco, will oust its band in a week and play without music. It is also rumored on the street that the Strand (Midwestco) is ready to be wired for Movietone. In the meantime the musicians are preparing for their trouble. A 2 per cent assessment is taken from each man's pay each week to be placed in the emergency fund in case of labor trouble.

Kleihege Appeals

Hammond, Ind., July 3. William Kleihege, a millionaire Hammond theatrical magnate, found guilty of conspiring to bomb the \$1,750,000 State theatre last November, has appealed from the Lake County Court.

The jury which convicted Kleihege was out three hours and took three ballots. The defendant conspired to bomb the theatre because of poor business, the prosecution charged. He faced a 10 to 20-year sentence. Sentence was passed June 30.

BOULEVARD'S NEW POLICY

Los Angeles, July 3. Boulevard, West Coast neighborhood house, playing two Fanchon and Marco stage shows a night will play only one stage performance, from Mondays to Thursdays during the summer. Picture will be shown twice nightly.
On Fridays there will be two stage shows and three on Saturdays and Sundays.

Talkers Draw Attention Of All N. Y. Critics

Broadway theatres, notably the Strand and Warners, are giving plenty of lobby display space over to talking picture billing. Cut-outs and stills are used in abundance and the talkers getting practically an equal break with the feature film in the frames both inside and outside the theatre.

During the past few weeks there has also been a noticeable tendency on the part of newspaper picture critics to give more space to talkers in their daily columns. Less than a month ago the talkers were commented upon briefly if at all, whereas they are now getting sizable reviews and in many cases are being made the subject of week-end features.

In several of the New York dailies both the dramatic critic and the picture reviewer have commented on the same talking picture subject, within a few days of each other. This has probably resulted because of the scarcity of new shows coming into New York during the past few weeks, but the steadily increasing output of talkers may soon bring up in several newspaper offices the question of where the dramatic critic leaves off and the screen critic begins.

Vacation on Pay for Toronto Operators

Toronto, July 2. This season picture machine operators in 49 local houses are to get a week's vacation with pay for the first time. The lineup includes all the downtown theatres and two independent neighborhoods. Of the 49 theatres about 42 are controlled by Famous Players. The agreement, as above, was worked out between N. L. Nathanson, head of F.P., and William J. Couvert for the union.

Great States Wiring One House in Each Town

Chicago, July 3. Great States theatres, Publix subsidiary controlling Illinois, is installing sound equipment in one theatre in each of its towns. Already wired are the Empress, Decatur; Coronado, Rockford, and the Majestic, La Salle.

F. & R. Split Weeks

Minneapolis, July 3. In an effort to stimulate trade at the Lyric here and the Strand at St. Paul, showing first runs at 35c, without stage entertainment or orchestra, F. & R. Publix is instituting a split week policy. It is a return to a policy in vogue hereabouts 10 or more years ago. Another innovation in an effort to boost biz will be a Friday instead of Saturday opening for the State and Capitol in Minneapolis and St. Paul. State ranks next to the Minnesota as the leading film house of the town. The Capitol enjoys that honor in St. Paul.

MOREAU IN N. E.

Portland, Me., July 3. Armand J. Moreau, formerly of Portland, has been appointed New England District manager of the Publix Theatre Corporation with headquarters in Boston. Moreau was formerly southwest-ern field representative for Publix.

MAY BUY OUT BLANK

Publix is looking over the figures of the A. H. Blank circuit in the middle west.

If the undertaking goes through, it is understood Publix will acquire Blank's remaining 50 per cent. interest and operate the houses.

"Warming Up" for Wired Houses
"Warming Up" Paramount's first sound film, and a baseball story starring Richard Dix, comes into the Paramount July 14.

Feature will subsequently be turned loose day and date in all the wired Publix class A houses July 28.

Sam Katz Laying Off

Sam Katz is vacationing in Chicago for a week. The Publix head is expected back in New York the first of next week.

Exchanges Get Verdicts Before N. Y.'s Joint Bd.

Only two cases of any importance to picture-interests came before the Joint Arbitration Board of the New York Film Board of Trade and the T. O. C. last week.

In the matter of Educational Film Corp. and Famous Players-Lasky against the Sanders and Globe theatres, New York, for holding over a newsreel, the Board found for the exchanges and awarded a verdict of \$375 against the exhibitors. Attorney Louis Nizer (Phillips and Nizer) appeared for the exchanges.

In the action where the Park Plaza sued United Artists for \$5,000 for an alleged broken contract, the Board found that the exhibitor had suffered no damages and gave a verdict for the exchanges.

Park Plaza claimed the exchange had failed to deliver "The Circus" after having a contract for it and as a result was forced to put in Sophie Tucker to save the show. It was proven by U. A. that the exhibitor had been running big vaudeville acts and that therefore no damage was suffered by the house in advance notification, due to a decision by the Joint Board of Arbitration, that "The Circus" couldn't be delivered ahead of the Mt. Eden theatre.

F. N. Takes Central

First National's "Lilac Time," starring Colleen Moore, goes into the Central, New York, Aug. 3.

F. N. has taken the house for 13 weeks with an option and may keep the theatre throughout the winter. "Man Who Laughs" (U) closed Wednesday night (July 4) to open at the Rialto, Saturday.

Arctic \$2 Special

"Lost in the Arctic," natural life production made in the north of Alaska, is to be presented as a \$2 special on Broadway shortly by Fox, probably following "Fazil," at the Gaitey, in about three or four weeks.

The picture was made by Sidney and H. A. Snow, who explored regions in the Arctic circle for six months in an effort to discover eight men lost with the Stefansson expedition. It is reported. They came back with photographs of a huddled group of skeletons, found on Herald Island, alleged to be the remains of the Stefansson party.

The picture, now being cut and titled, will be held up for the addition of Movietone effects and Alaskan theme songs.

BUFFALO'S SURE SEATER

Buffalo, July 3. A film art theatre is reported in prospect for Buffalo to be built on Delaware avenue between Chipewa and Tupper streets, the fashionable shopping district. Mike Mindlin was here recently looking over the situation and may be concerned in the matter.

BOOK UNIT JULY 28

Joe Santley's first "book" unit for Publix is scheduled to open in New Haven, July 13, and arrives at the Paramount July 28. Santley is doing two of these for the chain. Initial effort is titled "Babes on Broadway."

CIRCUIT MEN AND TALKERS

Several heads of picture house circuits have been in New York for the past week or so.

Principal purpose of their visit has been to see and talk and about the talkers, also theatre wiring equipment.

Films Instead of Play; Early Talker Insight?

Paramount has bought picture rights (probably for talkers) to two more S. VanDine mystery novels, "The Benson Murder Case," first of the series, and "The Greene Murder Case," most recent.

This sale calls off the projected play from the latter book, which Bartless Cormack was dramatizing. S. S. VanDine (Willard Huntington Wright) has declared Cormack in on the picture money to compensate him for time spent on the dramatization.

B. & K.-Great States Fully Clothed Beauty Contest

Chicago, July 3. B. & K. will stage a beauty contest at the Oriental shortly. Girls will appear fully clad instead of in bathing suits.

After "Miss Illinois" is selected here, she will compete in a contest fostered by Great States to select "Miss Illinois."

CENSORS STOP "CITY"

"City Without Jews," German made film production slated to go into the Fifth Avenue Playhouse Saturday, has been held up by the New York State censorship bureau on the grounds that it is a "challenging theme."

Mike Mindlin, head of the Fifth Avenue Playhouse Group, intends to fight the censorship decision in the courts, he says, with the cooperation of the Block Publishing Company, publishers of the book of that title.

RUBE WOLF



"THE MIRTH OF A NATION"

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Has a New Stage "Idea" each
Week
Conceived by Fanchon and Marco

Master of Ceremonies

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AND PAL
Featured With
Fanchon and Marco's
Dog-Gone Idea

What Kriesler Is to the Violin

Sammy Carr

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Be It East or West

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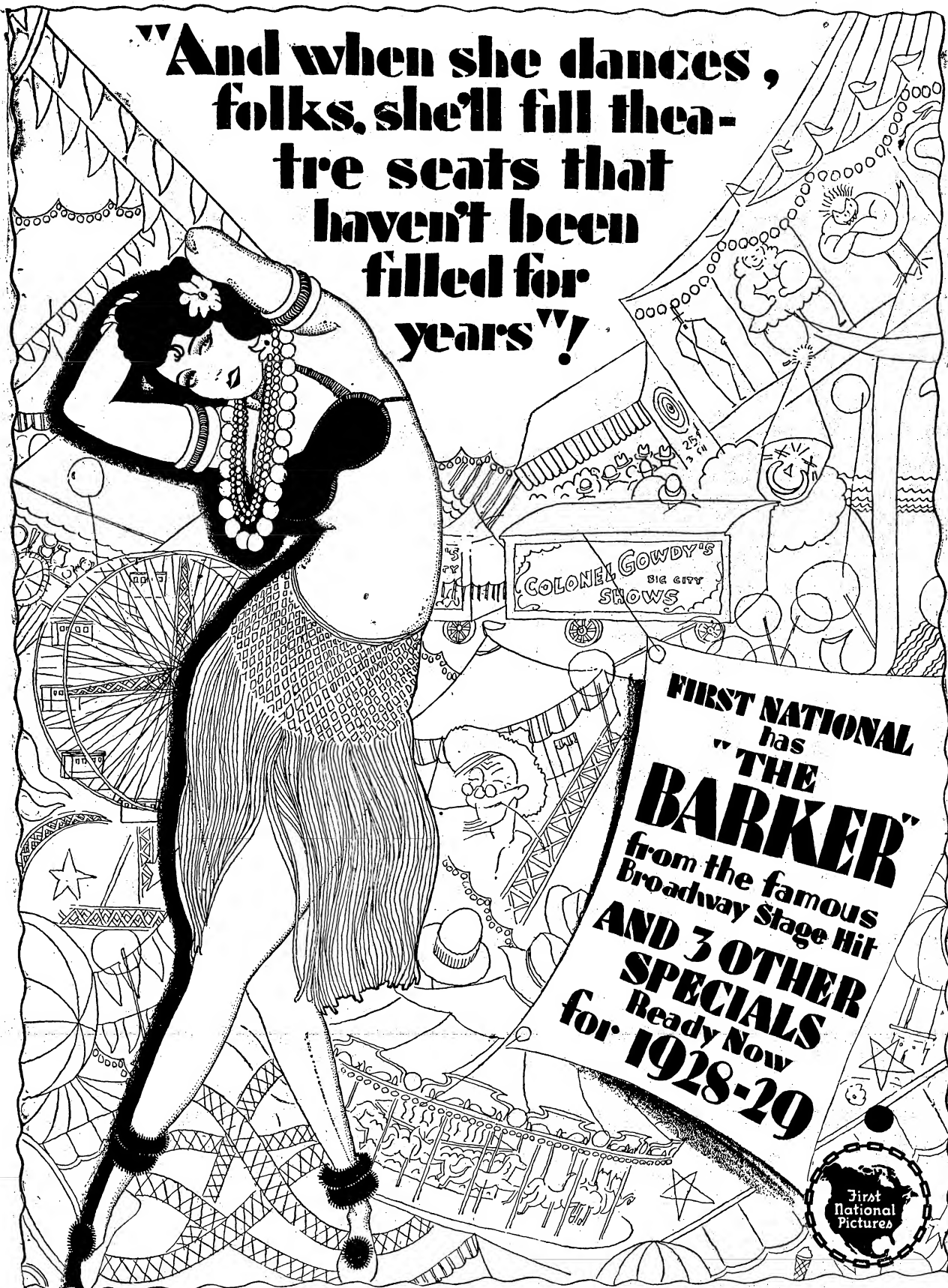
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**"And when she dances,
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filled for
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BETTY COMPSON - a GEORGE FITZMAURICE PRODUCTION**

Presented by Richard A. Rowland From the Play by Kenyon Nicholson Stage Production by Charles L. Wagner Adaptation by Benjamin Glazer

Member of Motion Picture Producers and Distributors of America Inc.-Will H. Hays, President

LITERATI

Waxman's Cabinet

A. P. Waxman contributes an amusing one-man debate to a recent issue of "The American Hebrew," based on the proposition that there is either an unwritten law against Jews as American cabinet members, or it's just a coincidence. He points out that in 139 years there have been 400 cabinet officers and the only Jew in the assemblage was Oscar Straus, who served under Roosevelt.

On that percentage, Waxman takes the position that Jews are "cold turkey" for high public office in the U. S. Answering his own contention that "eligibility is no qualification," Waxman picks a list of leading Jewish citizens and the portfolio for which they would be best fitted:

Secretary State, Otto H. Kahn. Treasury, Felix M. Warburg. War, Capt. Sydney G. Gumpertz. Navy Commander, Edward Ellsberg.

Agriculture, Aaron Sapro. Interior, Adolph Lewisohn. Commerce, Eugene Meyer. Postmaster General, Julius Rosenberg. Attorney General, Louis Marshall.

"Times" Does Change

The vaunted New York "Times" censorship of advertising submitted to it is not always what it is supposed to be. Merchants who desire to cut prices on standard commodities are barred from the "Times" advertising columns, and the same notice went to a New York book shop (Garry Pascal Lieberman) which after advertising in the regulation manner in the "Times Book Review" supplement, attempted to put through an ad with cut prices on all books.

Proprietor of the book store was haled before the "Times" censorship committee and told that the ad was a no go, that other booksellers using "Times" space would kick and, besides, underselling was

unethical, anyway. But the husband of the woman who conducts the book shop, and who is a newspaperman, viewed it as just competitive trade, and said the editor was agreeable to him, mentioning also that the ad would go to the "Herald Tribune" book section, instead. "Times" committee went into conference at that with the result that the ad, cut prices and all, was allowed in.

Other cut price booksellers have been taking space since while merchants think it queer that they can't cut prices, when booksellers can.

Dutton Heirs Out

The Dutton heirs are out of E. P. Dutton & Co., one of the country's biggest book publishing houses, their interests having been purchased by John MacRae and Henry C. Smith. Both have been at the head of the firm for many years. MacRae and Smith will continue the Dutton name, that being one of the conditions of the sale. The Dutton bookstore, on 6th avenue, will also be continued.

More Fires

Heywood Brown isn't the only one to get fired for writing in another publication an article which his own paper didn't like. In the July "Plain Talk," edited by G. D. Eaton, is a statement to the effect that Craig Thompson, of the Atlanta "Constitution," and Morrow Mayo, of the Pasadena "Star-News" were discharged by their respective editors for articles which appeared under the names of each, in "Plain Talk." The monthly takes a nice rap at the newspapers for their action.

Shifting Public Opinion

Edward L. Bernays, public relations counsel, is the author of a brochure on "Manipulating Public Opinion: The Why and the How," reprinted for private circulation through the names of each, in "Plain Talk." The monthly takes a nice rap at the newspapers for their action.

The silk industry, Brunswick Panatrote, silk manufacturing and an important racial prejudice against an edible product believed to be non-kosher, are among the enterprises that have benefited through the consultation of public relations' counsel. (It is assumed that in all or the majority of cases, Bernays figured as such publicity director.)

Bernays argues that the psychology of public persuasion is motivated by the three most complex social motives: the basic instincts of self-preservation, procreation and love, and that commercial enterprise, development and marketing revolve about any and all of these motives. Bernays argues his points with rare conviction.

Merging Magazines

Merging of magazines on a wholesale scale is predicted in the report of the chief executive of a movie fan magazine publishing concern to the effect that he has been established at the rate of one or more a week, offering to sink the identity of their publications and go along under a combination. In these offers it was proposed that no cash outlay be made, the publishers of the losing periodicals being willing to accept payment over

a long term of years and at a moderate rate.

There are now over 3,000 magazines with national circulation and about 300 with a large newsstand sale. It is reported that half of this number can easily be weeded out and that, unless merged, 50 per cent of the magazines will have to give up anyhow.

The most evident change in popular taste in magazine reading is in the true story type of fiction. Circulation of magazines of the latter type is still dropping at the rate of 50,000 to 75,000 a month in some instances. The attempted comeback of the "art" magazines has also flopped miserably.

Public reading taste is manifesting itself in favor of outdoor and strong action stories.

In the remodeling of the editorial policies of some of the movie fan publications it is reported that the fans are becoming satiated with the perpetual bluffs woven around star personalities only.

Movie fans, it seems, are finally getting wise up, partly through the increased use of picture news by the daily newspapers.

Coty's Paris Daily

Coty, the French perfumery maker, has started a daily and a fight in Paris. It sells for 10 centimes, less than half a cent. His fight is with the other daily publishers who asked him not to print at less than 25 centimes (1 cent). The Coty daily is called "L'Ami du Peuple." It's up against distribution through the antagonism of the other papers.

Judd Gray's Memoirs

An authentic, documented autobiography of Henry Judd Gray, written while in the death house at Sing Sing, and carefully concealed from the knowledge of tabloid editors, will be on the fall list of Boni and Liveright. The book will be handled in a dignified manner, with no attempt to utilize the spectacular angles of the case for publicity.

Clow's "Escape" Series

Steve Clow, Broadway raconteur and author, has fashioned a series on "Famous Escapes from Atlanta" which the New York "World" Sunday Magazine section starts running shortly. Clow's series is the first authentic story of "lams" of Louis Deschelles, Dutch Anderson, Gerald Chapman and other notorious criminals. Clow also has sold "Plain Talk" in the monthly review, a flock of striking stuff.

Book On Theatre

"The Story of the Theatre" is the title of a new book by Glenn Hughes, assistant professor of English and dramatic arts at the University of Washington, published by Samuel French. "A short history of theatrical art from its beginning to the present day" is the sub-title of the volume. It goes into great detail, starting with the story of the theatre in ancient Asia and ending with contemporary stage activities.

Hugo Ballin, the picture director, who laid aside the megaphone some time ago to devote himself to writing fiction, has had another novel accepted by the Macaulay Co. It bears the title of "Stigma."

A biography of Lotta Crabtree, the true story, is to be brought out soon by Harcourt, Brace & Co. Written by Constance Bourke, it bears the title of "Troupers of the Gold Coast, or the Rise of Lotta Crabtree."

COAST NOTES

Trem Carr has started on Ray-art's "Sweet Sixteen," prize fan magazine story. Scott Pembroke directing. Cast includes Gertrude Olmsted, Helen Foster, Gladden James and Reggie Sheffield.

Laura La Plante will play "Magnolia" in "Show Boat." Production starts July 16.

Morris R. Schlank has started on an untitled James Curwood story. In the cast: Lila Lee, Cornelius Keefe, Walter Long, Jules Cowles, Ray Hallor and Helen Lynch.

Francisco Maran added to "The Last Warning," U.

Wheeler Oakman added to "Mask of the Devil," M-G.

Ward Wing, former gag man for M-G, signed by Par.

Virginia Bradford retained by Pathe for feminine lead in "Marked Money." Others in cast are Junior Coghlan, Tom Kennedy and George Duryea.

Irene Rich feminine lead in "Ned McCobb's Daughter," Pathe. Production about Aug. 1.

In "Fury of the Wild," FBO, are Tom O'Brien, Barbara Worth, Robert Homans, Art Robbin and Al Smith. Leon D'Useau directing.

William Bailey and Pat Harmon added to "Waterfront," F. N.

Marjorie Bonner opposite Bob Curwood in "The Range Wolf," U.

Jack McDonald added to "Show Boat," U.

Ann Brody added to "My Man," W. B.

Lionel Belmore added to "The Reckoning Sin," W. B.

Jack Duffy being starred in "Hot Scotch" by Christie. In cast are Neal Burns, Joan Marquis, Eddie Barry and Stella Adams.

Nancy Dover new lead for Bobby Vernon in Christie comedies.

Those supporting Billy Dooley in "Oriental Hugs," Christie, are Vera Steadman, Lorraine Eddy, Marguerite Colova and Bill Blaisdell.

Clarence Brown starts "A Woman of Affairs," starring Greta Garbo, for M-G Aug. 3. Either Nils Asther or Walter Byron, latter imported from England by Goldwyn, opposite Miss Garbo.

Poodles Hannaford has started a two reel comedy, "The Decorator," at Weiss Brothers under direction of Sam Newfield. Harry Martell plays the heavy.

Oliver H. P. Garrett adapting "Dirigible," Par.

Robert Bolder added to "The Single Man," M-G.

Ada Williams, playing extra bits, placed under contract for a year by Fox. Added to studio stock company.

Warners has purchased rights to "The Home Owners," play by George M. Cohan. Robert McQuade, who appeared in the play, will be in the film. This is an M-G Vitaphone picture, Bryan Foy directing.

Herman Raymaker to direct the next "Flash" dog picture, M-G, Grease Paint.

Sue Carol added to "The Single," M-G.

Herbert Brenon, working on screen treatment of "The Lumox," Fannie Hurst story which he will

produce for U. A. He leaves shortly for New York to confer with the author.

Jacqueline Gadsdon, added to "West of Zanibar," M-G.

Dorothy Sebastian, opposite Tim McCoy in "Morgan's Last Raid," M-G.

Fred Newmeyer, directing Glenn Tryon in "It Can Be Done," U.

Rin-Tin-Tin's next for W. B. will be "The Outlaw Dog." Helene Costello, Philo McCullough and John Miljan in cast. Ross Lederman to direct.

Nils Asther, opposite Norma Shearer in "The Little Angel," M-G. Sam Wood to direct.

William Desmond has started on U's serial, "The Mystery Rider." Jack Nelson directing.

One sequence of Buck Jones, "The Big Hop," his first of four independent productions, will be in Technicolor. Particular scene is a dinner dance.

D'Arcy Corrigan, added to "The Last Warning," U.

Marcella Corday, added to "The River," Fox.

Tom O'Brien added to "The Shakedown," U.

In "Days of Daring," U. starring Bob Curwood, Gloria Grey, Bud Osborne, Tom Foreman. Walter Faben directing.

In "Marked Money," Pathe, Junior Coghlan, George Duryea, Tom Kennedy.

Joe Brown, Doris Hill, Marcia Harris, Ivonne Howell and Jeanette McLeod added to "Take Me Home," Par. Marshall Neilan directing.

Frank Strayer directing "Morant of the Marines," Par.

Florence Vidor starred in "Divorce Bound," Par.

In "Gate Crasher," U. Glenn Tryon, Kathryn Crawford, Russell (Continued on page 41)

BENNY

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WILLIAM MORRIS AGENCY

Among the Women

By The Skirt, Jr.

The Best Dressed Woman of the Week
FRANCES WILLIAMS
"Scandals"—Apollo

What It Takes—"Scandals" Has Got

What it takes to make a great revue, George White has got in this year's "Scandals." This holds true both as to artists and material, the score being the weakest department. Such girls Ziegfeld might well be proud of, and the amazing thing is that they are clever as well. The costumes and sets are as elaborate as usual and in vastly better taste.

Chorus opens the show with a dialogue number called "Not As Good As Last Year" which disarms the audience and makes them almost afraid to draw comparisons. The girls are unusually dressed in short snakeskin dresses with split skirts, hats and elbow length gloves all of snake.

Harry Richman, whose reception was a matter of minutes and the biggest of the evening, sang the plug song, "On the Crest of a Wave" and the show girls displayed a great deal of themselves in outfits made to represent the oceans. Frances Williams entered in her least becoming gown, a yellow crepe with a bertha and an odd lacing effect down the front. She is more charming than ever and has chosen her costumes with great care and a canny eye. Seems better looking, too.

The ever youthful Pennington was cunning in a tiny skirt of blue fringe, diamond brassiere, and a huge blue ostrich plume laid flat across her hair. She is inclined to wear her panties too short this year, as indeed are all the girls in the show, which reveals the ugly part of the leg and hip and is more daring than becoming.

Rose Perfect gave a moment's sheer delight singing "Kiss Me Again" clad in a gorgeous gown of pink satin embroidered in rhinestones, scalloped at the bottom, and carrying a cascade of pink chiffon down the side. Later, she showed a painted yellow organdie bouffant with peach streamers and a leghorn hat. The song for which she wore this does not suit her voice as well as others she has sung.

A number called "Pickin' Cotton" was well done by Miss Williams in red satin pants, knee length, a white and black polka dot blouse—the girls later showing a red and white tiny overall effect with bandana headresses. Miss Pennington was adorable in a tiny white skirt, a red bandana brassiere and a red bonnet carrying a huge sunflower.

Bernice and Emily, two young acrobatic dancers, were a solid hit and looked pretty in short skirts of pink chiffon petals and rhinestone brassieres edged with pink ruffles.

Miss Williams was stunning in a white chiffon gown made to represent a sailor suit embroidered in rhinestones. Very individual. A rhinestone collar is used, rhinestone lacing down the front and stripes of the stones up and down the uneven skirt. Again, she was equally lovely in a chateau-style chiffon cut circular with a bertha hanging from each shoulder embroidered in rhinestone flowers. Mr. Richman harmonized well with this costume in tan. Penny wore a salmon pink metallic romper thing, too short, with no back whatever, and a pink maline bow over one ear. Miss Williams was also good to look at in a short green costume with a cross effect done in stones and many coque feathers hanging worn with green cuffs, and her white jodpers were nicely tailored for a comedy scene.

In the finale, Miss Perfect had a white taffeta with circular ruffles and black flowers; Miss Pennington, a tiny-frock of white with feather skirt, and Miss Williams a black taffeta with net ruffles and stones, embroidery diagonally, reaching the floor and worn with a rhinestone cap—all of which seemed a bit too mature for her. Ensemble do some great imitations of the principals in short costumes of black and white stones embroidered in diamond shape designs.

Among the audience were Ethel Barrymore, charming in an orchid velvet wrap; Dorothy Dalton, in a gold gown; Gertrude Lawrence, in an evening ensemble of violet chiffon; Ethel Shutta, in a blue broadened wrap; Irene Delroy, showing a pretty metallic cloak in red; Ona Munson, wearing a black and white wrap; Madeline Cameron and Dorothy Stone.

Here and There

Wanda Lyon in a smart printed chiffon, Peggy Allenby in a black crepe with a white flower at the shoulder, and Virginia Smith wearing a black velvet frock and tiny Parisian hat, all coming out of the Fox studios on 10th avenue.

Also Miss Fazel Scheff going in, dressed beautifully in a sport costume of canary yellow.

Ellen Courtney in a beige velvet and a big hat at a cocktail party. Ellen Dalossey having tea at the Plaza in a printed chiffon and small beige hat not looking the least worried by her responsibilities at the Metropolitan Opera.

Rosalie Stewart, at a luncheon on 57th street, wearing a navy blue ensemble trimmed in lighter blue and a very smart navy bancock.

At the opening of "Say When" Gertrude Lawrence wearing a gold lame wrap, Jane Taylor with a fluffy hair cut, Dot Hall in trailing white chiffon, and Virginia Smith again—this time in an extreme white crystal gown and flame red shawl.

At the Roxy

It is strange that even a much used idea, when presented at the Roxy takes on an illusion of novelty. Perhaps it is the magnitude of the space in which they work, or the number of artists used, or the lighting facilities or the expert training. At any rate, it should be interesting to note the effect they get from the old dance of the wooden soldiers done by the Roxettes against a black velvet cyc, in the usual white pants, red coat and high hats.

Beatrice Belkin sang the "Bell Song" from "Lakme" superbly and was nicely clad in jeweled Oriental robe with long pieces hanging of red chiffon.

A novelty is in a scene of a ballet school with the girls in long maline dresses, exercising at the bar while the ballet master, in a white suit, pounds his stick. The dance of the class, played by Agnes de Mille, so pounds his stick. The dance of the class, played by Agnes de Mille, so pounds his stick. The dance of the class, played by Agnes de Mille, so pounds his stick.

After the news reel is a collegiate scene, the girls being in lovely white graduation dresses and another group in red, white and blue sweaters worn with white skirts. Too much campus singing, but a good punch is added by a trio of buck dancers.

Good picture this week too, "The Michigan Kid." Renee Adoree gets no opportunity in it to wear clothes that are unusual—but looks nice in a traveling suit cross fox and tailored black hat.

That Coy Stuff

This weather is the delight of those little Broadway girls who insist on being coy country maids. They appear everywhere in checkered gingham, long organdie bows and milk-maid bonnets. With the costume are generally black patent leather shoes with enormous bows at the ankle. It is almost a pity when anyone can look smart for the same price. Gingham is not for town wear at any time. A trim little sport costume is equally as youthful, while a print frock worn with a big hat is in good taste at any time of the day.

Gray Matter

By MOLLIE GRAY
Tommy Gray's Sister

"Flirts" Settings First

"The Magnificent Flirt" has elegant interiors and so could grace such settings so fittingly as Florence Vidor? Her negligees were all straightline affairs but her gowns piled and trailed and were tied in odd places. A light satin evening ensemble had the shoulder straps tied with a bow in the center of the back and when her banding the cap collar of the wrap. The "exclusive" creation that proved to be twins was of gold sequins the gown covering but one shoulder, a narrow band coming from that one around the neck to the low back, wrap of the same material. When two got in one room they probably dimmed the California sun.

Miss Vidor wore considerable diamond rings and many bracelets. Her earrings would do ordinary folks for chandeliers.

Loretta Young is fulfilling some of those "Laugh, Clown, Laugh" promises. Her black velvet frock had a vestee of soft white petals reaching to the neck. But the ultra modern draperies and lighting fixtures and wall decorations were more interesting than anything said or done in the picture.

Rex Bell and Lindy

Rex Bell must have feared a re-treating audience so he got the big punch of "Wild West Romance" in early. Caryl Lincoln studies him closely and says "Why you look like Lindbergh." After the flashing of Lindy's picture, Rex acts as though he thought the resemblance were more than skin deep.

The West was real enough. Rocks that look like stacks of poker chips with plains between for the long shots. Rex must be aiming at the junior trade, quite a number of youngsters in this.

Handsome Ice Man

Detroit, July 3.

Budd Ellis, 34, is Detroit's handsome ice man. Budd won the Graystone ballroom's contest for pretty males.

Judges were women. There were 29 other entrants, besides Budd, who has a mustache.

NEW YORK CHATTER

(Continued from page 13)

clothes. She sailed on the "De France."

Joe Schenck, of Van and Schenck, has a new yacht christened "Pegusjo," a combination monicker in honor of Peggy Schenck, the feminine pride of the Schenck family, and Van and Schenck's first names.

Patricia Grider, Spanish dancer at the Silver Slipper, has gone legging, debuting in "Mac's" "Bad Debts" at Great Neck.

Frank V. Chamberlin, formerly high in the councils of Paramount, and now Far Eastern sales head for M.-G.-M., stated frankly that newspapermen are poison to him. He left for Shanghai June 22. They're over there, too.

John Barry, director of the Public Managers Training School, returned to town after a month in the south and resumed classes. Eugene Castle, short subject producer, has gone to the coast.

The Henry Miller theatre, which will domicile Ward Morehouse's maiden stage play, "Gentlemen of the Press," is being decorated for the event. Ward is in Denver as the guest of a local stock company.

Don Clark, who rejoined the M.-G.-M. publicity staff after a year's absence, is working hard days only.

Walt Roesner took his first afternoon off in seven months last week, but worked the two evening shows at the Capitol.

Natasha, Rambova, widow of Rudolph Valentino, appeared recently in a shoestring production at the old-Irma studio.

Roland Drew, who plays Felipe Moreno in the U. A. picture, "Ramona," is Walter Goss, former reporter on the "Herald-Tribune."

Loola Lane, a young singer, known on Broadway, has been signed by Horace Livoright for the prima donna role in "The Dainger and the Rose" (stage), the forthcoming musical version of Edwin Justus Mayer's "The Firebrand."

Remarks at Random

By Nellie Revel

Resuming a column after a vacation of four weeks it is a sad task, indeed, to make reference to the untimely demise of my good buddy, Clarence Willets. Here is at least one occasion where words fail to express my poignant sorrow. Clarence, for over 20 years on the business staff of A. L. Erlanger and Florenz Ziegfeld, was recognized as one of the most efficient of company managers. His tact and diplomacy in handling temperamental stage folks, and his knowledge and grasp of the theatrical business made him invaluable.

Stricken in Philadelphia last spring while on tour with "Rio Rita," at the close of the season in Boston, he went to his summer camp in Lucerne, N. Y.

To Louise Willets, whom I have long maintained is the best wife in the world, my heartfelt condolences are extended. She was a mighty factor in Clarence's life, her devotion to him being exceeded only by her readiness and ability to aid and comfort him, for she was the ideal helpmate.

During my month's vacation I covered a lot of territory, winding up with a week at Coney Island. The island now boasts of a hotel called the Half Moon which bids fair to rival some of the more pretentious hostilities of Atlantic City. While Coney Island is by no means Atlantic City—the atmosphere, crowds and boardwalk are distinctive in each resort—the hotel will do much to popularize the island with a desired element. Accessible, comfortable and what a hideaway.

While at Coney I was a dinner guest of Mr. and Mrs. Samuel Gompertz. Mr. Gompertz is mayor of the island, husband of that erstwhile great stage comedienne, Evie Stetson, and brother of her former partner, Jennie Melville. Everybody remembers that radiant team of Melville and Stetson.

Mr. and Mrs. Gompertz occupy a sumptuous home at Brighton Beach, with Miss Melville in an apartment adjoining. Sam is sort of a Santa Claus for old performers every summer and distributed about his various enterprises at the resort arc 15 or 20 former stage factors. Selling tickets at the Eden Musee I found William Cameron, of Wilson and Cameron, Patsy Doyle and Harry Bartlett were working in front of a concession. Joseph J. Sullivan, one of the old comedians of Hallen and Hart days, and the author of "Where Did You Get That Hat?" is speling in front of a sidewalk.

Pamie Bloodgood, who has sold, perhaps, more front rows in burlesque than May Howard herself, is working at the Parkway baths; also there is Alce Selbert, years ago a Barnum and Bailey clown. Behind the counter of the Half Moon I espied Gus Solke, Jr., son of the well known producer. Young Solke has retired from the show business and now greets the public as a suave hotel clerk.

Aw, shut up! I did not say I didn't like "The Front Page" when I saw it in Atlantic City. On the contrary I thought it a great story, well written, well staged and perfectly cast. I liked it immensely and think it will run on ad infinitum whether it chooses to or not. But I did say I thought—and still think—it too raw for audience consumption as produced at the shore. And if the dear public wants it, far be it from me to deprive it of any of the thrills it can get out of the dialog, many parts of which I still insist are seldom heard outside of a brothel. It's O. K. with me boys. So keep your haberdashery on.

Personally, I am rather interested in learning that a mayor can discharge a sheriff, one a city and the other a county officer. I had always thought they were mutually elected and elected by the "peepul" but it just goes to show how easy it is to be mistaken, for the mayor in the play not only fires the sheriff but scratches his name right off the ticket on which he is up for re-election two days hence.

Dropping into a room of a Times Square hotel yesterday I found three women guests, generally regarded as sophisticated, shelling peas, which one was preparing to cook on a sterno in the apartment.

In a recent list of people seen on the Atlantic City boardwalk I carried the name of Ann Pennington. My error. At that time Ann was in California. Herman Fugha, who had touted me, alibied his mistake by explaining, "Well, I didn't see her face but they certainly looked like Penny's knees."

Kipling once remarked that a "woman is only a woman but a good cigar is a smoke" and now a cigar manufacturer in Philly claims a cigar that has "it." He advertises thusly: "Webster didn't say it but the modern definition of 'IT' is 'that indescribable something that makes a person or thing a winner.' It sure is a great age that we live in when a neuter pronoun can take on such significance, but what does Elinor Glyn, discoverer of 'IT,' think about it?"

"Jokes Too Rough For Ladies" says a headline on a story relating how a Texas Democrat lost out at the state convention, wonder what they thought about the rough joke pulled on the Republicans at the Houston convention?

"What are you doing?" asked an actor of Jimmy Huscsey. "Working on the K. K. K. circuit," he replied. "How come—K. K. K. circuit?" queried the other. "The Keith, Kennedy and Kasey circuit," Huscsey explained.

SIZING 'EM UP

At The Palace

Something approaching the old Monday night air of festivity at the Palace, first time in many a week. Maybe it was the preponderance of dancing, maybe the refreshing coolness after the stifling heat. Anyway, a note of gaiety was there, beginning with little Ewing Eaton. Does she take her costume from her name or her name from her costume? In her cute little English schoolboy's suit she does several sprightly hard shoe routines and some excellent acrobatic stunts. She should avoid singing, however, and there seems no good reason why she should play the violin.

More peppy dancing in "Mad-dock's Tricks," elaborate miniature revue, with an exceedingly attractive girl, Josephine Fontaine, who does graceful things with long and well-cut legs. She wears clothes well, too, giving quite an air to a couple of simple chiffon frocks, one in jade green and the other in buttercup yellow with black velvet sash.

The chorus wears one attractive set of silver and scarlet Plerrot costumes, and another, for a Dutch number, in Delft blue satin. Somebody ought to tell the two girls who do the dance in malis' dresses that bright pink stockings are not the most slenderizing things, for legs already a shade over plump.

The gacety takes something of a tumble when Eva LaCaille appears on a time-worn and somewhat moth eaten balcony for her "Romco and Juliet" scene. Miss Le Gacienne may be an excellent producer and a great force for civic good, but she's no Juliet.

Her clipped brusque accents and her flat, colorless voice simply refuse to lend themselves to the passionate warmth of Juliet's speeches. The audience applauded violently, as they do invariably when anything labelled classic is handed them in the two-a-day. It must be stated also that Miss LaCaille looked very charming in an ivory beauteous gown and an equally ivory pallor.

Gaiety takes a sharp rise again with the advent of Peggy Chamberlin and Ross Himes, with their frankly rowdy and infinitely funny burlesque of an apache dance. Peggy is a cute youngster with a real sense of comedy.

set of silver and scarlet Plerrot costumes, and another, for a Dutch number, in Delft blue satin. Somebody ought to tell the two girls who do the dance in malis' dresses that bright pink stockings are not the most slenderizing things, for legs already a shade over plump.

The gacety takes something of a tumble when Eva LaCaille appears on a time-worn and somewhat moth eaten balcony for her "Romco and Juliet" scene. Miss Le Gacienne may be an excellent producer and a great force for civic good, but she's no Juliet.

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EDDIE LEONARD (Blackface)

If you played AL JOLSON and EDDIE with the Next Best Box Office Attr

EDDIE LEONARD

THE MINSTREL OF

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 by other branches of the show business is aptly illustrated by the loss of several acts considered the best of all around drawing cards in vaudeville.

According to a big-time consensus and rated on the gross business attracted all over the country, and not in any one particular spot, the five best box-office attractions among standard vaudeville acts are Eddie Leonard, Pat Rooney and Marion Bent, Van and Schenck, Nora Bayes and Sophie Tucker.

All of these acts are rated as neighborhood proof and sure-fire draws in any vaudeville house in the United States, regardless of its policy or location and with or without a strong supporting bill.

Of the group, Eddie Leonard and Nora Bayes are playing for the Keith Circuit; Sophie Tucker is knocking them bowlegged in

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.

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."

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."



EDDIE LEONARD (As He Is Today)

INDIANAPOLIS "TIMES"
Feb. 12, 1924

KANSAS CITY
Oct. 28

Eddie Leonard Has Fastest Stepping Act in Captivity

By Walter D. Hickman

"Fast moving syncopated feet. Feet with melody in 'em that tap at the window of your imagination. 'Above all this fast steppin' and warm melody, Eddie Leonard towers head and shoulders above them all. Here is an artist with a soul of love—the kind of love that makes the whole world happy. 'I have seen many acts in vaudeville the years that I have told you about the theatres, but it remained for Eddie Leonard to

bring the real Yankee act to vaudeville. It is American and it is glorious."

"By the time you read this there will be a constant line of people before the box office. I know you want to see Leonard and his great bunch of men. The sooner you get your seats the better off you will be. This is not a box office plug, because I know that capacity is going to be the rule at Keith's this week."

LOS ANGELES "EVENING
EXPRESS"

Eddie Leonard In a New Type Of Minstrelsy

By Mabel Brundige

"Unique experience in the theatre—high water mark of achievement—tears come and the heart is deeply touched, cleansed, like the old Greek purging by pity, when Eddie Leonard sings 'Water Boy,' an electrification that he projects at the Orpheum Theatre, where he headlines this week's bill.

"Others have done negro spirituals, but Leonard stands in a class by himself. Years have undoubtedly ripened his technique. Great in the past he has been, but in this song (unique in the annals of Orpheum minstrelsy) he achieves a new level—a standard that may remain unchallenged for many a moon. "One lives, with Leonard, in the Georgia prison camp, where the poor rockbreaker calls for water—a primitive cry that tears the heart-strings, an animal plaint that means death if not answered.

"Great artistry, Eddie Leonard. What more can I say? All one can do is to hear him again and again.

"Associated with him is an excellent aggregation, presenting a modern version of minstrelsy, without 'end-men,' having, instead, 'caliente' clogging, hot-off-the-griddle athletic gyrations and fortissimo male singing. For good measure Eddie prances amiably and sings Southern levee ballads."

VANCOUVER "STAR"
December 4, 1927

MINSTREL'S KING ACCLAIMED HERE

Eddie Leonard Presents
Real Old Dark Offering

"NOT VULGAR"

"Mark it on your program after a visit to the Orpheum theatre where a great minstrel, Eddie Leonard, is appearing.

"Not blatant, not loud, not coarse—that's Eddie Leonard.

"The negative end is dealt with first because the things Leonard avoids are so common among others.

"This man can be called the leading minstrel of America, the last of an old line stretching back to plantation days, minstrels who built up a unique form of entertainment that has since endured.

"After listening and watching Eddie Leonard for an hour you begin to wonder why he thrills his audiences. He has a voice. He dances.

"Then you begin to realize that the minstrel exudes human sympathy and kindness. He is in tune, as he showed last night, with the hearts of his audience, and that was why he had to beg leave to get out to his dressing room after a series of recalls.

"Behind his blackened skin Eddie Leonard cannot hide his Irish face; nor behind his darky patter an Irish brogue."

ORPHEUM \$8,000 P

Bill This Week Is Costlier
and (

If the Orpheum were in probably would come out today announcing something like this

\$8,000 WORTH
SACRI
THE SALE OF
EVERYTHING
A
POPULA

Sale Includes

Eddie Leonard and His Songs
The sale will be held every afternoon and evening this week. It opened yesterday and standing room hardly was to be had. This is the costliest bill the Orpheum has had in the theatre, according to Lawrence Lehman, manager. Besides the bill, there is an afterpiece, a travesty on the

LOS ANGELES "E
Febura

BRIGHT MINSTR OF EDDIE SCOR

By the

Eddie Leonard, appearing at the Orpheum this week, sidetracks jazz, blues and spirituals, which the professors common ascribe to the Ethiope's culture on these out American shores. Out of our dusky brethren's minstrelries he has worked something that is unique.

It is that unique appeal which swept the Orpheum audience of its feet yesterday and brought him back to sing several of many old-time minstrel favorites. **STYLE IS UNIQUE AND NOVEL** The fact that Eddie sets up in a red top and a crimson satin dress suit and works with a black face chorus behind him does not mean he is the minstrel in the ordinary sense. His stuff is a

Address MABEL RUSSELL LEO

CANTOR and you wanted to follow ction, Mabel Russell Leonard Says:

LEONARD THE HOUR

"VARIETY"
March 19, 1924

PALACE, NEW YORK

"Eddie Leonard and Co. closed the first half and Eddie went through like a fire engine through a traffic jam. It was a soft spot for the minstrel, but it's doubtful if that had any particular bearing on the whole of a hit he registered, for Leonard has talent and that's a pretty rare commodity in vaudeville—especially big-time vaudeville where scenery and assurance are the substitutes.

"Leonard got a reception that lasted for a minute or more and it was the sincere sort of applause that's so easily detected from the spurious. He did nearly 40 minutes and it was all real entertainment. The soft shoe dancer doing the 'Rain' number did six encores and earned every one of 'em. The Leonard act saved the first half."



MABEL RUSSELL LEONARD

LOS ANGELES "EVENING EXPRESS"
January 5, 1926

Eddie Leonard a Riot

Prince of Minstrels Stops All Other Proceedings at
Keith's Theatre and Begs Off With Neat Speeches

"Typifying all that ever was best in minstrelsy came Eddie Leonard to B. F. Keith's theatre with old, old songs, satin costumes, burnt cork and 'dandy coon' poses—all passe, old and of no account in other hands.

"With crooning lullaby effects—tricks of the voice, mere trickery—this artist made the very old and trifling songs behave like grand opera. He transformed burnt cork into a thing of beauty. His poses merely gave a new definition to the word 'grace' and a new and most lovable 'dandy coon' passed by to riot calls demanding encores.

"Eddie Leonard has giggled and crooned his songs so long that there is real interest in knowing how old he is, where he began and how he got his start."

Jack Lait in "VARIETY"
Said:
April 26, 1923

SEATTLE "DAILY TIMES"
September 7, 1925

Two Orpheum Acts Hit Entertainment High Point

"Two of the seven acts of vaudeville comprising this week's Orpheum bill virtually 'stopped the show' at the opening performance yesterday and the entire program is worthy the Orpheum standard." It has plenty of lively comedy, some excellent dancing and novelties to commend it.

"The two 'show-stoppers' are Eddie Leonard and his minstrel bunch and 'Bromstick' Elliott and Babe LaTour.

"Eddie Leonard's return is in the best act he has ever given to vaudeville."

While at the Palace, New York "One would say that Leonard might do it everywhere but New York. One might; but New York is his softest picking. His fame is chiefly as a minstrel, though most folks have forgotten his origin entirely. And minstrel shows in New York are and for decades have been extinct. Yet Leonard is a hero, a lion, a wandering son come home and a long-lost buddy back from dangers afar, right in the heart of Times Square. Figure it out yourself, but don't doubt it. He gets sentiment out of lyrics that don't make sense and have become national classics; he gets pathsos out of being away on the Orpheum Circuit; he is a song-and-dance man who is by profession mainly an orator. Nothing can follow him but intermission."



EDDIE LEONARD (Blackface)

"POST"
\$5

BOSTON "DAILY ADVERTISER"
January 18, 1927

Eddie Leonard's Minstrelsy Stops Show at B. F. Keith's

"Eddie Leonard, the 'singing minstrel' hit town yesterday, heading what was acclaimed by a capacity audience as the greatest show that has been on the boards at B. F. Keith's this season.

"Eddie's reception amounted to an ovation, and his act, bigger and better than ever, kept him answering encores until he and his players were exhausted. He sang all

of the old-time favorite minstrel songs that have made him famous and added several new ones that proved immensely popular.

"Action was the keynote of his minstrels. Half a dozen of the peppiest eccentric dancers strutted their numbers, while a jazz band kept the act in lightning form. The enthusiasm of the appreciative audience made each of the actors eager to outdo himself.

CLEVELAND "NEWS"
January 1, 1925

WINNIPEG "TRIBUNE"
November 24, 1925

"Orpheum.—It will probably be left for the next generation to realize the contribution which Eddie Leonard, this week's headliner at the Orpheum theatre, has made to the art of music in America by his negro folk songs. So great is the personality of the man, so large his following who flock to vaudeville theatres to hear him sing and watch the fascinating shuffle of his feet that in many instances his gifts and achievements as a composer receive only a precursory and passing recognition and tribute. Leonard has written his songs at a time when the world is mad over jazz, yet he never has conceded anything to the artificial taste for coon songs. He has less taste for the sadness and more of the care-free, rollicking traits of the darky nature than Foster had, yet he is just as faithful in his depiction of the race as was the immortal composer of 'The Old Folks at Home'.

"Orpheum.—One of the rewards of going to the Orpheum theatre often enough is hearing Leonard, the famous black-face star, who comes along once in a blue moon to sing coon songs. Here is a rare performer, one with the discernment to see the vast wealth that is the heritage of the millions of negroes in America. Much great art is naive, simple and unaffected—and this is the quality of negro art. Leonard is a southerner, is deeply in sympathy with the negro, and as faithful as Foster in his depiction of the spiritual qualities of the race. He shuffles and dances a lot in his act, and there's not a sin in it about on any Mississippi steamboat who can outdo him in the shivaree dance. But he doesn't have to dance, really. He could just sing."

BIGGEST WEEK IN THEATRES UNDER WAY

"Follies" Promises to
Play to "Sell Out"
Engagement at Ohio;
"Miracle" at Hall
Must Close on Saturday

By Archie Bell

"Eddie Leonard is on the first position, of course, as Eddie Leonard will continue to be, so long as he appears upon the stage. I don't know how old Edward is—in fact, that is of no matter for he appears to be about as young as he was twenty years ago—but I do know that he was the originator of a distinct type of song offering. He has been imitated by a veritable crew of less distinguished cork-face comedians, who seem to fail to recognize their debt. One thinks of the medicine advertisements when seeing him, for he is the creator of his minstrel style. Why buy imitations when the original is with us?

"Mr. Leonard's contribution is song—and—dance, aided and abetted by what he terms his 'bunch.' It's something like the programs he has given us for many years, and just as snappy."

OFFERS GRAM

Ever Presented Here—

merchandise business, it with a page advertisement

ETALENT
ED!
HE SEASON
MUST GO

PRICES

in which pleased and held the dance to the finish.

Applause Honors Divided
Applause honors were divided between Eddie Leonard's act, "Oh, It Rains," Whiting and Burt Roy Cummings. Which is not doing the others. They all got hands and came back for encores.

Mr. Leonard works hard to put his songs and even throws in famous walk and dance to accompany them.

ING HERALD"
A. 1928

BY LEONARD HAT ORPHEUM

clator

herent that it has you first coming, then gasping and then laughing for more. I wouldn't want to spoil the naturalness of his appeal by calling art—but if it is, it lies somewhere between Alabama, the Congo and the Harlem district. REAL GEMS OF MELODY

His "Water Boy" and "Roll me Policy-Poley Eyes" are real gems of melody, tenderness and pathos. His company shares their talent between singing and dancing, with the dancing—the more effective. Several chorus numbers are well received, however, and melodious backing they give the undoubtedly helps the effect of his songs.

ARD, Cumberland Hotel, New York

N. V. A. Sanitarium at Saranac, After Two Years, Not Above Ground Floor

Saranac, N. Y., July 3.

Although publicity and work have been going on for two years for the much publicized sanitarium here of the National Vaudeville Artists, the work has not progressed beyond the ground floor.

Various alibis have been offered for the unseemly delay. One has been constipation was delayed through the winter months. Another was trouble with masons. Meanwhile building operations elsewhere in and around here progressed throughout the winter without hindrance.

A report that the delay has been brought about through lack of funds is looked upon as incredible, since the N. V. A. is believed to have collected at least \$150,000 on the solely expressed purpose of building this sanitarium. Its building cannot cost over \$150,000.

Show people around are much puzzled and there is plenty of talk.

No Rush for Wilkins, Knight Asking \$2,500

Aviators seek a drug on the show market judging from the non-takers of Sir Capt. George Hubert Wilkins asking price of \$2,500 daily for a personal appearance at fairs, expositions, piers, town halls, etc. Capt. Wilkins, recently knighted by the King of England for his feat in being the first to make the flight to the North Pole, arrived Monday on the "Stefanborg" and was officially received by Acting Mayor Joseph B. McKee in Mayor Walker's absence from the city.

Capt. Wilkins is making personal appearances in Milwaukee and Detroit under municipal auspices and makes his American debut at the Steel Pier, Atlantic City, Sunday, playing on percentage against no guarantee. Wilkins is to get 50-50 above the average gross business, with a possibility of \$10,000 gross on the day.

Otherwise, the \$2,500 daily asking price has fetched no takers.

Using Staff as Acts In Dull Summertime

Toronto, July 3.

William Smith, manager of the Trent, Toronto, Ont., is trying out the plan of putting the house staff into short turns and temporarily discontinuing regular vaudeville bills.

The show is going over.

Rabbi's Expose Act

Rabbi Joseph Jasni, formerly of Cleveland, has resigned from the pulpit and plans to go into show business with his fake spiritualistic expose act.

Rabbi Jasni has devoted special attention to spiritualistic racketeers for years, but only in an amateur capacity, giving lectures or exposing methods for newspaper men.

RE-MARRYERS SAIL

Having remarried her former husband, Ruth Hughes, adopted son of Rupert Hughes, Marion Harris sailed for London June 29 for a six-week engagement at the Kit-Cat Club.

Miss Harris' two children and her pianist, J. Russell Robinson, accompanied her.

1550 BROADWAY, NEW YORK

William Morris

CALL BOARD

Can book 100 good

Vaudeville Acts

See John Hyde

CHICAGO: 1111 BUTLER BLDG.

All Mother

Chicago, July 3.
Having a press notice to prove that he stopped the show in Milwaukee, Coleman Goetz, m. c., mailed the review to his mother with pardonable pride.

Her reaction was 100 per cent. mother. "I know you can stop a show," she writes, "but how about stopping your nonsense?"

PROMOTIONS IN SIGHT FOR KEITH MEN

Howard, Willi, McCaffrey
and Meyers Among
Others Favored

Reorganization of Keith's may see promotions handed out to bookers in the near future.

William Howard is succeeding Doug Weisfarth as Keith's office manager. Howard was formerly a booker, working with William McCaffrey. McCaffrey is now booking the Palace, New York, in addition to his other houses in Boston, Chicago, Washington, etc.

Arthur Willi, assistant to Eddie Darling, who has been booking the Palace, New York, for the past year, will be promoted, and succeeds George Godfrey. Godfrey and his assistant, Lester Hamill, resigned last week to join the Edward S. Kellar agency.

Ray Myers, also a former Godfrey assistant, has been promoted to assistant to Harry Singer. Keith's new west coast district supervisor. They will have headquarters in Los Angeles.

Steve Quilly, assistant to Dan Simmons, will handle the books for Buffalo and Toronto. Jack Dempsey, scouting for material since relinquishing the books of the Mike Shea houses, will return to booking.

Ted Lewis for Shorts

Warner Brothers have engaged Ted Lewis for a series of talking shorts, with the first to be named "Everybody Happy?" the Lewis trademark.

The Vitaphone will first take Lewis in the fall. It's not unlikely if the breaks come for the comedian-bandmaster, he will be starred in a full length dialog feature by the Warners.

Emma Dunn in Again

Emma Dunn, legit, shortly returns to vaudeville under direction of Valerie Bergere. Miss Bergere authored the sketch in which Miss Dunn will appear. Support of four.

"Varieties" Called New For Eltinge at \$3

What is expected to be a new form of entertainment is slated to open at the Eltinge, New York, June 15, under the direction of Frank Martens, who calls the attraction "Varieties." It is described as a combination of the London "Co-Optimists" idea and American vaudeville. A stage band will work along; presentation lines. With a \$3 top, regular performances will be given in addition to Sundays, the attraction being rated outside the jurisdiction of Equity.

Martens claimed Monday he had signed Clark and McCullough. The Piccadilly band will be a feature. It is the former Flotilla band augmented. Among the vaudeville acts engaged are Bothwell Browne, female impersonator, of the stage for a long while in a new routine, and the Donovan Sisters. There will be a chorus, appearing only at the end of the first part and at the finale.

New Vita Shorts

Forthcoming Vitaphone releases will include Leo Carrillo in "Hellgate of Soisson," La Savello Revue, Harry Delf and Hedda Hopper in "Giving In," the Poy Family in two numbers, Jay C. Filppen, Val and Ernie Stanton in two more numbers, Field and Johnson, two more Gus Arnheim numbers, the Notre Dame Glee Club.

Percy Wenrich, song writer, will appear in a number to enact some of the songs he wrote many years ago.

Legit Revue's Cast

"Just a Minute," musical revue which Bloom and Greene are producing, goes into rehearsal this week.

The cast, comprising mostly vaudevillians, includes Arthur and Morton Havel, Joyce White, Helen Lowell, Burt Harger, Flavia Theodore, Lyster Chambers, Margaret Black, Walter Craig, Count Bernivoli, Lehman Beck and Three Records.

Reformed Hobo's Tab

"Fellow Workers," tabloid version of the legit hobo comedy, will be produced for vaudeville by Mack and Deane, newcomers in the vaude producing field.

"Fellow Workers" was authored by Karl (Slim) Kuhlman, reformed hobo, and offered for a series of investor performances at the Grove Street, Greenwich Village. Kuhlman will make his stage debut in the vaude version. It will carry a cast of six.

CAMILLO LOAZA KILLED

San Francisco, July 3.

Camillo Loaza, 28, pianist-accompanist for his wife, Gaby Duval, singing act, at Fantages, was instantly killed June 28 when he fell five stories from a window at the Argyle hotel here.

Returning from the theatre, Loaza found his door locked and the key not to be found. The hotel clerk offered to climb from an adjoining room through the window. Loaza attempted to follow, but missed his hold and crashed five stories.

IRENE DELROY'S PARTNER

Irene Delroy, closing with "Hove's Howie" Saturday, is due for vaudeville with either Paul Frawley or William Holbrook as her partner.

Chez Chase in Picture

Los Angeles, July 3.

Chez Chase, who just finished a stage engagement at Grauman's Chinese, has been signed by M-G for a part in Lon Chaney's "West of Zanzibar."

Dancer's Film Contract

Los Angeles, July 3.

Lo Rayne Duval, former Fanchon & Marco dancer, has been signed to a long term contract as a stock player for Universal.

Miss Duval has been working as an extra in the "Collegian" series.

Retainers, Exclusive Service, Salaries and Prices Between Acts, Names and Talking Shorts

Goofy Hoofers Go

Into 14th St. Theatre

The nine teams surviving the hoof-and-goof dance marathon at Madison Square Garden opened Tuesday at Fox's Academy, on 14th street, New York, at \$2,500 for the remaining six days of the week. A possibility of opening as a special attraction for a week at the Winter Garden with the "Greenwich Village Polies" stopped their opening Monday.

The revue date fell through after Lee Shubert had instructed Arthur S. Lyons to get him a proposition for the 18 dancers for the Garden. Shubert probably figured on the Mad Marathoners as a freak attraction to offset the premiere of White's "Scandals" this week.

Saranac Benefit

Saranac, July 2.

The following show offelates tonight (Wednesday) at Mrs. William Morris' pet charity, the Saranac Day Nursery. The talent came up from New York by rail and motor, including Lou Holtz, Ella Shields, Gus Edwards, Ray Bolger, Herman and Sammy Timberg, Frances Arns, Faurie Jeffrie, George Jossel, Julius Tannen, Cliff Edwards, Ike Rose's Midgets, Novelty Clintons.

In addition, Harry Lenetska, Abe Lastfogel, Walter and Edwin Meyers and Martin M. Wagner of the Morris agency, with Max Silvers of the Fox organization and his wife, Ben Thau, Al Rubin and William Blackwood and wife from London made the trip. The latter is a London critic.

"10 Nights" Tabloided

"Ten Nights in a Barroom," which folded at Wallack's, New York, last week, will be tabloided for vaudeville. It opens at Proctor's, Mt. Vernon, N. Y., next week. The tab version will be in three scenes and carry a cast of 10.

Kathleen Kirkwood, behind "Ten Nights," will also ready a tab version of "Salome."

CO-STARS ON MOVIE TONE

Mary Ellis and Basil Sydney, who were co-stars of their own stock company last season at the Garrick, will probably make a series of two-reel playlets for Fox movie tone. They are now negotiating with Joe Pincus.

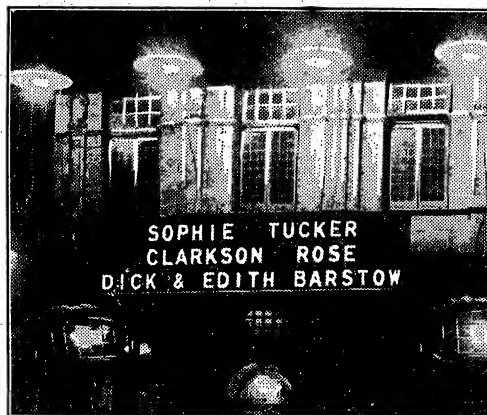
Miss Ellis has made one talker.

MORE ACTS FOR VITA

Los Angeles, July 3.

Warner Brothers continues to grab as many vaude acts as it can get for Vitaphone.

Recently signed to record are Shaw and Lee and Bronson and Gordon.



SOPHIE TUCKER
CLARKSON ROSE
DICK & EDITH BARSTOW

DICK and EDITH
BARSTOW

"HELPING TO ILLUMINATE" LONDON
Permanent address, care "Variety," London

Paying a vaudeville name a retainer to insure exclusive option on his services for a forthcoming picture is believed to be the beginning of real competition for "names" among the talking picture producers.

The artist was tied up by Fox after he had made two successful one-reelers, at the 10th avenue studios. His retainer will cover a period of 60 days, at which time the two-reel comedy, the first of its kind attempted by Movietone, will be ready to shoot.

The option period was necessary for the studio to secure a story for the artist. An original written by a newspaperman is being considered.

Vaudeville artists of standard qualifications report being approached by talking picture scouts. In most cases the artists are expected to do their specialties, as the talking people seem not to have reached the stage where they will employ writers to write material for acts who have already made a sound picture with their vaudeville specialties, or for acts, who, while willing to make talking or singing pictures, will not use their standard material.

Exclusive Songs Higher
One instance and an angle for the picture people in dealing with artists is the easy way of Van and Schenck, who made two Vitaphone records, using popular songs. When approached in regard to using exclusive songs, the pair asked three times the figure paid them for the pop records.

Van and Schenck may have been the first act to be their own position in this latest era of the talker. They recently appeared in a key city as starred attraction in a picture house with a 15c grind across the street billing one of their talking films. An affect was felt.

Different prices have been set by acts for the talkers. Names turn as a rule have put it on quite a bit under the impression it would be but a single record and that it was picking the coin out of the sky. Smaller acts in any number of instances have asked and quickly received one week's salary, as they are rated in vaudeville.

Seldom has the talker maker quibbled over the lower prices but they have dickered in the usual way for the large sums.

The small acts appear to think the talker is publicity for them. None of the turns making records evidently has given any thought that they sell the right for any talking short made by them in each case forever. There may be revival or reissue of talkers at some future date, if the smaller unknown act of the present should later attain stage or screen fame. A name turn who made one of the earliest of the talking shorts, on the other hand, may seeing it was much displeased over its defects. He asked the talker firm to withdraw his early record, offering to make another in substitution. So far he has received no reply.

No set price scale has been established for talking short stars or turns. Competition for talking short acts may create a lively market for the better known names or turns.

It was rumored that one producer-distributor-theatre chain operator had decided upon a new contract, covering all of its departments, for the talkers. This agreement as reported was to have called for the artist's services in any division of the firm's enterprise, with both picture and vaudeville actors subject to call for talking shorts or upon the stage for personal appearances, each exclusively while under contract to the firm.

In fact, at the headquarters of the concern brought a denial of any such intention. It was added, the thought had not been suggested.

Straights for Himself

Los Angeles, July 3.

Fanchon and Marco will present Bobby Agnew by Movietone. Agnew will sit in the audience and do straight for himself on the screen.

It's the same idea being used in "Scandals" for Willie Howard and Harry Richman.

Eddie Darling Washed Up as Keith's Chief Booker After 20 Years in Job

Eddie Darling, formerly chief booker for Keith's in New York, will not resume that position when returning from his present trip abroad. It's unlikely Darling will even go back to the Keith agency in any capacity.

In the reassignment of the Keith New York booking office no provision is made for Darling. When that department is eventually properly reorganized there will be no spot left open that Darling could fit into.

Other than the Palace, Danny Simmons will be in charge of all the bookings for Keith's Greater New York houses. Simmons is also in charge of the bookings for the Keith's district supervisor for Keith's in New York, following the new rule calling for mutual conferences on bills between the booker and supervisor of the Keith's districts.

Darling has been a Keith booker for 20 years. Nearly all of that period he has been in command. While E. F. Albee was the head of Keith's, Darling's away was supreme, and the chief booker evidently conducted the booking end with full assurance of unlimited authority or influence.

Not Popular

Darling, erected but slight popularity as a booker, and then only among those he favored, whether booker, agent or actor. No one was certain of Darling's favor for longer than 24 hours. His swift changes in moods kept the Keith bookers under him on the sixth floor in a continual panic of fear, and nearly all of the agents were held in similar tempo.

In bookings Darling was strong in his likes and dislikes, playing favorite acts brazenly and repeatedly without regard to their worth or merit on the bills. This went to an extent that Darling's list of old-timers was carried along by him for years, and in numbers was only exceeded by the many old-time or other turns Albee would force upon the former Larry Goldie books in the same office.

Darling's retirement as Keith's chief booker was not unexpected upon Albee passing his stock and control to the Kennedy-Murdoch combination. At first it was thought Albee's intercession for his unpalatable favorite might hold Darling in for a while, but this was now said to be a remote possibility.

Salaries

Darling leaves Keith's quite well off, from reports, for his always modest salary for the important position he held as chief of the Keith booking office. His highest salary, paid him when the change arrived, is reported as \$17,500. George Godfrey, recently resigned from the booking office and who was formerly chief Orpheum booker under Max Gordon, was reported to have been paid \$20,000 a year.

Gordon doesn't appear to be considered either in the present layout of the Keith booking department. With the Keith production department annihilated after it had shown a loss of \$50,000 in its first year and but very few good acts other than some made up by John Schultz, Gordon is left with nothing to do besides continuing to advise Marcus Heiman. Gordon holds a contract with the Orpheum at \$25,000 annually. It has three more years to run.

As a booker, Darling received credit now and again for digging up names as headliners. Most of this credit should have gone to the agents who did the digging. In legit bookings, however, as with others, Darling booked according to his mental equipment. At times, from the acts and the bills so booked by him, that didn't appear over-broad.

Carr's Suit Held Up

Chicago, July 3.

Suit for separate maintenance, instituted by Mrs. Alexander Carr against the actor has been held up by Judge Joseph Sabath because of duplication.

Attorney Ben Ehrlich filed the action. It is said Mrs. Carr returned to her husband after this suit was filed, but became annoyed again and filed another suit. The same charges through Attorney Robert McCormick.

"Easing 'Em Out"

Two vaudeville agents talking over the rapid changes in the Keith offices.

"What will they do about those guys with contracts?" asked one agent.

"They will ease them out," was the answer.

"How can they do that with a contracted man?" came back. "It's not so soft. Take Max Gordon, has got a contract. How could they do it to him?"

"That's all set now," the other agent said. "He's going to be the house manager at Vancouver."

ROBERT WARD, ADDICT

Vaude Comedian Picked Up By Police—Found Morphine on Him

Robert Ward, imitator of English comedians and said to be a member of the Ward Brothers, according to detectives Harry Addy and Jack O'Brien of the Narcotic Division at Police Headquarters was arraigned in West Side Court before Magistrate John V. Flood.

Ward was charged by the sleuths with possessing a quantity of morphine. They alleged they found almost an ounce on him as he emerged from the Hotel Empire, 111 West 46th street. Ward, wan and pale, became greatly agitated when arrested late in the afternoon and taken to the West 47th street station to be fingerprinted. He scanned the persons in the detective bureau filled with sleuths and reporters.

He told the sleuths, they said, that he has been a victim of the drug habit for two years. He said he acquired the "habit" after it had been prescribed by a physician to alleviate pain.

Addy and O'Brien told reporters that Ward began his theatrical career in 1915 at the Bowery. He sang and played the piano at the old Chatham club, quoted the sleuths. He told the detectives that he has endeavored to fight the "habit" with little success. "Ward" pleaded not guilty, waived examination and was held in \$500 bail for Special Sessions. A surety company went on his bond.

Reunite After Gentlemen's Agreement Stands 5 Years

Lane and Smith have reunited for vaudeville and will come out of retirement after five years.

Team dissolved because of Joe Lane's poor health. After the split Frank Smith went into the insurance business pending complete recovery of his partner, Lane, unable to continue with his partner through having developed tuberculosis in an incipient stage, was partially cheered by a gentleman's agreement between the partners that Smith would not continue in vaudeville until Lane was cured.

The latter arrangement was sort of a wager on Smith's part as to his confidence that Lane would eventually be restored to health.

Bee Palmer Sidesteps

Chicago, July 3.

The assault charge brought by Bee Palmer here against her husband, Al Siegel, was dismissed when Miss Palmer informed the court by wire that she didn't wish to prosecute.

Sworn out while she was playing the Marks Bros. theatres, the warrant got considerable publicity.

DAVIDOWS SAILING

Ed Davidow and family sail Wednesday for Europe on the Leviathan.

While away Irving Sherman will be in charge of the Davidow Agency. Sherman was granted a Loew vaudeville agency franchise last month.

Delf's 2d Talker

Los Angeles, July 3.

Harry Delf is now completing direction of his second two-reel motion picture for Fox. It is entitled "Mystery Mansion."

Sumner Getchel and Toy Gallagher heading east.



WALLY CRISHAM

Featured Juvenile

With Maddock's "Tricks" at K-A Palace, New York, this week, July 2

Minn. Dance Marathon Beats Theatres and Circus

Minneapolis, July 3.

Theatre managers are yelling because of the unexpected opposition from the dance marathon in the Armory. It has been in progress for two weeks and gives promise of lasting at least four days longer.

The entire town apparently is dance derby mad. What hurts the theatre managers as much as anything is that the newspapers, which fight shy of theatrical publicity, are devoting columns to the dance marathon and that the promoters are compelled to pay only \$2 a day to the city for their special permit.

Incidentally, if the Minneapolis experience is any criterion, this dance marathon proposition is the fastest money making amusement racket ever sprung. In 12 days the local promoters have cleared in the neighborhood of \$50,000 net profits with every indication that the final clean-up will be nearly \$75,000. It remained for a local insurance man to put the derby across here. Harry Goldie is the insurance man.

Through veterans' influence the promoters obtained the Armory from the city at the extremely low rental of \$150 per day. Unemployed ex-service men were hired for \$4 a day as ushers, guards, ticket takers, etc., and the Rainbow Division band was taken on for \$265 per night. A considerable amount was spent to put the Armory into shape, including the erection of bleachers, boxes, dressing rooms and for various equipment. Before the real coin started rolling back Goldie and the promoters were "in" \$15,000.

The daily "nut" is \$2,200, according to Goldie. The derby runs 24 hours per day and there are three shifts of employees. Each shift comprises a small army. There always are on duty, doctors, nurses, masters of ceremonies, trainers, cooks, etc. A complete vaudeville show also put on during the 15-minute periods when the dancers are resting. A considerable amount has been spent for advertising. Then there is the food for the dancers, ice, rub down machinery, various medicinal and other supplies, etc., all of which costs real dough.

There were 81 couples at the start, recruited mostly through want ads in Twin City newspapers. By the 12th day the competition had narrowed down to seven couples. Business started coming the third day and ever since, 24 hours a day, and how! During the past week gross receipts from \$3,000 to \$12,000 daily. Admission was 50c, reserved seats 75c and box seats \$1. When the crowds became so large that it was necessary to turn away hundreds every day, the ante was boosted to 75c, \$1 and \$1.50.

The local promoters already have lined up Omaha and Milwaukee for the derby, while Den E. Lane, St. Paul promoter and dance hall operator, has announced a derby for St. Paul with \$3,000 in cash prizes and entries limited to Minnesotans.

Honckbeck-Wallace's circus found itself unable to compete with the marathon. Located across from the Armory where the dance derby was in progress, the circus took a beating during its two days here. Whereas the circus went into the red to about \$5,000, the marathon cleaned up approximately \$17,000 net during the same period.

20 Keith 2-a-Dayers, All Vaudeville; Reserved Seats—3 Daily Week-Ends

No Donald Keith

A well dressed man around 28 and giving the name of Donald Keith called at the stage door of the Interstate house at Beaumont, Tex., asking for Fenton and Fields, who were on the bill.

Giving his name, the man stated he represented the Associated Press and Variety, and had been sent to Beaumont by Variety for news. Other than that, no approaches were made.

Fenton and Fields, knowing Variety, and also Beaumont, withheld their suspicions, but forwarded them to this paper.

Variety has no representative or correspondent named Donald Keith. No Variety representative ever goes on the road who would not be known in person at least to one act on any bill.

No matter what name or how many names in the New York or the branch offices the person may familiarly mention, anyone other than Variety's local correspondent, usually a newspaper man and widely acquainted in his city, should be treated with suspicion.

No person in the show business should make any kind of a payment for a subscription or advertisement in Variety, to a stranger.

SLIP-OFF WEDDINGS

Johnny Hyde and Emerson Yorke Commit Matrimony in Conn.

Friday, June 29, was the occasion of two more or less secret theatrical weddings, both at Greenwich, Conn., but not together. Johnny Hyde, of the William Morris agency, committed matrimony with Ann Burns, non-professional, and H. Emerson Yorke, of the Brunswick recording laboratory executive staff in New York, took Solita Palmer, radio and phonograph songstress and class nite club entertainer, unto himself as Mrs. Yorke.

The Yorkes' marriage was a complete surprise, the groom being ostensibly on a vacation. The slip-off duplicates the stunt Walter O. (Gus) Haenschel and Jimmy O'Keefe, both of the Brunswick organization, did three years ago and last year, respectively. Haenschel has since left Brunswick to head the Sonora's recording labs.

Judge J. J. O'Brien (local) performed the Hyde-Burns ceremony at the Pickwick Arms, Greenwich, with Marvin Secheln as best man. Rabbi Dr. Martin, father of Jess Martin, also of the William Morris organization, conducted the religious ritual.

Car Ruined; Five Escape

Chicago, July 3.

The five people in Cook and Collins' "Remnants" revue escaped with only slight injuries when the car in which they were travelling from Philadelphia to Chicago left the road near Stoyestown, Pa., June 28 and somersaulted three times. Although the car was damaged beyond repair, all five of the company were able to open in Chicago last week.

Won't Open Till Fall

Two big houses, practically complete and at least ready for the finishing touches, will not be opened by Loew until fall. Theatres are the 3,200-seater in Providence and another of similar capacity in Louisville, Ky. Both will play pictures and units. Louisville house marks Loew's entry into Kentucky.

SUPERVISING DUNCANS' SHOW

London, July 3.

Jack Potter, brother-in-law of the Duncan Sisters, arrives tomorrow (Wednesday) on the Iberian. It is his duty to supervise the London production of "Topsy and Eva" due late next month.

An early policy setting for the contemplated revival of big time vaudeville by Keith's is for 20 of the chain's key city houses next season to play twice daily on a reserved seat policy, not over \$1 top, with the house playing three performances Saturday and Sunday.

At present the intention is to play nothing but acts. It is unsettled just now whether a double policy may be first tried out; the straight vaude show and playing with pictures, both under the same general scheme and the better draw of the two to be finally chosen.

Keith theatres will be selected for the two-day and capacity up to 1,400 and not under 1,200. In the cities where Keith's operates a two-a-day and a vaudeville house, selected acts will first appear in the smaller house, booked the next time into the same city into the regular three-a-day pop.

With Keith's 20 big timers of the entire circuit, an act on the big time route may be playing the two-day one week and the continuous or three-a-day the following week.

Other than the outline of the revival policy, nothing has been determined, it is said, with regard to number of acts per bill, booker or the cities.

Guy Fisher Charged With Selling Revue for \$500

Guy Fisher, booker, said to have been a professional skater at one time, and now having offices in the Roseland building, was summoned to West Side Court to explain to Magistrate John V. Flood the whereabouts of \$500 given to him, by Jack Drimer, 1841 Third avenue, and Sam Dresser, 105 Cook street, Brooklyn.

Fisher came to court. He carried what purported to be a contract. He said that he did not cheat Drimer and Dresser out of their money. Also in court was Madge Locke, producer and show girl. She glared at Fisher and told newspapermen many unkind things about him.

The complainants, Drimer and Dresser, said they had bought a revue from Fisher. Later they learned it was owned by Miss Locke. It was called "Madge Locke's Revue."

Miss Locke came to court to testify in behalf of the complainants. She told newspapermen she never gave Fisher the right to sell any of her revues. She said she gave permission to Fisher and others the right to book her revues only.

Fisher cordially greeted Miss Locke to get a frozen reply. Fisher was asked to explain and hurriedly left, waiving a "contract." The case will be heard in West Side Court next week.

Ed Gallagher's 2d Stroke

Edward Gallagher, formerly of Gallagher and Shean, suffered another paralytic stroke, the second, this week at Kings Park, L. I. He has been confined there over a year, after having suffered a nervous breakdown.

The aftermath of the second stroke is indeterminate at this time, although Gallagher has seemingly responded to treatment, according to physicians attending him.

Gallagher, despite his munificent earnings in vaude and musical comedy while of Gallagher and Shean, is now practically penniless, with his former wife, Helen Gallagher, reported financing his sanitarium bill and providing comforts.

Mae Murray's Act

Los Angeles, July 3.

Mae Murray will take a revue, with a cast of 12, over the entire pantages circuit, starting in September.

The screen star has abandoned all picture plans for the present.

Wilton's Act for Loew

Hewett and Hall are opening on a Loew route, procured by the A.M.T. Wilton office.

The act has played for Keith's for years.

Keith's Outside Producers Start Laying Out New Acts for Next Season

Abolition of Keith's production department which fell under the axe of Joseph Kennedy's reorganization regime has precipitated renewed activity among the Keith outside producers. Previously they had been at a standstill because of former prevailing conditions in that booking office.

While nothing official has gone out, it is expected the former \$1,000 maximum for flash and production acts, announced after the Keith-Orpheum merger, has been abrogated in the reorganization and the circuit will buy acceptable material without a price limit.

John Ford for Jos. P. Kennedy will call a meeting of the enfranchised producers this week or next, it is said, at which he will attempt to pep them up into the former stride by promise of an even break on their output, something the producers had not had for years under the old regime.

Producers' faith in the new Keith

administration has set most of them into unusual midsummer activity. Charles B. Maddock, who cut production schedule when the Keith-Orpheum \$1,000 maximum was announced, has already spurred into next season activities with four big productions acts as a starter. Henry Bellitt, another Keith producer, has set 12 acts for next season. Rosalie Stewart has another formidable line-up. Paul Poole, Ben Boyar, Charles and Evelyn Blanchard and Albert Lewis, Inc., are among other outside producers who will spur on productions reasonably certain of a fair break with the new regime of the booking office.

SMALL REOPENS N. Y. OFFICE

Anticipating a closer relation between New York and Los Angeles for the furnishing of talent for sound pictures, the Edward Small Agency has reopened its New York office.

Mike Connelly is in charge.

Chicago's "Welcome"

Chicago, July 3. The State-Lake building looks strange these days with a "Welcome" mat in front of the entrance.

As a result of the new wide open-arms policy, agents, producers and others indirectly associated with the Keith offices here have received permission to take offices in the State-Lake building.

It's the first time the boys have been able to get permanently near K-A-O headquarters here.

65c Pop Policy Fails; Orpheum Back to \$1 Top

Vancouver, July 3. Orpheum, Keith's local house, changes its policy next week, back to the two-a-day with \$1 top, from three-a-day and 65c top, with no reservations. The lower part of the house will be reserved under the new policy.

It was a losing battle under the old system with plenty of wide open spaces in the balcony, despite 35c admission.

Loew's Listing Standard Acts for Next Season—100 Renewal Contracts

Loew Circuit is lining up a formidable list of standard acts for next season, including renewals with more than 100 standards which booted Keith's last year for Loew routes.

Loew's is jockeying around its present names and headliner material to off-spots this month and next with the arrangement figured as both wise and strategic move to resuscitate business in tough stands throughout the summer by giving shows that must pull. Thus far such

experiments have been successful, with fewer closings this summer than ever before on the circuit.

This season and next Loew will maintain its last season's pace in taking available material and sewing it up with long term contracts. Loew's booking department has been signing right and left with the list held in abeyance for several weeks before announcement through some of the acts having additional time to play for Keith's and others on unexpired contracts.

With proposed installation of Vitaphone, strong bills and equally magnetic screen output Loew's figures to more than maintain present pace in the vaudeville field next season.

Latest Plank-Walkers Of Keith's Offices

The latest plank walkers in the Keith offices are Joe Sheehan, family department booker; Harry Burton, agent; Aaron Kessler, agent, and Louis Spielman, agent.

William Delaney and William Hanrahan, reported last week as out, are to remain. Delaney is one of the veteran bookers of the family department and will be one of the key men retained by Tink Humphries in that department. None of the family department bookers will rate an assistant. The sixth floor or big time bookers will be allowed as many assistants as are necessary to catch acts and handle the books.

Hanrahan will book the Hippodrome, Broadway, Coliseum, Franklin, Chester, Fordham, Albee, Riverside, Keith's, Jersey City, and Union Hill, all in Greater New York except the last two.

Final Agency Shake-up
The final shake-up of the agents is expected to be announced by John Ford within the next 10 days. It is known that the agents' committee were informed they would be cut down to 20 franchised offices. Some of the agents will double up, which will cut down the number to be let out, but several of the assistants will be given the air.

It is believed the survivors will be chosen from a list rated from their commission earnings and on the quantity of new material they have brought into the offices during the past few years.

Some of the assistants' checks are said to have run as low as \$5 weekly during some periods of the year. This type of agent is not wanted by the new regime and will be on the list to go.

Hammel with Morris

Lester Hammel will associate himself with the William Morris Agency this week as general utility and contact man.

The former Keith booker, who was let out under the Keith house-cleaning regime will be an inside man for Morris, battling for any of the agency executives in greeting acts and talent whenever somebody or another is particularly rushed.

THOSE VERSATILE DANCERS

MURIEL
AND
FISHER

Foremost Exponents of the Bowery
Dance—Featured in "Parisian Frolics"

JAY C.

FLIPPEN
FRIARS CLUB, NEW YORK

CORRINNE

MARSH
In Specialty Dances
Featured with "Radio Fanciers"
Now Playing Pantages Circuit

PANTAGES CIRCUIT Presents

ROGER and EDNA

HURST
In "BLAME IT ON MR. GELL"
by EUGENE CONRAD

VALE

AND
STEWART
YES! WE DANCE
Direction of LYONS and LYONS
A PUBLIK UNIT "DANCING FEET"

THE MEMPHIS

COLLEGIANS
That Sweet Band from the South
Headlining Pantages Circuit
Direction of ESTELLA GREEN

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EWING EATON

IN
"A Dozen Minutes of Variety"

This Week (July 2) Keith's Palace, New York

Direction HARRY WARD

ALICE MELVILLE

NOVELTY EUROPEAN
VENTRILOQUIST

NOW TOURING AMERICA
PANTAGES CIRCUIT

Direct from QUEEN'S HALL, LONDON, ENG.

Chi Bookers-Agents-Producers Must Walk Straight Chalk Line; Piazza Lines Up Working Staff

Chicago, July 3. Ben Piazza, new general manager of Keith's Western Agencies, in this city started his executive duties by jacking local bookers and agents into renewed ambitions that had almost been flattened by the previous officials. During a meeting of bookers Tuesday and agents Thursday, he threw quite a scare into the boys who haven't been playing on the level.

Piazza let it be known that he was aware of who had been cheating and declared he intended to put a sudden halt to the practice of booking with a favorite agent. Bookers who have a habit of taking any act, as long as a certain agent offers them, are partially to blame for bad business in the houses they book, he stated.

Stressing the importance of personal contact, Piazza declared bookers must be thoroughly acquainted with managers of the houses they book and the acts they are using. With this knowledge, he said, a booker may tell a manager of his headliner for the week, advise him to exploit the act to the limit and the manager wouldn't question the booker's knowledge or advice.

The Runaround

Piazza denounced the ill-treatment of acts which has been in evidence locally for some time. He

told the boys he wouldn't stand for the runaround tactics against acts, stalling them and breaking their spirit before booking.

Acts brought in with favorable eastern reports aren't to be treated as unknowns, he said, and forced to "show" here under bad conditions.

Promises that the new Keith organization would loosen the purse strings to give needy houses augmented orchestras and better stage dressings were made by Piazza. Also, if a booker desired an act that seemed impossible to obtain, he would bend every energy to help the booker get the act. Piazza finished with a statement that bookers were to be responsible for their own books and shows.

At conclusion of the meeting, questions and a general discussion were called for, with numerous ideas advanced for the betterment of bookings and relations.

Telling Agents

Thursday, at the meeting of agents, Piazza laid it above the belt but with plenty of force. He said he was aware that certain agents had fair-haired boy friends among the bookers; that certain bookers were known to be dealing with only one or two agents for personal or business reasons; that certain agents, judging by the acts they booked, couldn't possibly earn a living and there must be another reason for holding the franchise.

Further, he said he knew that one agent had bought stock for a broker and held it for him for a profit. Piazza termed it a form of stealing, but said he was willing to overlook it. A record of every Chicago agency is in his possession, he added.

In regard to opposition, Piazza stated there isn't any, the Keith's wants all the good acts. While they wouldn't be permitted to book acts into certain houses, the field was wide open for anything they wanted to take from those houses. Any time an agent wants an act for Keith's houses, Piazza said, he could look to him for assistance in getting it, after the act had been approved.

Piazza said he expected the agents to invest time and money in their agencies, and unless they intended to do that they were through. He gave them until July 9 to attempt a consolidation of some agencies and consequent elimination of unnecessary agents. Also, he expected them to offer suggestions during that time, as to procuring of material, improvement of office operation, and bettering of business activities between agents and bookers.

Bookers, Piazza declared, are dependent upon the agents to secure acts that will help put the houses over. The houses are open to any act, he said, if it is a good one.

Any complaints by agency or agent are to be referred to Piazza.

Carmody Appointed

It was announced at the meeting that Tom Carmody would be general booking manager in reality as well as in name. Carmody is well known here with a reputation for executive ability and knowledge of acts. He is in full authority over bookers and agents. It is accepted locally that Piazza exercised sound judgment in his selection of Carmody. (Continued on page 71)

Let 'Em Lay

Wisecrackers still working on the marathon outburst of the Keith agents and bookers. Two acts outside the Palace. Suddenly one looked up and exclaimed, "Here comes your agent; better catch him." The other replied: "Why?" He wouldn't catch me last week at 125th street."

ROYAL TELLS MID-WEST MGRS. TO GINGER UP

Assumes Charge of Keith Assigned Territory—Mort Singer, Ass't

Chicago, July 3.

John Royal, new Keith's mid-western theatre manager, supervising territory between New York State line to Denver, and Winnipeg to New Orleans, has scheduled visits to all the houses to promote a closer working arrangement between managers and bookers.

Speaking to the Chicago managers, Royal asked them to abandon the idea that they were working for a factory and put over their houses individually. If a manager thought business in his house was attributable to the shows, Royal said, he should tell his booker what the local trade wants. Royal said out-of-town manager will have the same contact privileges and will be asked to make suggestions.

It is understood there will be no wholesale dismissal of managers, with a gradual clean-up probable. Immediate recognition is promised those who create business and put their theatres over.

Singer For Chicago

Mort H. Singer, the only real showman of the old Orpheum circuit crowd, will take charge of Chicago theatre operation, as well as assist Royal in remedying the general mid-west Keith's theatre situation. Rumors of radical changes were stopped with the Singer appointment, as managers have confidence in Singer's ability and methods of management.

Royal floored some of the old guard with his quick recognition of the trouble with houses around here. His selection of Singer further impressed them with the realization that he knows what he's doing.

Kingston, N. Y., Merger Closing One House

After Walter Reade, operating the Reade Kingston theatre in Kingston, N. Y., 6-day town, for one year, and the Broadway Theatre, Inc., running the Broadway in the same city, had admitted a loss of \$80,000 between them, a merger of the two Kingston theatres was effected this week.

The Broadway theatre is managed by Harry Lazarus, former Albany theatrical man.

Under the merger one house will operate for a given period and go dark to permit the other to operate for a similar time. The one showing the biggest gross at the end of its allotted periods will operate permanently, the other remaining dark.

Fox's Full Talker Weeks

By next season the Fox vaudeville houses in New York will be operating Movietone features on full week programs.

Since its installation in some of the Fox houses it has been used on a half-week basis.

Preliminary plans were discussed by Fox heads with the belief that the time is ripe for their full-week operation.

REBOOKS TO SAVE \$12.50

Chicago, July 3. Booked into the New Castle theatre, New Castle, Ind., for one day at \$62.50, Mort Goldberg's "Dance Tunes" missed the first of the four scheduled shows.

Upon arriving at the house, the act was immediately cancelled by the manager and re-booked for the remaining three shows at \$50.

ACTS FOR SHORTS

Keith's Favoring Photophone-Contract Clause

Vaudeville acts playing the Keith and Orpheum Circuit's next season will be used by Photophone for talking shorts, similar to those now released by Vitaphone and Movietone.

Miller and Lyles, the colored team at the Palace this week are said to be the first act to be drafted by R. C. A. Photophone for a short subject.

Robert Kane, representing FRO, will supervise the short subjects. According to present plans, acts will be signed to do their vaudeville specialties.

The new Keith contract is said to include an option clause which gives Photophone first call on their services for shorts, while playing for Keith's.

Creator-Lenetska Firm

Louis K. Sidney has given Peter Creator a Loew agency franchise which Creator and Mitchell Lenetska, brother of Harry, and last with the Stanley organization, will operate.

Creator was for several years with Arthur Spizli.

Arthur Johnston, who combined Spizli as Johnston-Spizli Enterprises, has resigned from the booking business to rejoin Irving Berlin, Inc., as Berlin's musical amanuensis. Mack Stark, Johnston's business manager, may continue with the latter.

Spizli is going it alone again.

No Flood Due of New Keith Agents

Agents currently holding Keith (Orpheum) franchises and who survive the present house cleaning, will not have to stand by and see newcomers granted franchises, according to report.

The granting of permission for George Godfrey, Keith-Orpheum bookers, and his assistant, Lester Hamill, to join the Biward Kellar agency caused speculation among the agents. It is understood that the tie-up with Kellar was asked for by Godfrey. In view of his long service the permission was in the nature of a reward.

Keith's never encouraged the bookers when they sought to become agents. The circuit's position was that it requires years to develop a booking man. The bookers' position was that agents made more money than they did, with less responsibility.

JUDGMENTS

Hillsdale Amus. Co., Inc., and Gus Hill; Eldridge Co.; \$4,655.

Freehill Restaurant Co., Inc., and E. J. Churchill; Bethlehem Eng. Corp.; \$1,175.

Arthur S. Lyons and Wm. G. Seabury; Y. A. Kudara; \$117.

Michael E. Reiburn; 533 W. 57th St., Inc.; \$1,865.

Satisfied Judgments
Macfadden Newspaper Pub. Corp.; Chas. Meischer; \$128; June 21, 1928.

Same; same; \$19,034.50; Dec. 18, 1926.

Same; same; \$133.25; Dec. 19, 1927.

WHAT THE CRITICS SAY ABOUT

DAVE APOLLON

Now Headlining Keith-Albee-Orpheum Circuits

"Headline applause honors last night went to a countryman of Nazimova's, Dave Apollon. Dave's act is not new, but this versatile Russian, who sings, plays the piano and mandolin and dances like a whirlwind, completely stopped the show. . . . Apollon was doubly handicapped because he followed five dancing turns. . . . Then Dave came along and made 'em like more dancing. This Russian boy is a showman every minute he is on the stage, and provided genuine entertainment last night, just at the time the Sunday night crowd was needing it badly. A great act and worthy of the feature spot on any vaudeville bill." (Los Angeles "Record," June 4)

"Dave Apollon, master of the mandolin and showman de luxe, tied the Orpheum show up into a group of neat Gordian knots at the opening performance this week, demonstrating that we must still look to Russia for our vaudeville novelties. Apollon is no stranger to the big time, and each year he may be depended upon to display new indications of his virtuosity and showmanship. . . . The Apollon act is fast and colorful, marked by matchless playing, swift dancing and first-rate entertainment." (Oakland "Tribune," May 28)

"Vivid coloring of another country—Russia—figures in Dave Apollon's offering. 'An Apollonian Revue' . . . Strenuous Russian steps and gorgeous costumes make this revue highly dynamic. Dave is almost a show in himself, with his boot-and-heel steps, in his handling of stringed instruments and wisecrack remarks as master of ceremonies." (Los Angeles "Express," June 4)

"Dave Apollon and Company, who come in for headline honors, maintain a highly flavored Russian atmosphere with clever songs and dances." (Los Angeles "Examiner," June 4)

"Dave Apollon and his company . . . steal the show with a lavish and zippy song-and-dance revue. . . . Apollon . . . is both classical, popular and entertaining." (Los Angeles "News," June 4)

"Surrounded by colorful settings, Apollon and his company breeze through a corking good novelty revue. . . . Outside of his Russian dancing, Apollon acts as master of ceremonies and announced each of the numbers. His patter, spoken with a Russian accent, is delightful. In addition, he played numerous stringed instruments." (Los Angeles "Herald," June 4)

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ARTHUR

MINKA

MILLARD and MARLIN

in "KOLLEGE KAPERS," Written by Henry Bergman
JUNE 25 (THIS WEEK) TROY AND SCHENECTADY

Direction MILT LEWIS

Detroit Barren

Detroit, July 3.

At the present time Detroit is entirely devoid of representation by a major vaudeville circuit.

Loew and Keith's may be revived next season, but there are no signs of Pan regaining a local outlet. Loew will probably find a spot in one of the downtown Kunsky houses, while Keith's is believed holding off until determining effects of the new 5,000-seat Fox, scheduled to open about Oct. 1.

The lone vaudeville theatre downtown at the moment is Kunsky's Columbia, now booked by Billy Diamond (Chicago), but to switch to the Co-operative (Kunsky) Office in two weeks. This last stand for vaudeville is having tough sledding in competing with several surrounding burlesque houses.

ROSALIE STEWART'S ACTS

Producer with Brother Turning Out Condensations

Rosalie Stewart and her brother, B. S. Stewart, appear to be concentrating on vaude productions for Keith's.

A revue with 18 people to run 70 minutes, called "Komicallities," has Mel Klee, Harry Barton, Harry Young and Al Borde, the latter said to be from the west. It is a condensed version of "A La Carte."

Marion Murray will be a one-act "Meet the Wife." A revival of "The Old Homestead," with Harry Horton as Uncle Josh, is contemplated.

Tru York, daughter of York and King, in a skit called "Leave It to Ruth," by John Murray, is another Stewart turn.

Orpheum's 7th St. Closed; Perhaps for All Time

Minneapolis, July 3.

Due to a long stretch of extremely poor business, the Seventh Street theatre, Orpheum's (Keith's Association) local vaudeville house, closed Saturday.

It is doubtful if the 15-year-old theatre will ever reopen. Prior to the Hennepin-Orpheum's advent, it was called the Orpheum, and for many years housed big time vaudeville. Because of land value enhancement and profitable operation during most of its career, it has been an extremely good investment.

Willie Shea in Booking Dept. Willie Shea, formerly with Keith's, is going into the Stanley Fabian booking department.

TAYLOR, KEITH'S N. E.

District Manager for New England and Eastern Canada

Boston, July 3.

Henry Taylor, manager of the Majestic for eight years, has been appointed district manager of the Keith theatres and interests in New England and Eastern Canada. He has been notified of his appointment by John Ford, assistant to Joseph P. Kennedy.

Taylor, prior to the Majestic, was manager of the Hollis Street for 12 years. During that time he also acted as production manager of motion pictures for Joseph P. Kennedy, the new head of the Keith interests.

Glenn Tryon to star in "It Can Be Done" for Universal. Fred Newmeyer will direct from the story written by Edward Montaigne and Mann Page.

Keith's, Boston, Fades With Old Timers There

Boston, July 3.

Plenty of notable "first nights" but the closing Saturday of the E. F. Keith theatre will surely go down as the most notable "last night" of any theatre in the country.

The house was packed and in addition to the regular bill, old-timers who delighted the hearts of the Boston public 34 years ago when the theatre was opened, reappeared to receive a royal welcome.

The program of the evening was well balanced and, in some ways it was a regular reunion, back and front stage. In the wings were more great vaudeville people to take part in the program than probably were ever assembled in this city. Out front were the patrons who were considered the best judges of vaudeville in the country.

Among the old-timers to appear was John L. Cain, 73, with Barnum 51 years ago. He did some juggling that any of the new-timers might well envy. It was surprising.

Stella Mayhew, who said she would give imitations of herself, made a great hit with her coon songs.

Sam Mahoney, who did an ice-water tank act 25 years ago, came out to prove that he is just as young and vigorous today as he was then.

Tommy Ryan brought down the house with such dancing as he did in 1873, and Hap Ward did just such a "turn-over" as 34 years ago when Ward and Vokes were a great team.

Eddie Leonard, who taught Al Jolson and others how to sing minstrel songs, wowed 'em.

Ethel Barrymore gave a few imitations and was visibly affected by the ovation, and vigorous Maggie Cline sang "Throw Him Down, Missuskey." Chic Sale, Bert Fitzgibbon and Fred Stone also participated, among others.

Bart Grady, manager of the theatre for years, got an ovation when he stepped into the orchestra pit, took the baton and led the "overture" he led 20 years ago, and then surprised leading the old Meistersingers in a song.

Rita Gould's Act

Rita Gould will return to vaudeville after a two years' absence.

Miss Gould will have a new song cycle by Ballard McDonald. Ben Boyar sponsors the act.

HEARD BY FORTY MILLION PEOPLE

"IT MUST BE LOVE"

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Official Song of the
Republican National
Convention. Played
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By Clarence Wheeler

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Kansas City, Missouri

It Must Be Love

Lyric by CHAS. DERICKSON

Music by BURTON BROWN

Value Med Co

Till Ready

ask you do you

love me, You say you do not know But you'll find

rit.

out with-out a doubt, For your heart will soon tell you so, dear!

REFRAIN *a tempo*

For when your heart is light - er and the word is bright - er then you know it

must be love, dear, When you're al-ways yearn - ing For some-one's re-

turn - ing Then you know it must be love When that wist - ful

ten - der feel - ing Round your lone - ly heart comes steal -

ing You might as well con-fess You might as well say yes For then you know it

must be love. For, love.

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DIVORCES

Edward B. Dudley, manager, Koppin theatre, Detroit, has agreed to divide his property between himself and wife as a result of her suit for divorce. Mrs. Pearl Dudley is to receive one-half of the \$14,000 home and a half interest in the Dudley's \$5,000 automobile.

It is reported that before the settlement was reached Dudley bought the home and it was this that prompted Mrs. Dudley to file claim accordingly.

Ralph Duff, Greenwich theatre musician, has been granted a divorce in Connecticut from Marian Duff, New York cabaret entertainer. They were married June 4, 1922. Duff charged desertion.

MILTON

BRONSON

America's Foremost Singer and Fastest Russian Dancer
Direction of HARRY PEARL

CARLENA

DIAMOND

(DANCING HARPIST SUPREME)
Doing the Harp Dancing Specialty as Originated by Her Dad,
o. Charlie Diamond

An "Idea" of Fanchon and Marco

ROY CUMMINGS

with
FLORENCE DUFFY

NOW PLAYING PUBLIX THEATRES

MASSE

AND

DIETRICH

Direction ARTHUR SEELIG
of LYONS and LYONS

License Comm'r Without Opinion Says Things

The agent who jacks up his fee over the customary five per cent will find himself embroiled in litigation despite the recent ruling of the U. S. Supreme Court that states have no authority in the matter of regulating such commissions.

This comes direct from License Commissioner Quigley who for the past three weeks has been waiting for an opinion from the corporation counsel's office. His declaration Monday that his office will pursue the lines they have always followed came after it was obvious that he was getting the royal run around from legal quarters and after it was also apparent to him that a test case and another ruling will be the only deciding factor to throw him off the track he has always used.

In the meantime the commissioner's investigation into the methods of indie vaude agents has met with a peaceful requiem. Jack Linder has cleaned his slate. Walter Plimmer, who Commissioner Quigley's assistant, blonde Miss Kennedy, called a "perfect gentleman," who she couldn't believe would fib, has his new license.

Little is heard about A. and B. Dow, except that their case hasn't been tried and isn't even on the calendar.

As for Lawrence Leon, the lad Plimmer befriended to the point of being called a fibber by the blonde, Lawrence is progressing nicely under the guidance of a new angel.

Leon is not worrying about the blonde or the commissioner. He is doing his business on the net.

Frisco Orpheum Billing

San Francisco, July 3.
Golden Gate (Orpheum Junior house) has resumed outside billing after being off the boards for several years.

Twenty-five stands are being used as a preliminary showing.

Producer on Stage

Irvin C. Miller, colored show producer, has returned to the stage in "Broadway Rastus."
Show is now playing through Ohio.

Wrong Liberty

Liberty Week, current in the Keith houses as a business getter, is said to have emanated from the head of the publicity department. At one house the manager reported he had to call for police protection. Patrons thought it meant free admissions.

Actor Figures for Keith's; Complaints of Max Gordon

Sammy Wright, former burlesque comic, has squawked to John Ford, of Keith's, regarding the deal he alleges he received from Max Gordon, head of the production department.

Wright states he went into "Her Birthday," a new act written by Solly Ward and financed by the Keith's production department. Wright alleges he was used to give the act a try-out at the Greenpoint, Brooklyn, and that as soon as it was discovered the act was likely, Gordon decided to shelve it and put Solly Ward in it.

Wright makes the point that with himself the act would have cost the office about \$600 a week and that with Solly Ward it will stand \$1,250 a week. Wright states that it cost the production department about \$500 to put the act onto the Greenpoint stage and that when he asked Gordon why he was throwing away this preliminary investment Gordon replied the production department frequently spent \$1,000 on an act and shelved it the next day.

Gordon, according to Wright, describes persons who differ with him as "cranks."

SUN-KEENEY NAME OUT

The Sun-Keeney Booking Agency officially dissolves Aug. 1.

Despite inactivity since Keeney's Brooklyn, N. Y., houses were taken over by Loew some months ago and several other Keeney stands swung into Keith's for bookings, the corporate name held as sort of subsidiary to the regular Gus Sun Circuit office in New York.

Markus Still Leads Indie House Bookers

Fully Markus maintains leadership of independent vaude bookers for midsummer.

Despite wholesale closings, Markus still holds 43 houses on his books, including split weeks, one and two day stands. It is likely there will be but a few dropping from this list since the general closings are about over for the Markus list.

Jack Linder Agency is in second place with 30 houses. Arthur Fisher is next with 14 houses, mostly split weeks.

Lawrence Golde, former Keith booker, who embarked in the independent field some months ago, has eight houses on his books, two split weeks and five one day stands, the latter spotted through Long Island and playing a vaude road show. Golde is active in considerable field work for next season, when he may get even a better start than this.

Markus has maintained his average as leader throughout the season.

J. L. & S. Takes Diversey

Chicago, July 3.

Direction of the Diversey theatre, originally promoted by Jones, Linick and Schaeffer, is to revert to that firm. For three years the house has been operated on a three-way partnership by Orpheum, Balaban & Katz and J. L. & S. at a loss of approximately \$200,000.

J. L. & S. will not shoulder a great portion of the loss as the contract provided that if B. & K. Orpheum dropped out all equipment in the house would become the property of the original operators.

COLORED HOUSES CHANGE

Two colored houses change control Aug. 1. Orpheum, Newark, will be taken over by T. L. Walker, the present manager, and J. Seaman. They will continue to book vaudeville and pictures.

The Attacks theatre, Norfolk, Va., owned by the North Carolina Mutual Insurance Co., has been secured under a 10 year lease by the Theatres Corporation of America.

BIRTHS

Dr. and Mrs. Joseph Beer (Lola Wentworth) at Pompton Lakes, N. J., June 22, son. Mother was formerly of Tombes and Wentworth, father conducts a training camp.

Mr. and Mrs. Jack Rose, son. Father is assistant manager of the Coston Circuit.

Mr. and Mrs. Roy McNeill, at San Francisco, June 18, son. Father is manager of Foster & Kleiser Posting Co., San Francisco branch.

Mr. and Mrs. William Reed, daughter, at the Kanikooland Children's hospital, Honolulu, June 23. Mother is Eva Novak, picture actress.

Mr. and Mrs. David Brennan, daughter at Danbury, Conn., June 28. Mother is Myrtle Stuart, actress.

HARRY Q.

MILLS

ORGANIST

Warner Bros. Theatre, Hollywood

One of Fanchon and Marco's Good "Ideas"

BABE

MORRIS

Tap Dancer Supreme

Featured in Fanchon and Marco's "Bathub Ideas"

LUCILLE

PAGE

In SPECIALTY DANCES

P. S.—A Week of Laughs with Benny Rubin

Our 2nd Year with PUBLIX

JOHNNY TIM

MILLS and SHEA

Touring America with

"Snapshot Unit"

LAUGHS! LAUGHS! LAUGHS!

WHO WOULD HAVE THOUGHT IT OF HANNEN SWAFFER?

IN SPEAKING OF

MEDLEY AND DUPREY

In the "Sunday Express," June 17, re their Victoria Palace Opening He Says:

"An American turn called Medley and Duprey, who scored a great success at the Victoria Palace the other day. . . . Medley, the husband, who caused roars of laughter. . . . Sir Oswald Stoll, by the way, was so keen on Medley and Duprey that he booked them for all the rest of their stay at more money than they came for!"

"The Stroller" in London "Evening News," June 16, says:

"These things made the turn of 'Medley and Duprey' all the more attractive. The pair came from the United States with a considerable reputation, but Medley originated in Yorkshire. As he says of himself—he just fools around. And he does it in easy style. He is a lanky droll who never forces out his humor. He sings a bit, dances a bit, and all the time he is 'kidding' his partner—who tries to do a serious turn. He is to stay in this country for some weeks, I am glad to hear."

Thanks to Sir Oswald Stoll, Mr. John Hayman (Victoria Palace), Mr. Val. Parnell (General Theatre Corporation); also our Fat Hustling Friend and Agent Henry Sherek.

We are under contract with the Keith Circuit, and for that reason we have been unable to accept the following offers:

ENGLAND: Stoll Tour, General Theatre Corporation Tour, Moss Empires, and offer to be starred in West End Revue.

AUSTRALIA: Vaudeville tour.

AMERICA: To play in New Arthur Hammerstein production.

FOR WHICH OFFERS WE ARE, HOWEVER, VERY GRATEFUL

Best Regards to All Friends and Well Wishers. England is a great country if they like you.

American Representatives:

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HENRY SHEREK

Ancaster House, London

Levey's W. C. Houses

San Francisco, July 3.
Bert Levey, head of the Coast Levey Vaudeville Circuit, and operating small time combination houses on the Coast, has practically closed with West Coast Theatres Circuit to take over the Imperial, former run de luxe picture house. It will be operated by Levey for pop priced vaude.

Levey's deal with West Coast may also include the Million Dollar, Los Angeles, and one or two other houses.

Five acts and a feature film at 25c will be the policy with 15c matinees probable.

MORRIS OFFICE SUING

Demands \$20,000 From Lew Leslie—Latter Says He Paid Foster

Suing through Jerome Wilzin, William Morris, Sr. and Jr., as partners in the William Morris Agency, ask \$20,000 from Lew Leslie, producer of the "Blackbirds" revue at the Liberty, New York, for commissions on the London and continental tours of the European edition of "Blackbirds," with Florence Mills starred.

Leslie denies any indebtedness through Julius Kendler, averring full satisfaction of commissions to Harry Foster, Morris' British representative.

Fox Will Open Chi Agency

Chicago, July 3.

It has been settled by the New York headquarters of the William Fox theatre chain that a Fox booking agency will be opened in this city.

No date has been set for the installation, nor is it reported who will be in charge.

The agency will place the bookings for the Fox theatres in this section, and also for the Fox-Saxe picture houses in Wisconsin.

If the Fox agency intends to take on independent houses for bookings at the start or thereafter, no information is given.

Mutual's Six Houses In Greater New York

In the booking layout for New York and Brooklyn next season Mutual is listed to play three houses across the river. These are the Star, Gayety and Empire. The circuit will pass up the Casino entirely.

In New York the Columbia, Irving Place, and Hurlig & Seamon's will play the regular shows, the Irving Place substituting for the old Olympic.

Talk that the Minskys would have one or two of their New York houses on the Mutual list, has petered out. The Minskys have made other plans with the Apollo, uptown.

Wigwam Goes Pictures

San Francisco, July 3.
Nat Holt, who has been operating a musical burlesque stock at his Wigwam, with frequent changes during the past year, turned the house into a straight picture grind policy June 30, at 15 cents. Wigwam has a capacity of 1,700.

MUTUAL'S ST. JOE SUNDAYS

Arrangements have been made for the Toole theatre, St. Joe, Mo., to play Mutual shows on Sundays only, starting Sept. 2.

Mutual shows playing Kansas City will hop into St. Joe for the Sunday date.



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Prefers Keith's Eastern; Does Hollywood, Detroit

Detroit, July 3.

Cohen Bros' Hollywood, neighborhood presentation theatre, will sever booking relations with Keith's Western to book through eastern Keith's, Wayne Christie to handle the bookings.

Warnie Jones of Keith's Western supplanted George Lukes as the Hollywood's booker during the upheaval in the State-Lake building a couple of weeks ago.

The Cohen Bros. have been entering complaints about talent sent from Chicago for some time and were known to be on the verge of dropping Keith's altogether when they compromised on the east. The Hollywood plays split weeks, but goes into a full week policy in September.

Apollo Stock Out

Stock burlesque at Minsky's Apollo, Harlem, closed last week (June 30). Minsky's other stock, the National Winter Garden, closed two weeks ago.

The stock policy will be dropped at the Apollo next season through Minsky's merger with Hurlig & Seamon. Minsky's interests are now merged with the Mutual wheel shows at Hurlig & Seamon's Music Hall for next season.

\$7,400 at Columbia

The stock burlesque policy, now in its third week at the Columbia, New York, has caught on. The opening week with favorable weather the house grossed \$9,960. It did \$7,400 last week.

Emmet Callahan is staging the stock shows which hold plenty of girls and a change of book weekly.

HILL'S DEFAULT JUDGMENT

Between Aug. 1, 1923, and Dec. 31, 1927, the Eldredge Co., theatrical printers and lithographers, rendered \$4,402 of services to Gus Hill and the Hillside Amusement Co., Inc., but were not compensated.

Suit to recover has resulted in a default judgment for that amount totaling \$4,555 with costs and interest.

TRENTON STOCK FLOPS

Stock burlesque is out at the State, Trenton, N. J., after two weeks.

Al Singer, Mutual producer, who had the stock, quit cold when they wouldn't turn out.

Marcus Loew BOOKING AGENCY

General Executive Offices

LOEW BUILDING ANNEX

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Say "Loew's"
for Shows

DAVE WHITE

And HIS WHITEHAWKS

Featuring RUTH STANLEY and ETHEL ALDERSON

11—REAL ARTISTS IN A NEW BAND IDEA—11

LOEW'S STATE, NEW YORK, NOW
ENTIRE CIRCUIT TO FOLLOW

Say "Whitehaws"
for Applause

Direction JOHNNY HYDE
WILLIAM MORRIS OFFICE

BACK AGAIN AT THE PALACE, NEW YORK, THIS WEEK (JULY 2)

GENE

DAN

HARNEY and CONNORS

FEATURING OUR NEW COMI-COLLEGIATE DANCE

with "C. B. MADDOCKS' TRICKS"

METROPOLITAN

(LOS ANGELES)

Los Angeles, June 30.

Ruth Roland, one time serial queen of the movies, who has since reaped a fortune in real estate around this town, has been made around this town, house on the Coast with her personal appearance for one week at the Met. Miss Roland's future itinerary along with her cut depends on the weather. With a weak picture, in this house. "Hot News" (Par), counter-balancing the box office draw and including Jack Pingleton's "Stick and Steppers" on the stage, the consensus of opinion was that Miss Roland would be credited with what draw there would be.

The Met has been taking it on the chin for a week now and with the Daniels screen name just about played out in this town the week's gross is expected to hit low tide while with the Roland name there was a chance to gamble. The arrangement with which Miss Roland came into town above a certain figure that made the deal an equal one on both sides; besides a safe and sound proposition.

To Gus Eysell, managing director of the Met, can go credit for promoting one of the nearest exploitative campaigns in connection with Miss Roland's appearance. Jack Pingleton on the opening day, Saturday, was above average, with five shows Saturday and Sunday.

Miss Roland came on in the middle of the stage show, introduced by the Buffans, Guy and Jerry and m. c., after a trailer was led over giving the highlights of Miss Roland's past screen career. Action was fast, in the show running six minutes, lending color to Miss Roland's personality when she walked on. Met with a nice reception.

With no apologies or pretenses Miss Roland was right on a top song which she delivered coolly, considering that her professional experience on the stage is limited. An impression of Ted Lewis doing "Me and My Shadow" was neatly done and followed by a ballad. About nine minutes in all and satisfactory. While Miss Roland may not bring any house record here she will be credited though for all over about \$16,000 the house may do on the week.

Partington's unit with Ilomay Bailey, Charlie Hays, Glen and Jenkins and an ensemble of mixed steps (12) ran off in shape with the exception of a slight impediment in the line. One of the girls turned an ankle in the first show and was out for the rest of the day. The accident was covered up neatly and probably indistinguishable to lay optics.

Miss Bailey, consistent and good songstress who hales from Chicago, scored with her numbers and answered a question in an important since last seen around the Chi picture houses. Huey, personality lad and intrepid whistler, looked okay, while Glen and Jenkins, with their "Topsy" routine, were well-disposed the laughs in the layout.

The lineup of boys and girls worked around the show in good style aided by effects of lights and sound. Buffans' method of m.c'ing wasn't anything to brag about but about all in his favor a nice smile and personable appearance. His work with the baton was much better.

The band under Buffano's direction and interspersing with lyrics, meted out a good routine. "That's My Kind of Now," a new one around this town.

Stage portion in toto ran for around 40 minutes with Herb Kern, organist, not getting a chance to do his feature. The time, but handling the screen subjects in straight style and methodically Paramount Newsreel, carrying six items, including some noted. The Democratic convention. Added short subject was a Fables cartoon.

PARAMOUNT

("Chinese Nights" (New York))

New York, June 30.

Chinese vo-de-o-do plus Nell Kelly, the angel, Fanchon and Marco protegee, are the highlights of a stage show that has Paul Ash in the pit and may be the beginning of an anticipated series of "Pit units" which will chase stage bands down into the trenches.

"Chinese Nights in San Francisco" has for its nucleus the "Honorable Mr. Wu," a Chinese and a chorus of Chinese lads and lassies. It is an all-Chinese affair with the exception of Miss Kelly. Mr. Wu and his associates were introduced previously on the Coast as a Fanchon and Marco "idea."

Putting the stage boys in the pit is new to New York and the east but commonplace in the West Coast where the specialty shows requiring complete sovereignty of the rostrum come through every other month or so, and have since the Fanchon and Marco founded a dynasty.

Miss Kelly, making her eastern

debut, came tearing on with seven league strides, arms and legs wind-milling at a terrific pace. She socked the customers right on the button for a clean-cut k. o. in one round. Nell was scheduled several months ago for an appearance at the Roxy. She is perhaps not all that "the cathedral" would ask in the way of entertainment, but she is everything that any average fan will like as a rip-snorting, bang-up comedy wow. It is seldom in a picture house that a turn is too short. Nell never disappoints.

The settings for the unit are tasteful in freerack red with occasional inserted tableaux of Chinese locale. Tassels, quaint hanging pieces and sumptuous brocades and embroidered satins of the Chinese performers all help to make the unit a stand-out.

All its-Chinese personnel provides great exploitation possibilities. Mr. Wu imitates Eddie Cantor and Al Jolson, not too accurately, but of merit in its way. He also does a very pretty ensemble number with Eddie, McKenzie, and Bishop. A Chinese version of the Florida Sextet is good. Brooks costumed the unit. Full Oscar stage it.

Nee Wong, last on the Pantages Circuit, is in the unit. Wong bills himself as "The Chinese Ukulele Ike" and sings like an Oriental Emil Borey. He is a wiz on the strings but his Shanghai yodeling is his best leverage for applause.

Very short and direct from the storehouse, his cowboys dusted off, is the opening number, "Spirit of '76" with the famous fire and drum trio getting the center frame and the army and navy getting one spot each on the flanks.

Paramount is not using a Krazy Kat routine every week. Probably an aid to a good spill on the crowded performances but more likely the fruit of a squawk by Charles B. Mintz, who was reported several months ago as disgruntled with his breaks as a short subject producer releasing through Paramount.

Cal Coolidge, looking very sad, was applauded in the newsreel but Al Smith brought down the house. Borey and Hatton in "The Big Killing" (Par) on the screen. Borey, who is a wiz on the strings, did the cream days and performances. It was formerly 90 cents plus nine for Uncle Sam or 99 for the show shoppers. That should materially help.

A song plugger named Gordon dressed in an usher's uniform interrupted Jesse Crawford's organ concert to sing a song. The idea of the concert were fops for the simple reason that even the visiting yokels weren't fooled.

ORIENTAL

("Leaves Lovers" Unit) (CHICAGO)

Chicago, June 28.

Al Kvale has brought the Oriental back to normalcy. He is re-establishing the Ash following and supplementing with one of his own. It does look a though Al and Kvale are over, with a suitable m. c. and three capable producers, Lou McDermott, Jack Laughlin and Will Harris. Kvale has been around the block and he is, perhaps, best defined as a clown.

McDermott produced this week's "Leaves Lovers." Poorly titled but otherwise okay. Chicago is elevated to a circus depicting the business section of an old southern town. Seated on steps, in front of the scrim's tavern, is George Dewey, who is a clown, concealed, goes into "My Old Kentucky Home." A drop in back of the scrim rises, as does the scrim itself, and discloses the band on the deck of a river boat. Bales of cotton are on the stage to depict the dock. Musicians are attired in overalls of green and red striped silk. House balls do some stepping in appropriate costumes.

Kvale enters to lead a hot number, chorusing it himself with a clarinet. Then the Lucille Sisters, one of the better picture vocalists, sing an excellent Topsy and Eva bit. Their sob harmony is good.

Next, Jerrie. This lad plays a mean accordion. He is a comer and he'll develop the good. The picture is strong for hippy dancing. After this came Milt Watson for several songs. Kvale and McDermott are pals of the show. At and a uncture ballet was on again in pink and white hoop skirt creations. Another band number, a chorus of Chinese lads and lassies, was written by McDermott. It is an all-Chinese affair with the exception of Miss Kelly. Mr. Wu and his associates were introduced previously on the Coast as a Fanchon and Marco "idea."

Putting the stage boys in the pit is new to New York and the east but commonplace in the West Coast where the specialty shows requiring complete sovereignty of the rostrum come through every other month or so, and have since the Fanchon and Marco founded a dynasty.

AVALON

(WIRED) (Chicago)

Chicago, June 28.

Is one of the former Cooney Bros. houses now operated by James J. Costen in the interests of eastern bond houses, better known as the circuit noticeably, but he may get air when stockholders raise enough coin to repay and attempt to run the houses themselves.

"Minstrel Days" might be an over-worked stage band idea, but Charlie Hogan booked in Coleman Goetz, Toots Novelle, Pat Pagette, Sonnie and Eddie, McKenzie, and Bishop, and made it the strongest show the house has had in months.

Routining was natural and easy. Band and acts paraded down the Bales at the start, seated themselves on a terrace as an arc, red, full stage set decorated with large tannourines. Dell Lampe, m. c., interlarded, with Goetz and Pagette, and men in blackface. Novelle appeared twice, first in an unusual acrobatic dance and then before black drapes with an illuminated French doll. Goetz and Pagette. Both were solid punch spots, giving the boy an open door to all picture houses. Goetz used the same gags for end work as in the B. & K. minstrel unit, but the three of them went over as new here. Later he clinched himself with a comedy number and a heart-breaking ditty, about a dying babe, that he wrote himself.

McKenzie and Bishop, in b. f. here, are a straight male harmony team capable of an early spot. They attempt to put over a number of the voices. Pagette plays harmonica and blues up the folk songs. A good one of off specialty. Completing act, Sonnie and Bishop, in a chorus, accepted as standard film house tap and acrobatic hoofers. Ballet drew an encore out of a spot wherein they put small dolls through a chorus routine. The act was effective. Finale had the company singing and playing on darkened stage, their silhouettes being visible before the large lighted tambourines. Leonard Smith, solo organist, is going after the community singing idea slowly and drew fair results. Only recently has the organist been accorded a spot. "Good Morning, Judge" (U) feature, and "Lucky in Love" Vitaphone short, completed.

EL CAPITAN

(SAN FRANCISCO)

San Francisco, June 29.

Ackerman, Harris & Oppen to-night opened their new El Capitan, at 19th and Mission streets, marking the 11th house in their local chain, and evening out the family line, largest, and one of its most pretentious picture-vauze houses. El Capitan represents an investment of something over a million dollars in an architectural standpoint in the Mission district.

Building is of Spanish Renaissance type, with a Moorish motif. Construction work was started in February of last year, from plans prepared by W. H. Crim, Jr., and G. Alfred Lunsburgh, and G. A. McGuinness as consulting and associate architects. The main, or Mission street, entrance vestibule is more than 40 feet wide, with a gallery floor in vaulted ceiling. Grand promenade foyer is 100 feet long, 20 feet wide and 35 feet in height. Into this foyer is an entrance from the street, a moderate patronage using the auto parking space in the rear. This promenade foyer encircles the auditorium and is flanked at either end by grand staircases leading to the loggia, overlooking the promenade.

On the walls are tapestries and panels, the work of Albert Herter. From the promenade foyer entrance is had to the auditorium proper through paneled Spanish doors. The main ceiling is old Spanish beamed, backed by a midnight sky, revealing gold stars. The arched organ lofts and the proscenium are draped with gold and cerise. A chrestia pit holds ample accommodations for the pieces. A feature is an electrically operated organ console lift.

A modern stage, 50 feet wide, with a depth of 35 feet, the largest in San Francisco. More than a dozen dressing rooms back stage, with shower baths and sanitation, lighting and sound effects, and a stage box, are featured. The stage is represented old rusty iron, with the details brought out in a soft gold with touches of red and blue to harmonize with the interior.

Front section of the balcony is given over to loges, with the total seating capacity slightly in excess of 3,100. A wedding cake arrangement of first run pictures and five acts of A & H vaude will prevail, with the house scaled at 35 cents nights and 25 cents matinees. A stage box for children of 10 cents at all times.

John J. Cluxton, for 22 years with Alexander Pantages, is managing director of the El Capitan. Show opening night ran fully four hours, primarily due to length of feature, vaude act, Bankoff and Girle, almost all the time. Hertz organist, started with a medley of

pop airs. Then International news reel. Hertz played an organ novelty that revealed just what can be extracted from this musical instrument, with accompanying slides that clicked handily. He was tendered a big ovation. An Oswald comedy and then a feature reel, show-bond house. San Francisco, better known as the circuit noticeably, but he may get air when stockholders raise enough coin to repay and attempt to run the houses themselves.

First three acts typically small time, with a string easily. Two Jansleys, aerial act, with the man doing the top work, and showing a lot of skill. Deuce spot filled by two colored hoofers, McInnell and McConn. They mooped up.

Third, Delmor and Moore, song and dance revue. Man and four girls. Not anything special. Then Morris and Towne, comedy singing and talking, with Johnny Morris paricking them with his comedy. He revealed plenty of talent. A show stopper here.

Closing, and holding the stage for upwards of an hour, a considerable too long—were Bankoff and Girle, elaborate production that brought out plenty of individual talent. A lot of 12 girls, with a couple of soloists, provided Bankoff and his partner with a fine background and the act scored solidly. Between changes of scenes, an unprogrammed comic played a T. Lewis and then tore up straw hats a la Jack Rose, the while he clowned all over the apron. His falls provided plenty of laughs and took the house. He showed the customers he had real talent.

Bankoff and Girle did some Russian steps and near the finish they can do for some more whirling stuff. For a flash finale a regulation airplane hung from the flies, filled with girls, with propeller working and a crowd of girls for a fast finish. A class offering, but too long when placed with four other acts.

Screen feature, "We Americans" (U). Opening night two capacity shows with hundreds turned away.

LOEW'S STATE

(LOS ANGELES)

Los Angeles, June 29.

Fanchon and Marco's "Bandolys" idea, starting its tour from this city, brought in a big crowd. Peabody, for the one week. While this latest F. & M. unit measured up in quantitative quality to any of the others, lacking in actual talent. There are 16 winners of the Los Angeles "Ex-aminer" beauty contest held in Venice under the title of a Movie Parade. Aside from the trading around on the stage and displaying only average faces and figures, these girls cannot do a thing. Their acts as a box office attraction in this city is even of less worth.

However, they do not go any further on the circuit.

This unit would have tightened clip and gone long, a much faster and more interesting. Cleo Wood, young, has an embryonic soprano, built for operatic lines and to whom the stage is, in all respects, new. Miss Wood has quality in her voice, but needs much development. She did two numbers here. Both weakly delivered.

Among the regulars in this show, only Gogo DeLia has been seen around before. She was formerly known as Gogo. Besides acquiring a second moniker, this gal has improved by leaps and bounds. Her stage career is yet young, having graduated but a year or so ago from the University of Southern California. Gogo, though, delivers a light ballad in nice style and carries her stage personality well along with that.

The rest of the bill has Walter Bradburn, a dancer; Dorothy and Leona, a duo-dancing team; Kenneth MacKinnon, youthful prodigy, and Jimmie Malsell, Peabody's co-worker at the barjo. Peabody's army splits and knee drops gets by okay for the first specialty in the layout, with the two girls bettering that with their bend and twirls. The MacKinnon kid is just a tot, but clever. For his age the kid is a wiz at the xylophone and can rattle a few intelligent bars in a few minutes. The grown-ups will go for him.

Peabody in front of the band skipped through his duties with no difficulty and brought out the boys for several short songs. Peabody is credited to Ernie Wehl, pianist. Alone and in a few sentences with Malsell, Peabody concluded affairs on the barjo and guitar. With Peabody going it alone on requests, the stage portion ran for more than 50 minutes at the second show Friday afternoon.

Wesley Lord occupied the organ portion to advantage by giving the customers a break to the tune of his melodies. Under the name of Lord's idea of parodies on pop numbers old and new. Met with approval.

Screen feature, "Heart of a Poltro" (P. N.).

Trade started off briskly the first

STATE

(WIRED) (Minneapolis)

Minneapolis, June 28.

Despite the opposition of Paul Whitman, who drew astounding business to the Minnesota annual kiddies' revue, always sure box office here, attracted highly profitable patronage to the State. Entire credit for this draw must go to the youngsters, as the film feature, "Good Morning, Judge," and the show as a whole were below par for this house.

The current revue was labeled "Hello America." The pretentious setting, ocean liner, differed from anything that ever had been used before. Entertainment was mixed along routine lines. All the revues are pretty much the same, it apparently being difficult to devise even an appearance of newness of novelty. In this instance it did not seem as though the talent was up to past standards, or, at least, it apparently did not show off to as good advantage as usual.

Opening effect was that of a moving ship with the Statue of Liberty and shore buildings in the background. The kiddies on the deck of the vessel were informed by one of the two adults in the act, representing an immigration officer, that before they could land in the United States they would have to show Uncle Sam what they could do. In turn, then, they stepped down from the deck and through the girls' exits to the footlights, where they did their singing and dancing.

A kiddie master of ceremonies made the announcements for each act. The young performers were attired in costumes representative of a wide variety of nations and their songs and dances fitted in appropriately with their supposed nationalities.

Among the best liked of the juvenile performers were Eubie Slason and Helen McDewitt. The former is a half-pint size pickaninny, six years old, who, made up like a small edition of a hula-hula dancer, did a number that provoked considerable enthusiasm. Miss McDewitt is a "blues" singer. Both have appeared in other State kiddie shows.

Among the others were four pretty maidens nicely costumed in the "Varsity Drag"; five-year old Teddy Eddy and Patricia and Genevieve Lewis, who sang and danced who appeared as Japs and scored in song and dance numbers; Amelia Rogers, remarkable Oriental and a good dancer.

No Vitaphone shorts. Usual overture also eliminated. Balance of the program consisted of the news weekly, Charles H. Johnson, and the Larry Goldberg organ concert, spelling bee, "Constantinople," with slides to coax the audience to sing.

MICHIGAN

(DETROIT)

Detroit, June 29.

Frank Beaton, the Johnny Dunn of "Excess Baggage," is the new m. c. at the big Michigan. From his first show, he has made a musical legit show to the personality draw assignment at one of the most important presentation houses in the country with practically no intermediation experience or training, may be a record.

Nice boy, Beaton. Million dollar smile, appearance, pep and fair musical ability. He has established a long jump record, from non-musical legit to musical presentation, other potential masters of common sense and good nature.

For the moment he walks on Beaton reveals a glaring lack of knowledge of his new job. Which severely questions the sagacity of his sponsors in putting him along so fast. There must be lesser towns and theatres, where Beaton might have found his bearings.

Little doubt that Beaton will develop, for he has all the natural abilities and almost enough to cover present short-comings, but they're handicapping him greatly by installing him before a picture house audience that knows its picture houses and m. c.'s as well as anywhere.

One of the wise-cracking Johnny Dunn of "Baggage" teamed up in that show with one of those mother-daughter sister teams on R. H. Burnside's production end but anemic in talent. And worse yet, a feminine single added to the unit to bolster Beaton's presentation. The result is a ragged four weeks or so ago at the Capitol should have educated the Kunsley. The bad lady as Ginger fared with the Capitol's "wisc" audience, it seemed hardly possible that the Michigan's more sane management

(Continued on page 38)

EVA LE GALLIENE and CO.

"Romeo and Juliet"
11 Mins.; Full Stage (Special)
Palace (St. V)

Eva Le Gallienne, who in the modest billing of the Keith's press department, is the "Marvelously Clever Young Genius of the American Stage," is held over at the Palace for her second week.

To Donald Cameron's "Romeo," she "Juliet," to the satisfaction of the Palace patrons looking beautiful and interesting under Mr. Kennedy's moonlight. Judging by the applause she does right by our Will. At least she enlists the beautiful lines of Shakespeare, no slight consideration in a vaudeville house where they get restless easily. The balcony scene has been seen in vaudeville so often that a lot of the folks think it's a vaudeville sketch. Depending as it does, upon voice technique instead of the usual vocal pyrotechnics of the usual legit idea of what vaudeville audiences should be shown, it's a happy choice. In this case it serves to enable Miss Le Gallienne to spend her second week at the Palace in a much more interesting skit than her opening week's sketch.

However she doesn't wear as well as Frank Fay did. Con.

DELVEY SISTERS (2)

Violins and Songs
One
5th Ave. (V-P)

Amateurish sort of a violin playing-harmony singing sister turn that looks as though the two girls might have been members of a girls' orchestra at one time. They open with a harmony song that is pretty bad, but finish better with "Romona" while on the strings.

In between the girls besides stripping from a sort of hoop skirt to a full skirt dress beneath, play the violin and fairly well. One of the girls is trying to be a comedienne while doing "Turkey in the Straw" as others have done it without the instruments, particularly Pat Rooney.

Girls had better be framed up properly before the fall season arrives or the coffee and cake circuit will get them.

HARMONY REVELLERS (13)

Band
12 Mins.; Full Stage
81st St. (V-P)

Working for 55 minutes on the stage as part of "Syncopation Galettes," presentation, it is difficult to judge the time length the act would ordinarily occupy if by itself.

With a couple of sets of familiar hoofers and some horrible comedy attempts by members of the band, trying solo hoofing, the band is still a well-rounded congregation and rises above the rating of the amateurish song and dance men by delivering several peppy jazz tunes that scored heavily.

Hoofers and comedians should be cut down on time if band is routed separately. Pleasing selections and surefire orchestration. Cornet soloist an outstander.

MAY and WALLACE (2)

Comedy and Song
15 Mins.; One
81st St. (V-P)

Marty May introduces himself as a clever straight-faced comedian affecting an intimate, even affectionate manner which the customers found not unpleasant. Plenty of good material and delivers in fine style.

With a girl who appears halfway through, May closes with a bare recital, using a short whisk broom instead of fingers, to strong returns.

Appearing here without scenic settings, but with a stage band (Harmony Revellers), in the background helping for effects. May easily topped everything on the light bill.

ARCO and MIGNON (2)

Dancing
10 Mins.; One
Academy, Chicago (V-P)

Mixed dance team, specialists, with small time capabilities at present. They start with a Bowery routine for laughs and getting a few. Next is one of those back-bend contortion bits by the girl, worked in plenty of bare skin for good male appeal. The man finishes with an acrobatic soft shoe number—the best thing the act has.

Worked in "one," and opened here. Just fair neighborhood stuff now, with ability to improve.

DICK HENDERSON

Comedian
19 Mins.; One
Palace (St. V)

Here's a comic the Keith people ought to get up with one of those long term businesses. With material he could top any vaudeville bill on a return engagement, if given the support of a big league publicity department.

Dick Henderson is thoroughly Americanized, so much so that if there is any vestige of his original routine remaining it is unnoticeable. He has picked up a flock of familiar gags but it is delivery that stands out.

He works fast and doesn't wait for laughs, jumping to the beginning of his next one before pausing for the last echo. He has a splendid singing voice, opening offstage with a serious effort and then walking on to get a laugh on appearance. He is short, pudgy and wears a trick hat, sizes too small.

His pantomime and sense of travesty are used to great effect when he sings a ballad, burlesquing (without announcement) different affected singers' styles. His closing number is a fast pop song, in which he does a very funny dance burlesque on the current "Varsity Drag," black bottom, stomp and other Harlem originations.

Henderson is sure fire as is but with fresh material could write his own ticket on this side. He whammed them No. 4 at this house and should have been next to closing.

Bet for talking shorts. Con.

"THE BOAT SHOW" (7)

Revue
18 Mins.; One and Full Stage
Lincoln Sq. (V-P)

Not even a parody on the Ziegfeld musical show except the suggestiveness of the title. Ordinary routine dancing mostly, with violin-acrobatic single thrown in. No flashy costumes nor scenery. Satisfactory to audiences of grind houses.

Opens with special drop of sun on ocean in "one." Two girls in sailor garb duet topped off by tap dancing. Then goes up to full stage scene on boat. Special stage used for entrance by specialists. Lad in officer's uniform serves as announcer.

First of specialties is toe dancer, followed by quartet of men and girls who do comedy dance. Announcer then does an impersonation of Harold Lloyd, okay until he attempts to ape Lloyd's mannerisms. Not so hot but gets applause. Next is sister team in semi-tap dance. Badly paired as to build, made worse by clash in colors of outfits. Blonde girl fiddler and contortionist gets biggest applause, although her personality registers practically nil.

Conception of vaude show in 1895

work review of performers in regalia of that time.

CARL and NEIL FLETCHER

Song and Dance
12 Mins.; One
American (V-P)

Clean cut male team in Tuxedo costumes and polite comedy talk to match. Sing agreeably and exchange mild talk suavely. Lyrics run to blue shadings which got them solid with the American clientele.

Quiet opening, but build to first class applause finale with unison stepping, soft shoe eccentric. No. 2 here and excellent for the spot.

Rush.

FRANK VIOLA and Co. (2)

Balancing
12 Mins.; Full Stage
86th St. (V-P)

Frank Viola is assisted by two women. The younger holds a ladder with her feet and supports both Viola and the other woman.

Big, flashy, circusy thrill is Viola's head stand on the flying trapeze without hand or arm hold. He makes a lot of it. Corking trick as he works it.

Mark.

PHIL and KITTY MOWARD

Song and Dance
11 Mins.; One
American (V-P)

Energetic boy and girl, agreeable voices and vigorous, capable performers, but of same type and style as scores of young people breaking in. They have the assurance that argues they have had some experience. But they haven't yet developed individuality.

Just pair of smiling, hardworking who will in time take on character and an identity—or fade out.

Rush.

EWING EATON

Music, Songs, Dances
13 Mins.; One
Palace (St. V)

Ewing Eaton in tuxedo trousers and Eton jacket opens with violin and song gradually going into dance. Her voice is just so so but she can dance for anybody's dough.

To violin accompaniment she does a graceful walk and a bit of tap dancing and with the orchestra stunts over a whole of an acrobatic eccentric routine. She also sells a violin solo acceptably.

Rolled up an unusual volume of applause at the Palace No. 2. Started five years ago in picture houses and has been in musical comedy on the way up.

Miss Eaton's dancing will make her stand out in any company.

Con.

LOMAX and JOHNSON

Piano Act
13 Mins.; One
State (V-P)

Two man colored combo in formal evening dress, with their act value as staid, in the main, as their attire. The singer goes in for one of those near-John Steel top notes and misses invariably. The pianist is the hotsy-totsy baby but under wraps because of the McCormack-lash pard.

One of those jazz vs. opera finales is resorted to but a routine encore pepped it up for a fair score in the dance.

Lomax and Johnson could forget their chauntiqua conception of vaude value to advantage and also eliminate the aesthetic manifestations in favor of sturdier whiz-bang stuff with which the racial entertainer is so closely identified and with which he finds general favor.

Adel.

SAUL BRILLIANT and CO. (8)

Comedy and song
10 Mins.; One
Academy (V-P)

Nut comedy trio, two men and a woman, the latter opening at the piano. Delivery not over strong and material may be sufficient for lower grade vaude houses but uncertain elsewhere.

Saul Brilliant works with a plant at the start, bringing him up on stage for a couple of vocal numbers, accompanied by ukule. That should get across. The act has an eccentric comedy twist in his voice, quickly apparent and liked here.

SHERMAN and RYAN

Singing and Comedy
14 Mins.; One
Lincoln Sq.

Another one of those attempts to pull a Van and Schenck. Gets over well with audience of this kind.

Boys' voices harmonize but their diction is inclined to be unintelligible in spots.

Fast opener with the hack request for audience approbation. Followed by wop duet, for the usual number of laughs. Man at piano renders ballad solo, which could be greatly improved in delivery, but registers okay.

Irish duet closes with applause hardly meriting encore. This is operatic burlesque on banana song and sends the performers away happy.

FOUR DIPLOMATS

Songs
14 Mins.; One
Academy (V-P)

Neat appearing male foursome, prefacing harmony singing with an instrumental ensemble, clicking both ways.

Guitar, banjo, accordion and sax are the instruments for the musical ensemble opener which they plant for tops. Discarding instruments, one boy takes the piano with all remaining for the ensuing numbers, all pops, delivered okay.

Good device of vaude or picture houses as demonstrated No. 2 at this big house.

CHARLES D'GHAN

Acrobat
9 Mins.; Full Stage
American (V-P)

Light comedy. Heavy set man in tuxedo walks on, swinging a cane. Doffs jacket and goes into hand stand feats, some novel and remarkable considering the man's evident weight.

He does a curious sort of walk across stage on his hands, weaving from side to side as weight shifts slowly from both to one hand, holding the single arm balance.

Scarcely an act at all. Maybe stop-gap turn of half a brother act, partnerless for the time being.

Rush.

Film House Reviews

(Continued from page 37).

ROXY

(WIRED)
(New York)

New York, June 30.

House has been struggling through a dull summer period which suddenly descended upon it three weeks ago. A couple of bad pictures didn't help, but the situation ought to brighten a little this week. "The Michigan Kid" (U) is on the screen and there's an appropriate hot weather show on the stage. That means the stage end is light compared to what this house usually does, but it moves fast and has quality.

Debut if throughout the past season any Broadway de luxe house has offered an overture superior to this week's "Fosteriana" as played by the 15 pieces now in the pit. This is Maurice Baron's arrangement of a series of Stephen Foster melodies, excellently played under Raape at Saturday's first show. Any time an overture of 15 minutes and still get healthy applause it holds something. Following, Marker's contingent of 32 did a wooden solid routine of various stiff-legged formations, probably a repeat, to well earned appreciation. Girls handled the drill well under red and white lights and before a back drop of mammoth toy soldiers in turn backed by a series of dual painted shadows.

Beatrice Belkin immediately after in an Oriental skit to sing "Soleil d'été." Lighting was effective on the singer with green and purple spots playing on her from the left, a red spot from the right and a yellow spot from the her out from the front of the house. Between Miss Belkin's voice, the lighting and the orchestra accompaniment this incident caught all the attention it was worth, ample.

An 11-minute pantomime ballet, skit titled "Roxy's Ballet Class," was away from the usual in unfolding a thread of a story revolving around an awkward pupil, Agnes deMille, daughter of William deMille, with Patricia Bowman cast as the ballerina full of grace. Troubles of Miss deMille were not without smiles, finishing as the girl repeated over and over an elementary exercise in a back before a foot rough lamp which emphasized her shadow upon the back drop. Opening of this scene was based on an Edgar Degas painting, and a scene by the principals and 21 of the house ballet, the transparent curtain flying as the action commenced. Pretty.

A newswear had three Movie-tone subjects inserted and all good. Finish of the Yale-Harvard crew race at New London stood out because of the yachts cutting loose with their whistles as Yale approached the finish well out front, and Al Smith's nomination at Houston was shown in a presentation through the screen. Roosevelt reciting parts of his nomination speech and as he reached the governor's name flashing to the demonstration which followed in the hall. The revealers were the ceremony of Trooping the Colors on King George's birthday. Sound reel has had the same regiments in other ceremonies, always good, and this one especially so. If they ever get it in color it'll be sensational. Otherwise Fox hit twice on the silent clips, International, M-G, and Paramount.

"On the Campus" was the final stage bit ahead of the feature. Employed the ballet, vocal chorus and Markers' troupe with Locke, Harak and Locke the high applause point on the strength of a military tap up and down stairs. Another trio, offering Continental idea of comedy, were the Charles Previn led the cheering and glee club singing, the Markers hoping to it for a fast number as the ensemble. Conductor Victor Herbert, was nicely costumed and lighted. As for electricity is concerned there's no doubt this is the best lighted picture house in the city. So far so good, so far so good, kept the customers amuse at the main console during the change over.

Jack McNevin, vaude booker, suffered a paralytic stroke of her left side last week at her home in Jackson Heights, L. I. She is a young woman.

George Sidney, who became ill in Baltimore last week, is reported slightly improved.

Bess Meredyth, M-G scenario writer, is in Hollywood Hospital, Hollywood, Cal., suffering from glass cuts about the head and neck as a result of a collision with a hit and run driver.

George Thomas, press agent for F. N., operated upon for appendicitis in Hollywood.

ILL and INJURED

Sam Bradford, chief of police M-G studio, seriously injured in an auto collision, Hollywood, Cal. George C. Roberson (Roberson-Smith Players) recovering from attack of stomach trouble at the Mayo Clinic, Rochester, Minn.

William Norton, manager of the Music Box, New York, who was operated on for appendicitis two weeks ago, left the hospital last week and is slowly recuperating.

Harland Dixon, sprained an ankle at the Audubon last week.

Cancelled last half at Fox's Academy.

Belle Ford, in private life the wife

(St. Vaude)

ACADEMY

HIPPODROME

86TH ST.

STATE

81ST ST

LINCOLN

AMERICAN

5TH AVE.

MARRIAGES

Albert King Magillivray, actor
Edna Elizabeth, non-professional
Winnipeg, June 30.

B'WAY RACKETEERS SELL STOCKS AND LOTS

One Woman Now Seamstress After Defrauded of \$9,000 in Real Estate

Since Deputy Chief Inspector James S. Bolan, in charge of the theatrical district, has driven the "floating" poolroom from Broadway, several new racketeers have sprung up. Phoney stock outfits and spurious real estate concerns "take" one for all they have.

In the real estate racket the women are the victims. In the phoney stock racket, aged men, mostly from out of town, are being taken for legitimate stock and spare cash.

During the past month several persons have been arrested and fined for the action of the Grand Jury. A short time ago, "Randy" Newman, disbarred Broadway attorney, and one Visco were held for the Grand Jury. A few days ago a woman told in West Side Court how she had bought five lots from several men said to have been connected with the Fisk Associates, Inc., in Columbus circle.

She had sunk more than \$9,000. Her husband was driven to a mental institution when she was unable to recover her money or get her lots. The woman was compelled to go to work as a seamstress.

Seay Arrested

Earl H. Seay, 33, salesman, stopped at the Belvedere hotel, was arrested in West Side Court before Magistrate John V. Flood and held in heavy bail for the action of the Grand Jury. Seay was charged with obtaining \$5,400 worth of Roxxy Theatre stock from Edward L. Jenkins, compositor on an evening newspaper.

Seay was arrested by Detectives Edward Driver and "Burr" O'Connor of the West 58th street station. Jenkins had read a brochure issued by Seay and some others which told a bonanza that could be made in dealing in stocks. Jenkins went to Seay's office, 1658 Broadway. The name of the outfit was Earl Phillips Co. The name is the first names of Seay and a man said to be Phil Kennedy.

Jenkins explained he had Roxxy stock. They told him that with some money and his Roxxy stock they would give him better yielding stock called Roy Circuit stock. He gave up his stock and money. He was told to come back and collect his coupons.

He returned, but the outfit had moved and he knew where. Jenkins finally went to Assistant District Attorney Alexander Lehman.

Beautiful Blonde Dip

As a result of many complaints from women shoppers that their purses were being rifled and that a beautiful blonde woman had been noticed acting suspiciously, Detective Daniel Burns, Pinkpocket Squad, was assigned to apprehend the culprit.

Burns was walking through 42d street near Fifth avenue when he observed Marie Nelson, 23, 163 West 48th street, jostling against several women. Burns recognized the description of the female mentioned in the complaints and decided to watch her.

The well-dressed blonde shoved against several women, and finally Burns said he saw her walk alongside Helen Floyd, 746 Sixth avenue, and open her purse. Before she had an opportunity to extract anything the detective nabbed her.

Her fingerprint record indicated she had been arrested Feb. 13, 1918, for disorderly conduct and was sentenced to 30 days in the Workhouse. April 28, last, she was arrested in Newark, N. J., on a bag-opening charge, but was acquitted.

When before Magistrate Flood in West Side Court she pleaded guilty to this charge. On her promise to leave New York and remain away the magistrate extended extreme leniency and sent her to the Workhouse for 30 days. She promised she would go west when she completed her sentence.

MINN.'S DOGS DOING OKAY

Minneapolis, July 3. Greyhound races just outside the city limits are getting a great play from the public.

Hot tips are sold in sealed envelopes for \$1 the envelope.

LOUGHRAN'S GLOVE SKILL

Risko Gets Break With Decision Over Godfrey

By Jack Pulaski

When Jimmy Slattery hurt a pit his date for a title bout with the champ, Tommy Loughran, was cancelled, they booked Armand Emanuel, the coast barrier-boxer as substitute. The scale was reduced from \$16.50 to \$11 because of the switch, but there was a comparatively light house at the Garden Thursday to see Loughran outbox Armand.

Tommy insisted that Emanuel come in over the weight limit, taking the stand that he would not chance the title for small money. It was necessary, therefore, for the coast light heavy to drink water, which placed him on the scales a quarter pound more than 175 pounds, the decision limit.

There was a prolonged howl over the decision from the fans, who adopted Emanuel as a favorite, though he was 3 to 1 in the betting. They liked the kid because recently he outpointed Mike McTigue here after being knocked down in the first round and because he is a ring mixer. Being partial, the bugs only saw the punches he landed and discounted the work of Loughran. No doubt that the later won on points by a considerable margin during the 10 rounds.

Loughran did most of the leading and landed many gloves to the body. In boxing skill he was best, though Armand is no dub and with experience will step with the best of them.

Emanuel was best in fast counter-punching, surprising with left-hand work. A left hook shook Tommy to the heels in the eighth round, but the champ out-felted the youngster, who had the chance of putting over the finisher. In the ninth round Tommy's left eye was cut. Armand was unmarked, which maintained Loughran's rep as a light hitter. He was rated by a gallery as not being able to break an egg.

In the semi-final two hard-hitting light heavies entertained. In the sixth round colored Deacon Tiger Payne, who brought a funny bathrobe on from the coast, claimed a foul and the referee gave him the match with Joe Monte. Both were socking it in and it was about even when stopped.

Risko vs. Godfrey

Over at Elletts Field, Wednesday, Johnny Risko, Cleveland's best boxer, was given the decision over George Godfrey, the big colored fellow whose 235 pounds was 45 pounds heavier than that of Risko. It looked as if Johnny was handed something on a platter, Godfrey appearing to have the better of the argument. The judges may have decided in Risko's favor for his courage in battling the mountainous black.

In the first six rounds Godfrey had the edge. Risko seemed afraid of him. The eighth and ninth rounds clearly went to Risko, who had settled down to business and was slamming George's body with heavy blows.

For a man of his strength Godfrey is a bust. He looks as if he could whip the world but lacks a fighting heart. Had he copped from the tough Cleveland, he would have been in line for some important bouts. Tunney would make a chopping block of him.

Old Legit's Street Stunt

Gets Food and Lodging

His story of having worked in shows for Harrigan and Hart, Tony Pastor, Harry C. Miner and others more than a score of years ago when the famous theatrical managers were still on the Bowery, won for Ross, 59, no home, a suspended sentence on charges of disorderly conduct. He was brought into the Tombs Court before Magistrate George W. Simpson after being arrested while giving a scene from "Hamlet" to quite a crowd in front of police headquarters. He had been making enough money to buy himself a flop and eat by giving the impromptu performances on the streets.

When asked about his past, the gray haired, neatly dressed defendant dramatically told the court he had appeared as tragedian with famous stars of Tony Pastor's day. Impressed, Magistrate Simpson let him go under a suspended sentence, advising him to seek legitimate employment.

As the old actor left the court, he remarked humorously to reporters:

"Yes, sir, I have been bracketed and named from Hamlet to William Shakespeare. I once appeared with the great Shakespeare."

FORE

Glen Oaks Tops Fenimore

Fenimore lost its match Sunday at Glen Oaks when its eight picked men bowed to the Long Island experts.

Charley Yates was number one man for Glen Oaks with Marvin Schenck, of the Loew office, on the squad. Arthur Stebbins was number one for Fenimore. Score was 10-9.

Schenck shot a 91 and 88, and Yates an 81 and a 79. The clubs play a return match at Fenimore Aug. 5.

341 Wins at Clearview

Ray Wilbert won the annual N. V. A. tournament at Clearview last week with a total of 341 for the 72 holes of medal play. Charlie Brown, medalist, finished eighth with 359.

Among the first division other total scores were William Mandell, 348; Hal Forde, 348; Frank Britton, 349; Pat Patterson, 353; Jack Fulton, 354; James Fisher, 354; Pete Mack, 365; Dave Thursby, 369; Chris Chisholm, 367, and Harry Norwood, 371.

Mandell and Forde played an extra role for the runner-up honor, Mandell winning and Forde getting the consolation prize. Another play-off was in the second division between Frank Brockway and Bob Mortimer, tied at 370, Brockway winning.

Negro Baby's Mgrs. Held In \$500 Bail for Trial

After listening to testimony of Thomas J. Kelly, Children's Society representative, Magistrate John V. Flood, in West Side Court, held Louis Bolton, 36, Commodore Athletic Club, and William Jones, 50, 44 West 98th street, for trial in Special Sessions on a charge of allowing a minor to give a public performance without a permit.

At the same time a similar charge against William Pearlman, 47, 365 Lincoln place, Brooklyn, of the Everglades restaurant, was dismissed. Bail of \$500 was fixed in the cases of the other two.

On the morning of June 13 Kelly went to the Everglades and said he saw Esther Lee Jones, seven-year-old negro child, who was announced as the sensation of Broadway and impersonator of the late Florence Mills, do several dances and sing some songs.

The manager denied that he or the child or the guardian had received any remuneration for the performance. He said he merely allowed her to dance because friends had requested him. Jones also denied receiving any salary. Pearlman, who was brought to court because he is head of the club, proved he was not present at the time.

AMATEUR DANCERS CONFESS

William H. Berry, 24, and Charles Hall, 22, amateur dancers, who came here recently from Baltimore to seek stage engagements, pleaded guilty in Special Sessions to a charge of unlawful entry and were remanded for investigation and sentence on July 6.

The two men were arrested at Columbus avenue and 104th street after they had been observed to enter several apartment houses. When searched jewelry belonging to Mrs. Florence Johnson of 507 West 112th street was found in their possession. According to the detectives the defendants answered ads for furnished apartments for the summer. They would call at the place advertised and left alone for a moment would pocket any small article within reach.

Music-Food Tie-Up

Following example of the Goodrich Silvertown Cord orchestra, the Kellogg Cereal Co. opens its own exploitation unit July 9 at Buffalo, N. Y., under the title of Kellogg Pep orchestra.

This orchestra is being booked and managed by the Music Corporation of America on a regular commercial basis, with the Kellogg company providing national advertising and exploitation tie-ups with grocery stores handling the Kellogg Cereal. The M. C. A. will book the unit over its own ballroom chains, as well as offer it for outside dates.

"Happy" Felton and his orchestra, of the Silver Slipper cafe in New York, were selected to carry the new title.

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

Everybody is cringing what publicity can be snatched from switch to the taxless \$3 gate.

Aftermath of auto accident in which Frances Shelley was nearly killed on the way to Canada brought statement from her companion, Jack Norvell, mining engineer, that actress had asked to be allowed to drive near Glen Falls, N. Y., and becoming confused on the dark road, had driven into a tree. First expected to die, Miss Shelley now has good chance of recovery.

Although both are married, Jerome Fiske Collins, wrestling promoter, and Dorothy Sainte Claire Eno, announced their engagement to marry. Both are defendants in divorce proceedings by their present mates.

Maudy Madison, song writer, started suit against F. J. Ziegfeld, asking damages of \$50,000 on his contention that "Ol' Man River," in "Show Boat," is a pirated version of his song, "I'm a Faded Mama," written by him and sung in Paris by the Dolly Sisters. Madison is in Paris. His family name is W. Renwick Smith.

Seizure of quantities of bottled liquor as well as 200 aliens who tried to crash the frontier on the four sections of the Ringling-Barnum circuit from Montreal to Ogdensburg got page one featuring in the New York dailies, which, as usual, suppressed the show's name. Circus was tickled to death at having the story confiscated. It all that humor had remained on hand, efficiency of the personnel would have been low for weeks.

Incident to the sailing of Morris Gest, the "World" gave a boost for the Stratford-on-Avon Festival Co., which Gest will bring here in the fall for a Shakespearean season. The circus in Montreal in October; goes to the Pacific Coast and then back east.

Proposal of Equity to sound public opinion on the proposition of legitimate performances on Sunday was given ample publicity by the dramatic editors.

Reported set for Leslie Carter to go on tour with "Shanghai Gesture" for A. H. Woods.

LOS ANGELES

Charles A. Lynch, druggist, was fined \$50 in Municipal Court after several girls complained they paid him \$3.50 each to be booked in a film that never materialized. Lynch pleaded guilty to a charge of false advertising.

Nils Olaf Crisander, picture director, filed suit in superior court against the Cecil B. DeMille Picture Corp., asking \$44,225 in damages for breach of contract. Complaint states that Crisander was employed as a director at the DeMille studios under contract for a year at \$1,000 a week. It is claimed Crisander was dismissed before the contract expired.

Civil suit involving about \$4,000, 000 was filed in Federal Court here against Irene Fenwick Barrymore, actress wife of Lionel Barrymore. Action was brought by the Central Union Trust Company of New York, suing on behalf of the late Henry

Credit Film With Sales

Chicago, July 3. Popularity of "The Jazz Singer" (film) which features two of Jolson's songs, "Mammy" and "Dirty Dirty Blues," has jumped these Brunswick records made by Jolson a long time ago. Into the front line of disc sellers. These two Jolson records led the Brunswick list for May.

Karl Cooke, veteran colored professional, was tendered a benefit himself at midnight June 28 in the Lafayette theatre, N. Y. Cooke served with the old 15th regiment and was the founder of the first Imperial Club of Elks.

William Mohr, attorney in the Equity, New York, headquarters, who is in charge of salary securities and complaints, has gone to Italy on vacation with relatives. Frank Mufson, Equity office deputy, is handling Mohr's department.

Hilton over a mortgage and sale of a New York building. The litigation dates back 15 years to the time Irene Fenwick was the wife of the late Felix Isman.

Marie Prevost, granted an interlocutory decree of divorce from Kenneth Harlan, screen actor, will not ask for a permanent decree. Within the next few weeks the couple may remarry.

Irene Howard, dancer, granted a decree of divorce by Judge Blake, from Charles Howard, realty man. Complaint said defendant incontinent and did not support his wife.

Charles Duell, former head of Inspiration Pictures, made an unsuccessful attempt to reopen his case against Lillian Gish for breach of contract. Judge McComb denied the motion of attorneys for Duell for a new trial on the ground that Duell's suit had been tried before in another court.

Helen Costello, picture actress and daughter of Maurice Costello, has been granted a divorce from John Y. Regan, newspaper man. Cruelty was the charge. Regan did not defend the action as he is in New York. Couple were married June 20, 1927, and separated Jan. 7, 1928.

J. W. Randolph, Hollywood broker, pleaded not guilty to the charge of murdering his wife, Mrs. Mary Winette Randolph, mother of Anzette Collison, actress. Latter is the wife of Wilson Collison, playwright. Randolph will go to trial before Superior Judge Edmonds July 16.

Loveland Barrett, picture actor, was accused of coming home drunk and administering beatings to his wife, according to the divorce complaint filed by Hazel Barrett. Another charge against Barrett alleged that he kept company with many girl friends.

George Marion, Jr., is titling Paramount's "Just Married" and Herman Markiewicz is performing similar sketches for the same company's "Water Hole."

"Take Me Home" is the title of Bebe Daniels' Paramount starting June 28.

Ruth Elder, who will play opposite Richard Dix in Paramount's "Moran of the Marines," left Paris for Hollywood June 2. The picture is slated to start July 16.

Complete cast in "The Terror," written with Vitaphone, include May McAvoy, Louise Fazenda, Edward Everett Horton, Alec B. Francis, Holmes Herbert, John Miljan, Mathew Austin, Frank Austin, Otto Hoffman and Joseph Girard. Roy Del Ruth directing.

Duane Thompson assigned to play lead opposite Ted Wells in "Beauty and the Beast" directed by Ray Taylor, Universal.

Lotus Thompson assigned to play lead opposite Edmund Cobb in "Line of Duty," directed by Bruce Mitchell, Universal.

Tristram Tupper writing original story for Janet Gaynor's next starring picture for Fox.

Harvey Clark added to "Beautiful But Dumb," Tiffany-Stahl, Elmer Clifton directing.

Sally Blaine opposite Bill Cody in "Woes of the City." Directed by Leigh Jason. U.

SAN FRANCISCO

Harold C. Macquarrie, local representative of a New York financial newspaper, filed suit for divorce here against Mrs. Marie D. Macquarrie, harpist, whose whereabouts he professes not to know. His wife, he said, informed him she preferred the concert field and stage in preference to domestic life.

Peter Dallas, former manager of the Follies Cafe, was acquitted of charges of murdering Frank Rapp following an argument over a show girl last March. Dallas contended Rapp attempted to kill him after becoming angered over dismissal of the girl from the "Follies" revue, and that Rapp was killed accidentally. Jury deliberated only 25 minutes.

Dolores L. McCurdy, singer for Radio KFWB, San Francisco, was attacked near her home in Berkeley by a man who fled in an auto when the girl's screams frightened him. Miss McCurdy, 18, was badly bruised.

SICKLY DANCE THING FINALLY FINISHES

20 Days in Garden to Gross of \$104,000—Dancers Paid Off

By the order of Health Commissioner Dr. Louis I. Harris, Milton D. Crandell's walking and stilling endurance dance derby, which opened at Madison Square Garden, New York, June 10, closed June 30, with about as much excitement as one might find at a spelling bee.

Of a total of 134 couples on the floor at the start but nine were on their feet when the bell rang and the band played "There Is No Place Like Home" Saturday at midnight.

The following stood the grind: Tommy Nolan and Anna King, Pittsburgh; Edward J. Leonard and Marianne Jacque, Pittsburgh; Gunner Nelson and Hanna Karpman, New York; William Bush and Hercules Mary Promitis, Pittsburgh; James Jerry Priore and Florence Carlucci, Passaic, N. J.; Dominick Laperte and Charlotte Kush, Johnstown, Pa.; Alfred Ippaliti and Dorothy Bremen, New York; James F. Scott and Olga Christanson, New York; Dave Auerbach and Vera Campbell.

Donations, or "throw" money given by the fans amounted to \$10,242. Jimmie Priore got \$2,000 of it; Gunner Nelson and Hanna Karpman, who furnished the comedy and laughs for the gang, grabbed \$1,650. Jimmie Scott took around a grand.

The prize money, \$3,600, was split nine ways, each couple receiving \$55.56. This split gave each dancer \$47.78. On the total of 43 hours of dancing each dancer received less than \$1 an hour.

The Garden claims a gross gate of \$104,000 for the 20-day grind. It was estimated that Crandell's net profit was around \$15,000. In the racket with Crandell are Harry Grell and John Hernon, both of Pittsburgh, who are in for a cut. The only real thrill the regular all-night mob received was Friday, 15th day of the contest. Promoter Crandell, who up to this time loved to stick around a microphone, started to make an announcement.

Barely into his spiel Crandell received one of the finest raspberries ever given a speaker. Losing his head, Crandell ruled Eddie Leonard out of the contest. This started a young riot. Crandell was hissed and booed, chairs overturned and bottles were thrown at him, while the crowd rushed on the floor and the dance stopped.

Legit Stick

The surprise of the contest was the sticking of James F. Scott, who had one of the principal roles in "Gertie," a stage production, and appeared in "Manhattan Mary." Vera Campbell, medium with the New York crew of "Ramblers" and the past season with White's "Scandals," claims she will rejoin a show. Tommy Nolan and Anna King, who have played in vaude, will return to it.

Pat Salmon, who went for 135 hours in the dance, has been offered 16 weeks in a dance revue. She got more publicity than any one else in the contest. Priore and his partner have a contract to dance at Jimmy Kelly's at Greenwich Village.

Crandell and C. C. Pyle may present a mammoth and bigger than ever arch-breaking racket in Buffalo, Detroit, Paris, London and points east.

The sickly thing had to stop when Crandell's injunction to prevent the Board of Health interfering was denied in the Supreme Court. Whereupon the police stepped in. Crandell had been told to stop nightly dancing at 2 a. m. He thought to beat it by the injunction action.

As a gagging affair the marathon was the limit. Looked as though everyone was after publicity at \$10 a throw.

Walker Is Schenck's Guest

Los Angeles, July 3. Mayor Jimmy Walker, New York, arrived here Monday with his entourage and was given half a floor at the Roosevelt Hotel in Hollywood as a guest of Joseph M. Schenck.

Walker, while here will be entertained by his many picture friends and will also be a guest at the Hearst ranch, located near San Luis Obispo.

WM. DAVIS CONVICTED

Small Time Gyp Collected \$20 From Women

William Davis, 29, actor, 750 Georgia avenue, Brooklyn, was adjudged guilty of a charge of petty larceny in Special Sessions and remanded to the Toms until July 7 for sentence. Meantime a probation officer will make an investigation of his character.

Davis was arrested by Detectives James Fitzpatrick and Stephen Love, West 47th street station, on complaint of Mrs. Lillian McBrayer, 325 West 45th street, whose daughter is said to be in "Good News." The detectives did not learn the professional name of the dancer.

According to the story told by Mrs. McBrayer to the police, Davis met her and her daughter and told them he would get them membership in the N. Y. A. club for \$20. Mrs. McBrayer's daughter had expressed an intention of entering vaudeville. The woman said she gave Davis the \$20, but later learned he had no authority to collect the money and had appropriated it to his own use.

The detectives said they had been informed that there were other persons who had been mulcted by Davis, but that they did not desire to appear in court.

Indecent Book Raid At 47th St. Bookshop

John S. Sumner, superintendent of the New York Society for the Suppression of Vice, and Charles Samson, his chief aid, with a warrant issued by the Chief Magistrate, arrested a bookseller and an artist and seized several thousand copies of books at the Gotham Book Mart, 51 West 47th street. The defendants pleaded not guilty, waived examination for trial in Special Sessions. They furnished bail.

The defendants are David Moss, 34, who owns the book shop, and Rene Jockinga, 29, artist, of 251 Bleeker street, Manhattan. Moss and the artist were represented by an attorney.

The arrests and seizure were made June 18. Information was furnished by Henry Klein, 341 West 45th street, according to Sumner's affidavit. Jockinga entered the store to sell "Experiences of Flagellation" and two alleged indecent photos, according to the affidavit.

Among the alleged indecent books seized were "My Life and Loves," by Frank Harris, "First Temptation of St. Anthony," "Wild Party," by Joe March, and many others. The affidavit consists of three pages. In citing the alleged indecencies, Mr. Sumner states that further description is impossible because it would be offensive.

One of the books seized is "The Joy Peddler," by Shoenfeld. The latter is a writer of note. Eleven copies of his book were seized.

"I cannot understand why my works were seized," said Mr. Shoenfeld to reporters. "There is nothing in them." "The Joy Peddler," unless Mr. Sumner has taken exception to the way I denounce professional social reformers. My book has been lauded by prominent clergymen and laymen.

"Only recently Dr. Magness praised my work and urged me to continue. 'The Joy Peddler' is founded around the Curran investigation. It touches upon night life and a harlot and the city fathers."

4 MONTHS FOR BIGAMIST

Ehrenfels Pleads Guilty to Marrying Two Women

As the prosecutor and his counsel were about to sum up before the jury in Judge George F. Donnellan's part of General Sessions where he had been on trial for more than a week, Paul R. Ehrenfels, former operatic and concert tenor, decided to plead guilty to bigamy. He was sentenced to four months in the Workhouse.

Ehrenfels, who claims to be a German baron, was arrested on the complaint of his second wife, Hetty Rost del Pino, former lyric soprano with the San Carlo company. She claims he married her at the Municipal Building, New York, in July, 1923. The first Mrs. Ehrenfels appeared as a witness for the second wife.

Ehrenfels also conducted the German concert hour over WGL.

SAME COP AT 46TH- B'WAY FOR 18 YEARS

Joe Scherer Retiring from the Force on Pension in August

Officer Joseph Scherer, who has directed traffic at the corner of Broadway and 46th street for 18 years, is retiring from the police force on pension Aug. 13. He will have then completed 25 years of service, seven as a patrolman in the old Cherry Hill and red light districts, and since 1910 in Times Square. The only other policeman among the traffic squad in the Times Square area is Mike Cahill now officiating in the signal tower at 43d street.

Scherer started when horse carriages were as numerous as automobiles and when the traffic job was regarded as "easy." The traffic squad is now the hardest work on the force. The only theatres at 46th street then were the Globe, Galety, Astor and Polies Bergere (Fulton). The Palace, Central, Strand or State were not even rumors. The side streets were still largely residential.

Picture companies frequently shot scenes in Times Square in the early days and so quietly no crowds collected. Times Square was Main streetish then. Houdini hung suspended from a subway excavation shaft at the corner of 46th street and Broadway while a mob watched him wiggle out of a straightjacket. Publicity stunts that would get the perpetrators arrested today were frequently pulled.

According to Scherer it is still quite common for moving picture cameramen to pass through Times Square taking pictures. However, this is now done at night and from a moving automobile. These scenes show Broadway's "white lights" and are inserted in pictures bearing such alluring small town titles as "Heart of a Follies Girl," "Sally of the Scandals," etc.

"Knows Everybody"
In his 18 years on the same spot Scherer got to know hundreds of show people. He's a great roofer for show business and thinks show people are the best natured in the world. Scherer admired Raymond Hitchcock's sartorial effects as much as the comedian's inviolable wise crack.

"Keep Moving" is the idea of the New York traffic squad. A delay of a moment for a taxi to drop a fare will create a "bottle neck" and halt traffic for blocks sometimes. Street cars are a hindrance because everything has to stop when they do. Eventually, Scherer believes, surface lines will have to be removed from highly congested areas such as Times Square.

Upon his retirement in August Scherer will take his flivver and go for a tour through New England, winding up for a visit to Mr. Simpson, proprietor of the pawnbroker's bank at 46th and Broadway, who has asked the officer to drop in.

Scherer is a widower, has two married daughters, and a son at Morris High, who got 91 in mathematics but intends to be a lawyer. Scherer will make a commercial connection possibly upon returning from his "good long vacation."

Waiter's Flat Cleaned; Didn't Impress Court

Helen Anderson, 19, dancer, of 71 East 121st street; Harry Wunsch, 17, lamp-shade maker, of 350 East 16th street, and Bernard Judge, 17, soda clerk, of 120 East 116th street, were freed in West Side Court by Magistrate John V. Flood. The trio were arraigned on the charge of grand larceny.

They were arrested by Detectives Bill May and Tom Brady, of West 100th street station, on complaint of Grover Anderson, owner of 429 West 124th street, alleged that following a party the trio made off with several suits of his, watch, camera and some silverware.

The waiter told the sleuths that he had a party at his home in which the defendants had joined. He was compelled to leave for work. The trio remained. When he arrived home the following day he found his apartment had been looted.

He reported the theft and the three were arrested. It is alleged that the two male defendants were wearing his suits. They said the clothes had been given to them.

HUROK REPAYS DANCER

Russian Charged \$750 Wrongly Taken From Him by Mgr.

After several adjournments in West Side Court, Samuel Hurok, 39, theatrical manager, residing at the Ansonia Hotel and having his business at 55 West 42nd street, was discharged in West Side Court by Magistrate John V. Flood. Hurok, visibly concerned about his arrest, was accompanied by an attorney and several friends.

Hurok was brought to court on a summons obtained by Michael Uzli-khlikian, Russian dancer, who came to this country with a Russian troupe about two years ago. The Russian dancer charged he gave Hurok \$750 when the latter stated that the money was to be given to the government as a bribe for the dance while he remained here.

The dancer said he went to Hurok and demanded his money, but never got it. He engaged Mrs. Sophie Mayer, an attorney, and she hailed Hurok to court.

Hurok got several adjournments. Finally the case was heard by Magistrate John V. Flood. It was stated that the complainant expressed a desire to withdraw the action. Mrs. Mayer told the court that Hurok promised to make good the money. The defendant's contention was that the money was given to him by the Russian dancer for publicity he had obtained for him. The Russian dancer lives at 23 West 123rd street.

Beauty Teacher Held

Mrs. Lillian Pym, 30, beauty culture teacher, of 33 West 51st street, pleaded not guilty in West Side Court to the charge of inserting a misleading advertisement. She was held by Magistrate John V. Flood in \$500 bail for the Special Session's Court.

The beauty teacher, plump and short, was arrested on a warrant issued by Chief Magistrate William McAdoo. Policewomen Margaret Taylor and Ellen Newman executed the warrant. They had submitted an affidavit to the chief magistrate explaining how they had paid \$10 each to have their faces "lifted."

Mrs. Pym denied she cheated the cops or anyone else. "The big department stores carry my method; so there certainly can be no fraud," she told the court.

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 cut-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 Cosacs" (Gilbert) (second week).
Paramount—Paul Ash and "The Big Kill" (Seery-Hatton).
Majestic—"The Drag Net" (Bancroft) (last week).
Rivoli—"Uncle Tom's Cabin" (final week).
Roxy—"The Michigan Kid" and strong stage show.
Strand—"The Wheel of Chance" (Barthelemess) 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 '88" "Tempest"
"Fazil" "Wings"

NIGHT LIFE

Enforcement squad raised plenty of mischief with raids on 18 of best known spots. Places don't know where they are because of impending continued raids on "observation" charges under U. S. Supreme Court ruling against sale of cracked ice and "mixer" accessories.

It's a great break for the hotel room gardeners, anyway, are gaining better holds on the dine-and-dance public because of conservative toilets and minimum coverts. Average covert is \$1, with \$1.50 on week-ends, although Vincent Lopez at the smart St. Regis room accounts for the extraordinary \$2 covert and 50c broad-and-butter charge. Park Central Hotel with Vincent Scotti, however, has eliminated the covert. Other hostilities worth while are Hotel Astor (Fredie Rich), Pennsylvania (Johnny Johnson), Biltmore (Bernie Cummins' band and George Childs and Madeleine Northway, class ballroom team), Manger and Waldorf-Astoria with the imported-from-Boston Leo Reisman and unusual danceband.

The prolific Lopez also accounts for the wow hizz at his Pelham roadhouse at Woodmanster Inn. Ron Riley's Arrowhead Inn with a Meyer Davis orchestra is as usual in the summer; ditto John and Christos' Pavilion Royal down Merrick road, also with a Meyer Davis unit and Van and Schenck as the features. On the same Long Island road, Harold Leonard's orchestra at Castilian Gardens is attracting favorable comment and patronage. Castilian, Ray's-a-sister enterprise up Pelham road, is Lopez's nearest competition with a nude revue.

The other Westchester spots like Pelham Heath, Red Lion, Hunter Island Inn, California Ramblers' Inn and Post Lodge (Larchmont) are drawing sighs from the managements, with latter getting a play from the younger Westchester element.

RECOMMENDED SHEET MUSIC

"Last Night I Dreamed You Kissed Me" "Girl of My Dreams"
"Just Like a Melody Out of the Sky" "Dream River"
"When You're Smiling" "You're a Real Sweetheart"

VARIETY
Trade Mark Registered
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15 YEARS AGO

(From Variety and "Clipper")

Picture industry was all set for its first trade exposition at Grand Central Palace, at which all manufacturers of film and equipment were exhibiting.

The Shuberts hooked up with the Lubin company of Philadelphia for a plan of filming stage plays. Idea was suggested by association of K. & E. with Vitaphone for same purpose. First Shubert filming was to be the Hippodrome spectacle "Around the World."

Real estate canvass disclosed six theatres under construction in Greater New York, other than film houses. There were 117 theatres in the city, 227 picture houses, besides 38 open air screen places.

Evelyn Thaw, dancing in London with Jack Chifford, received an offer of \$3,000 a week for an engagement at Hammerstein's, New York.

Show business was carried away with the specialty touring company idea. Comstock & Gest planned a troupe headed by Gertrude Hoffmann, Polaire, French singer and Lady Constance Stewart-Richardson, salary of this trio being \$10,000 a week.

Another project was to send out a troupe headed by Marceline, the Hippodrome clown.

San Francisco was at the peak of prosperity, due to influx of hordes of workers to build the exposition of 1915. Estimated that \$400,000,000 would be spent in the Golden Gate by the end of the affair.

Theatrical managers determined to cut their billboard space in half. Commercial displays were swamping stage bills.

50 YEARS AGO

(From "Clipper")

Marie Victor Hugo and Alfred Tennyson, French novelist and English poet laureate, died within a day or two of each other, the former in Paris, and the latter in the Isle of Wight.

The Coup Circus, a new property and name in the tented field, opened in Washington to good business. The novelty of the enterprise was that the show had neither side show or concert.

Endurance contests were featured in sports. Miss Exilda Lachepelle set a pedestrian mark when she walked 100 miles in 25 hours and 24 minutes on a track in Madison, Wis.

On the eve of a meeting between Paddy Ryan and Johnny Dwyer, heavyweight pugilists for the title of American champion, Ryan was assaulted by a gang of unknown men in Brooklyn and severely injured. Among his hurts was a wound made by a dirk. Sporting circles exonerated Dwyer of any connection with the assault.

One of the first athletic meetings of collegiate teams at which there was a gate, was the baseball match between Yale and Princeton at the St. George Cricket grounds. "Clipper" says no provision was made at the place for handling a paying crowd, and suggests if college events are to be given with an admission charge, that teams had better use a professional field. Yale won the ball game 10 to 3.

Golf was not important enough to get even an occasional mention. The third business man of New York took his relaxation in pouring on the Harlem river. The Stock Exchange had a rowing club with a clubhouse on the Harlem.

Inside Stuff—Pictures

With Fox's Movietone News, Paramount's Movietone News, and M-G-M's Movietone News, perhaps other Movietone News, the brand will have to be called first. Fox after building up the Movietone News name seemed unusually liberal in spreading it over the picture map. Perhaps Fox intends to call his sound news by another name, or again it may be that Fox thinks the sound news that wins will always sell itself rather than the name it bears.

Indie exhibits have the opinion the electric is holding out on them in favor of the chains for talker installation. They see the hook-up as Western Electric for Public and Loew's, with General Electric (Photophone) for Keith's and Stanley.

Some of the indie exhibits are a bit worried over it and others seem to feel relieved. With the slow installation, indies do not see much hope for their houses to be wired in the near future, if they want the talker.

Talking shorts may do away with personal appearances in the picture and vaudeville houses of picture stars, going out for the once over only tour. The same stars or names may go on the shorts, equivalent to their personal appearance and at considerable less money.

A talking short of a film star might cost around \$300 for the house while the personal appearance would cost \$3,000 or more. Other than the local publicity possible with the personal appearance, there's little difference whether their faces are on a record or the stage.

An independent producer recently arrived on the coast to make a serial. He set about to negotiate for big names and dealt with the talent direct. Calling one of Hollywood's leading heavy actors on the phone, the producer asked what the actor's salary would be and was informed that he might consider the part for \$4,000 per week with a 10-week guarantee.

That was not too much for the producer to pay. He asked the actor to come over to the studio to sign the contract but the actor said he had to play golf that afternoon, might call the following day.

Two days later the actor's agent called to close the deal, but the production had started with another heavy who asked no more than \$650 a week and a much better actor for the part than the higher priced golf player.

Exhibitors and exchange men have but slight idea of the lengths to which producers sometimes are forced to go to secure a striking title for a production, especially in the case of an expensive comedy. In one recent instance the executives of a unit had been puzzling over a title for a comedy for 15 weeks.

The story went through production, all the cutting, editing and titling stages, with long distance phone conversations with the home office, and still no suitable title. The one New York liked best could not be translated so the natives of any country in the world other than English could comprehend what was intended. In titles, is the translator to be taken into account?

In Brazil, several years ago, a translation was made of the main title and sub-titles in Fox's "When New York Sleeps." A New Yorker, strolling down the principal street in Rio Janeiro, stopped in his tracks when he saw a big announcement in Portuguese of "When New York Sleeps!"

So the title maker must build a group of words that may be translated with intelligibility. A slang word or expression may be "great" for the United States, but when the picture starts beyond the confines of Uncle Sam's yard it is different.

Meantime, the comedy officials are poring over 150 submissions and trying to think of others to separate one that will strike the fancy of the majority of the title committee back in New York—the swivel chair voters of Hollywood efforts.

Paramount studio shot and recorded its first synchronous sequence at noon June 23. Simply and quietly one of Roy Pomeroy's staff was photographed while he made a few remarks. Ostentation was avoided so there would be nothing tending to complicate what studio executives believed marked the actual beginning of production.

Prior to the formal recording there was a trace of the dramatic in the atmosphere. There had been several preliminary tests, all of which indicated the apparatus was in order for the synchronous shot.

A new racket for the coast is being pulled on picture actors and executives by a suave young man.

He calls these people on the phone and tells them that he has been recommended by a mutual friend, stating he represents a wine growers' association. He informs them that he is going to give them a gallon of old California brandy with the compliments of the concern, and also wants to know if he can serve them at the same time with some wines. The customers ask what he has with the reply being port, sherry and claret.

An order is given: The man then requests that the party meet him in front of their home to get the delivery. When the folks come out of their home or to it, the young man seems very nervous and says he has waited at least 20 minutes and that he must meet a boat coming in at the harbor within an hour. So he requests the folks take the package themselves into the house. When asked the price he says from \$30 to \$40 always depending on who the customer may be. They give him cash and he drives off.

Then he gets the pay off as they open the nice looking package, finding three gallon containers of white glass filled, with plain sink water and the so-called brandy or its container missing. These fellow managers to operate with immunity as none of those stung are in a position to appeal to the authorities for his apprehension.

A young western star, thrifty enough to have accumulated something like \$400,000 in Los Angeles real estate, has received offers to which he is giving serious attention.

There are two offers. The first is of 20 acres, in San Fernando Valley, the surrounding property being rated at \$3,000 an acre. The other, an alternative, is of 40 acres, 15 or more miles out into the valley and surrounded by land worth \$10,000 an acre. No strings are on the offers, only that the player build a studio and guarantee to make several pictures.

Those-making offer control several hundred acres of land in the neighborhood of the sites, tendered the player.

One of the "smart" boy associate producers on the coast whose knowledge of the world is somewhat limited, confessed his ignorance when checking over a story for a South American picture. He came across a passage where it said "The pearl diver goes to the bottom of the ocean in his search for pearls and gets foot caught in an abalone shell." The young producer went into a tantrum declaring to the author of the story that such could not happen because pearls like diamonds were mined.

Australian censors seem to be very much against the showing of girls' legs on the screen. A recent picture dealing with rum running was shown to the censors there and they directed that all shots of a girl drinking with title accompanying it be eliminated, and also ordered that all sequences involving an uncovered knee and back of a woman and showing a man going across the room and turning out the light be deleted.

The increasing popularity created by the public for making amateur films is largely responsible for a vogue among professional film people to adopt the same means for making short subjects and experimental work, while others who are not interested in golf and the many other

forms of pastime load up their cameras for the week-end and see what they can catch.

The latest to fall for this sport is Donald Davis, son of Owen Davis, the playwright. Young Davis is a staff writer at the Paramount studios. He is devoting his spare time to making a two reel subject, titled "Sweetie." When completed it will be entirely through his own efforts, with the exception of the laboratory work and Dorothy Mathews who plays the only character in the picture.

When Mae Murray gave birth to a child some 14 months ago she managed to keep it a secret until a reporter of a Los Angeles paper scooped all competing papers on the news of the child. This created much confusion in the home of the star as well as with competitive local papers. The news had leaked out while the star was in the east, or the day before she was expected to arrive home. Her husband, Prince Davani, believing that he might be accused for leaving an opening for the news, motored to a distant town to meet his wife on the incoming train to give her the story of how it all happened. He found that reporters had beaten him to it. They were already on the train seeing a statement, which was the first the wife had known her secret had been bared to the public.

Meantime, another leading Los Angeles paper, sore at being scooped, sent a reporter and photographer to the star's home so that they might be the first to publish a picture of the baby. This resulted in a free for all battle between the two servants and newspapermen without procuring the picture of the child. When the star arrived at her home, boiling and still expecting much explanation from her husband, she succeeded in removing the child to some isolated spot where no camera can reach it for the time being.

As Jack Barrymore and George Jessel came across the continent last week they took a stroll up and down the station at Williams, Ariz. A woman in one of the cars noticing them, said to another femme:

"Do you know those young men out there?"

"Oh, yes," replied Miss Knowall, "that's an English concert singer and his accompanist."

Showmen seem agreed that there must be a reduction of at least 25 per cent. in the number of standing theatres within the next two years. This 25 per cent. reduction, they say, will remove about 10 per cent. of the present gross seating capacity.

Houses to be removed will come mostly from readjustments of policies and circuits, besides the usual discontinuance, while older theatres will pass out through their largely increased realty values.

The 25 per cent. minimum is set regardless of the houses to be built during the same two years. There will be comparatively few, it is believed.

Inside Stuff—Vaudeville

Keith's reported efficiency expedition of cleansing itself of wasted high salaries is said to be blocked in some directions by inherited contracts, coming to the new administration of Keith's from the merger of the Keith and Orpheum circuits. These are for employees of Keith's and the aggregate of the contracted salaries is said to be large.

It is not reported if Keith's has decided upon a system or campaign to ease out the blockers, even though that course might be adopted. A favorite plan in large organizations of discouraging contract holders is to take work and authority away from them, leaving them nothing to do but stand around to be talked about by their fellow workers and draw their salary. Or to assign them to an obnoxious post in the hope a resignation will follow.

Offtimes when an employee holding a contract secures an idea he is not wanted, there remains a wish that a settlement will be made of the unexpired term. Many hold on in this expectancy until convinced otherwise.

Makers of talking shorts are commencing to dig back for old material from vaudeville skits and acts. These will be liberally borrowed for the canned acts, as many of the latter will be put together by the book or producer of the shorts departments.

Just how the matter of royalty or purchase may be handled for the material doesn't appear to have been settled upon. So far it has been operating on the free and easy idea, first thinker, first grabber.

Many a producer of talking shorts with a good memory or scrap book is apt to erect a reputation for originality when making the shorts, that only the trade paper critics, knowing their vaudeville, will dissipate.

An unusual case of an act inspired by his agent to do personae exploitation and stand the expense itself occurred last week with the opening of Sunshine Sammy at Loew's State, New York. The "Our Gang" colored kid came into the State with a route already secured and a salary set but spent \$3,000 in exploitation, paying for it out of his own pocket. It consisted of a street parade, reception to 5,000 colored orphans with refreshments served, a balloon shower from the windows of Broadway office buildings, and other stunts.

Price is reported the obstacle in the contemplated purchase of the Proctor houses by Keith's, which books them. One story is that F. F. Proctor values his properties at around \$15,000,000, believed by Keith's to be a couple of millions out of the way. In the show business of the present a little thing like 20 hundred thousands should be easily smoothed out.

It is too early to speculate on the exact impressions that the Vitaphone and Movietone subjects are going to make in certain sections especially when comparisons are made with the very subjects themselves appearing in their original acts.

A funny incident occurred at the DeWitt theatre, a Stanley-Fabian house in Bayonne, N. J., which involved Vitaphone subjects. Hugh Herbert and Co. appeared at the house in person in "Sons of Solomon." The audience at the time couldn't see Hugh's act with a field glass. Then Hugh's act done on the Vitaphone and played at the house recently and scored a big hit. Then again the Vitaphone did the Ted and Frank Selbnis act at the DeWitt the audience couldn't see it. Then again the Selbnis booked in person did their act and next to closing were an accepted hit.

Inside Stuff—Legit

The combination of a tall, dark and handsome leading man who can wear tights and sing well for the "Collini" role in the musicalization of "The Firebrand," is holding back Horace Liveright's impending production of "The Dagger and the Rose" as it is titled in its operetta translation. About the only American eligible, Dennis King and Guy Robertson, are with rival managements, Ziegfeld and Shuberts.

The order to cast "Collini" has been annoying the legit casters for an entire year, a record in itself, with Liveright casting his optics across the Atlantic for any possibilities.

Rita Weiman sails Thursday on the "Belgenland" for London, where she will confer with Godfrey Tearle on her play, "The Acquittal," of which he is producer and leading man. The play has been touring the English provinces several months and is due in London in the fall. With Miss Weiman will be her husband, Maurice Marks, co-author of "Rain or Shine."

Public Not Benefited by Tax Off Up to \$3—Brokers' Prices Going Up

The new admissions tax law exempting tickets priced up to \$3 for amusements and sports became effective June 29.

Though the exemption takes in the bulk of all tickets, it is indicated that the public will not be benefited to an extent expected. On those tickets purchased at the box office there is an unquestioned saving of 10 per cent, the regular admission tax. But if purchased in a premium ticket agency, the actual difference is no more than 3 1/2 cents.

When the new law became effective all agencies along Broadway increased the resale price to 75 cents and the patron now pays \$3.75 for a \$3 ticket. The odd pennies represent the five per cent tax on premiums, a matter of four cents as against 2 1/2 cents paid on 50-cent premiums, which for a \$3.30 ticket used to cost \$3.82 1/2 each.

The new law in raising the premium limit from 50 to 75 cents, beyond which the agencies must split 50-50 with the government, was taken advantage of by all agencies with the exception of the Equity ticket office. Another agency planned sticking to the old 50-cent basis but discovered that on getting tickets from other agencies, the 75-cent premium was tacked on and was forced to make the same charge.

It is said that McBride's, which heretofore held to a 50-cent premium, raising the limit. The ways and means committee was said to have been advised that at 75 cents, ticket agencies could make a profit without abnormal chances. McBride's is said to sell 1,000,000 tickets annually and the boost in premium would mean \$250,000 yearly more to that firm.

Big Prices for Hits

That the other brokers intend sticking to a 75-cent premium is hardly anticipated. Those who are investigated, heavily taxed and assessed are expected to charge big money for the outstanding hits. They will hold strictly to the law which calls for paying 50 per cent on all premiums more than 75 cents as income tax, but doubtless figure on getting back the money they expended in lawyers' fees and the coin paid the government.

The law permits of no price fixing. Only the managers could control hits by making allotments with restrictions. That is something the managers probably never will attempt.

The average patron who deals with the agencies, which is necessary to secure tickets for the successes, even moderate hits, will pay as much as ever, if not more.

Business Depression Kills Road Bookings

Survey of bookings for the road for next season in New York booking offices at this time shows that a number of cities will be without a single attraction.

Letters on file from houses expected to play a number of road shows are to the effect that closing of shops and mills has caused so much unemployment that it would be unprofitable to play any of the attractions originally slated to appear.

Talkers and Talent

Artists, writers and composers are said to be receiving offers from the sound-film producers.

Fox is reported dickering with George Abbot to direct the talking pictures.

Playing in Stock

For 1% of Gross

George Neville, character actor who jobbed one week with Joseph E. Shea's stock in Brooklyn, N. Y., lost an arbitration which arose over salary dispute.

Neville's contract called for one per cent of the gross. He contended some arrangement with Shea for 10 per cent, and demanded it be arbitrated. The board dismissed the claim in five minutes. The stock was co-operated with by several companies at the Cosmopolitan and on the East Side.

Her Sense of Feeling

An extremely beautiful ex-chorine, now a dancing comedienne, seems well on the way to copying Peggy Joyce's laurels. Not long ago a messenger boy appeared at the theatre just before curtain time and left a large and mysterious looking package. Opening it before the excited eyes of the girl who dressed with her, she discovered among other things an ermine evening wrap, a sport coat trimmed with sable and several other expensive bits of feminine finery, a little gift from one of the boy friends.

"What a lucky girl you are," breathed the roommate in awed admiration.

"Well," said the former chorus girl, "he really wanted to send me a limousine but I sort of hate to feel under obligations to a man."

ST. LOUIS M. C. STOCK IN MONEY TROUBLES

St. Louis, July 3.

Promoters of the musical comedy season at the outdoor Garden theatre met with creditors yesterday to determine whether the enterprise had blown up with calling off of Sunday night's performance of "Up She Goes."

For the first time since the season opened a month ago, the management got a break in the form of real summer weather. A good sized audience heard the management announce that there would be no show.

Monday performance of "Lady Be Good" also was abandoned. Management is next week looking for a new angel and a new start. Loss to date is said to be \$50,000.

Union stage hands had demanded \$1,500 cash or a surety bond be posted to cover this week's wages. Neither cash nor bond was available.

The management then tendered a \$1,500 check with the stage hands to set scenery for the first act, send out a representative to cash the check during the intermission and then set the rest of the scenery.

"Nothing doing," replied the stage hands.

The musicians who play in the Garden theatre orchestra have \$1,800 due for salaries last week.

Guy Dailey, president of the Musicians' Union, said. The theatre has until tonight to pay. "No pay, no play" will be the motto after then.

Members of the cast and chorus have not been paid for last week, but are protected by a surety bond with Equity.

None of the responsible promoters will discuss finances. It is reported the deficit to date, after four weeks, exceeds \$40,000.

Bad weather is responsible for difficulties, according to Charles Sinclair, managing director, and Earl C. Thompson and James E. Powers, Jr., his principal "angels" in Charles Sinclair, Inc., which operates the theatre.

Leon Errol was brought here to start the season with "Sally," but it rained most of the first week. Attendance at subsequent engagements of "Queen High," "Good Morning, Dearie" and "Up She Goes" were held down by inclement weather.

Norris' Lost Voice

Los Angeles, July 3.

Clarence Norris, singer, blamed his wife, Ethel F. Norris, for the loss of his voice. Superior Judge Long granted a divorce on those grounds.

Norris said he used his voice so much in answering his wife's nagging and bickering that he could not sing on the stage and consequently lost his job.

LEAVES RADIO STOCK

Alne Berry, a former Theatre Guild and more recently with Otis Skinner in "Sancho Panza," has returned to the legit field after aligning with the National Broadcasting Co.'s radio dramatic stock.

Miss Berry has joined the Lindley Cook stock at Rockville Center, L. I. She will do radio and dramatic work simultaneously whenever convenient.

Jed Harris' Future Productions Not Tied Up for Road Bookings

Equity Not Bound By "Sunday" Report

Contrary to a favorable committee report, Equity declares that Sunday night performances of legitimate shows is far from being realized. The matter of Sunday nights arose just before the recent annual meeting adjourned.

Rather than prolong the session beyond the time agreed on with the hotel people, a committee consisting of George Rosener, Reginald Barlowe and Clark Silvernail was named to investigate.

According to procedure, Rosener as chairman was to have made the report to the Council. In doing so he also sent a story to the press that Sunday nights were favorably considered, it is said.

Equity has voted against Sundays in New York at two general meetings and officials have fought legislation which would permit legitimate attractions to play. Equity takes the position that where Sunday playing has been a custom, such as Chicago, there is no objection, although there is an extra eighth of a week's salary if nine performances are given. The New York law permits Sunday concerts which take in music and recitals, vaudeville bills being rated as concerts within certain limitations, also picture shows.

Regardless of the law only a favorable vote at a general meeting can change Equity's present attitude.

Millionaire Davis Now Directing Giveaway Show

The ticket sale for the resumption of "The Ladder" on a paid admission basis started Monday with very few takers in evidence. There will be no performances this week as planned, the show in its latest revised form being dated to resume Wednesday, next week.

Except over the Fourth of July, rehearsals are proceeding this week, with Edgar B. Davis, the millionaire backer, doing the direction.

Last week there were no tickets, admittance being free, first come first served. A line was formed toward 6th avenue after police were called to handle a bunch of something for nothing patrons.

"Unborn Child" in Tent

"Her Unborn Child," withdrawn from the 48th Street, New York, Saturday after a three-week repeat, is going out under canvas playing the Adirondack Mountain (New York) resorts.

Another cast has been engaged for the tent tour. George W. Gatts, who presented the show originally, will be associated with Paul Scott in the present venture.

"Her Unborn Child" is to be presented in key cities throughout the country by George Gatts next season.

Show reopens in Chicago Labor Day at the Central for an indefinite stay, then playing Philadelphia, Boston and other cities.

JERRY ALLEN INJURED

Stage Electrician Accidentally Fell Over General Understudy

Jerry Allen, general understudy for "Married and How" at the Little, New York, was internally injured back stage last week. She is in the Pan-American hospital, East 90th street, where an operation may be necessary.

Miss Allen was sitting on a piano stool when the show electrician reached over her head for some article. He stumbled and fell on the actress, who was relaxed. Diagnosis was a severe strain of the stomach, with the possibility of injury to an organ.

Crosby Gaiges Separated

Crosby Gaige and his wife are separated after 20 years married. Mrs. Gaige is reported in Reno starting divorce proceedings.

Jed Harris has taken over the Times Square theatre for the coming season and will present "Front Page" there Aug. 13. It is one of the Selwyn trio of houses on 42nd Street. The Selwyn at present has Harris' "Royal Family" which may continue there until the imported "This Year of Grace" is due in October.

By leasing the Times Square, "Front Page" takes rating as an independent attraction, which can be booked on tour either through Erlanger or the Shuberts. The latter have been interested in the profits of the Selwyn theatres and there was a stipulation that all attractions playing those houses should book the road through the Shuberts. The Shubert arrangement and interest in the Selwyn houses expire Sept. 1, the theatres then becoming independent. Both "Coquette" and "Royal Family" must book through the Shuberts but the status of Harris' new productions is undefined.

Harris has been dickering with the Shuberts for some time over booking terms, without reaching an agreement. It was reported recently that the Morocco was mentioned for the highly touted "Front Page," with Harris asking 65 per cent of the gross and more than half the house profits.

The producer sailed abroad on the "Le de France" Friday for three weeks' vacation. Prior to leaving he indicated his second try-out show "King X" was cold. The show, written by Bruce Gould, was first known as "Monor Bound."

Harvey Phillips and Bob Howard now in the Selwyn box office will switch to the Times Square when Harris takes it over. "Front Page" is a newspaper play. Another newspaper play, "Gentlemen of The Press" being done by Jackson and Kraft is dated for Henry Miller's Aug. 27.

"Captive" in Pittsburgh?

"The Captive" is due to show in Pittsburgh next week under the direction of S. W. Manheim and Cleveland associates.

After presenting the much censured play in Cleveland the Manheim group purchased the road rights on speculation. The show was stopped in Detroit, first staged selected by the Clevelanders. They appear to be taking a chance with the Pittsburgh date, not certain whether the authorities will step in or not.

Princess, Toronto, Foreclo

Toronto, July 2.

On application of the Canada Life Assurance Company a writ of foreclosure has been issued against the Princess, Erlanger booked legit house here, dark for the major part of the last two seasons.

C. L. A. holds a mortgage of \$144,000 given on the theatre by Bertram C. Whitney and Alice H. Whitney, Detroit. The mortgage was registered May 23, 1916.

Misses Shelley and Milton Out of Danger in Hospital

Frances Shelley, lead in "Rain or Shine," and Beth Milton, also of that show, both dangerously injured when a motor car in which they were driving to Montreal struck a tree, are reported virtually out of danger at the Glens Falls, N. Y., hospital. They may be some time before they can be moved to New York, however.

The girls were reported in critical condition early last week, but thereafter steadily but slowly improved. Miss Shelley sustained a number of cuts around the face in addition to a probable fracture of the skull, Miss Milton being similarly injured.

Physicians stated neither girl would show permanent scars.

Ina Claire's 1st Rep Play

The first production of the Ina Claire repertory season which Jed Harris is planning for the fall, may be a modern version of "Camille." Walter Connolly has been engaged by Harris for the company.

Plays on Broadway

SCANDALS

Ninth in George White's series in two acts and 27 scenes. Songs by Dorothy Brown and Henderson, with book credited to W. K. Wells and lyrics by Billy Williams. Chorus includes 24 mediums plus 16 Russells and 16 chorines. The show girls, Arnold Johnson's orchestra in pit under direction of Wm. Daly. Principals include Willie Howard, Patricia Williams, Bernice and Emily, Hastings, Wm. O'Neil, Bernice and Emily, Hastings. Twins, Elmer Clay. Four, Arthur Page. At Apollo, New York, opening July 2 at \$10.50, with \$6.00 regular top.

White's new "Scandals" is just about what you expect it to be, a big and a good revue which will scamper through the summer to high receipts, one angle being because there's nothing in it to worry about, in, to dispute its supremacy as hot weather entertainment at a \$6.60 scale.

The twining out that first night hysteria which yearly sweeps the back of the house in cries for Tom and Penny, it looks very much like Willie Howard and Harry Richmond's show, with Patricia Williams not so far behind. It doesn't shape as the most expensive production in the series, yet it's got enough and more of night vaudeville and musical than it needs, plus the usual allotment of that skin they love to watch. Score holds at, least two tunes the boys will plug into a variety of a possible third, although the melodies lack spontaneity.

Opening night the show didn't ring up until 8.53, with the sawdust mill giving it the premiere atmosphere. Including a 17-minute intermission the performance broke at 11.51, plenty overboard, with it probably taking into the next week to extract the poison, mostly in the second act.

Productively there are seven full stage acts, a song and a dance, and a variety of being drawn up and loved by sections, one standout novelty, a neat assortment of eye-filling clothes and drapes, and a bunch of girls who are an illusion aid, dressed or undressed.

On laughs, the comedy's best asset is that it's content if lacking one distinct howl. White has thrown the Howards and Richman into quartets a couple of times for all male lyrics, one number of which will undoubtedly get all. The choice lies between "Fathers of the World" and "Bums," both using old melodies for inference and the latter item the same melody and lyrics.

Most of the sketches had a tough time establishing punch climaxes, still, the Howards did very well with "The American Chase" and a still scene, including Miss Williams; "A Strange Interlude" was midway in the first half and important with Richman, Miss Williams and Jim Carthy, while the talking picture (Vocalism) bit is funny and novel. This had Willie Howard in a side bow breaking up Richman doing a song on the "Scandals" and finally both shooting White for the punch. Incidentally, Billy K. Wells will continue to do the "Scandals" for his shot gun finishes, and this "Scandals" is not unlike a young arsenal.

Burlesquing Chicago as a town had a comedy down with the timid soul (Willie Howard) bumping off the nance gunman to end it. "Credits" was a triangle also given a period by a black and white formula stood for "Strange Interlude" but the better of the trio, "Home Brew," stew sequence, was overlong. "Ransom" was three or four minutes working up to one line, and the "Welsh Trio," hoke so paranozing by the Howards, wasn't needed at all.

First act finale is dedicated to Victor Herbert with Richman inquiring of Willie Howard why the American composer has not been given a place among the masters. Bill O'Neil, he of the tenor voice which they say has never been trained, does the heavy work singing the number, and the former pair mention them. Rose Perfect also makes her first entrance at this point to offer "Kiss Me Again" doing it splendidly. The finale, "March of the Toys." This makes use of the picture machine which gradually enlarges a tableau until the drop flies to show the full stage set in duplicate. It is a splendid affair having 26 girls pyramiding on steps to a point just beneath the flies.

Main dance number is "Pickin' Cotton" closely following melody and rhythm the Black Bottom but has no chance of dance floor mimicking. Miss Williams warms up the lyrics nicely, and the show develops those familiar loose lips and Tom Patricia strums his mandolin for added accompaniment. Good but lacking that sweep with which the Charleston and Black Bottom carried audiences.

"Origin of the Tap Dance" was another ode to well broiled terpsichorean, again led by Billy Williams, with the dancing principals joining. Costuming for this lent extra appearance until the number eventually developed into full stage where Miss Pennington and the chorus teamed on stage the width of the stage for taps. Bernice and Emily

acrobated down the same flight and the 16 Markers turned in their best country night of the night. These two items were, of course, in opposite halves. Market girls are also at the Roxy and can hold their own with the "Scandals."

"What D'Y Say" seems to be the third tune on the list to get a rating and is excellently handled by Richman and Miss Williams. It's a comedy encore taking the pair into a broad adagio during which they chant the lyric after each chant. Score leader listens as being "Oh the Great A. W. Wallack" the third item on the program, with "Pickin' Cotton" running second.

All specialities, other than that of Bernice and Emily, are in the second half. Miss Williams was practically second after intermission, at 10:40, to rid herself of two songs in 15 minutes, with Willie Howard trailing at 10:56 to do two imitations (Weber and Fields and Johnson) and gain the personal applause hit of the night. Richman was left alone, closing 11:30 for two songs, and did well despite the house was pretty tired and had been dribbling up the aisles for almost a half hour.

Extreme wind up is a pickout number after the principals have stated, in ensemble, that they're the hit of the show. This leads into a full down of the choristers at 11:50, which certain members duplicate earlier numbers of the cast leaders. With 50 girls on the stage it may be that some pick out girls are "ringers," although that isn't necessarily true. Chorus also gets first crack at the house by starting the act, the ending is talking a smart lyric dealing with "Not a Day Last Year," and then asking, "are you as good as last year?"—where it should end but doesn't.

At 10:30 minutes, with her entrance worked up by the Arnold Johnson band (15) in the pit singing about her and Patricia brought yells of delight from the boys who, as unveiled as a statue and immediately hopping the buck. However, Tom brought back "old faithful" and he's following a lot of pretty fair stepping in the season which boys by the name of Astaire, Donohue and Robinson have and are offering nightly.

Main novelty is the trunk of a tree which heaved into the spiral staircase, upon which eight girls parade during "Where You Carved Your Name" opening the second act. White is reported to have first seen the trunk in the hills of Paris. Corking effect.

Johnson's band is adept in the pit and performs by itself during intermission. Another aid is the announcing of the cute Hastings youngsters, Bernice and Emily are a couple of the "robust" dancers who fall to get away from a straight picture house routine of front over and kicks until they reach their nip ups, the team's main forte.

Mean time the cast or the chorus will have to worry about the immediate future of this edition. It probably won't develop the staying capacity some of its predecessors have and it doesn't look like 50 week show. But who's going to squawk at 30, maybe 40? It starts with a 20-week buy by the ticket brokers.

SAY WHEN

Elizabeth Marbury and Carl Reed (Bethesda) produced an "intimate musical comedy" by Calvin Brown (non-dramatic), founded on "Love in a Mist," by Gilbert Emery, opening June 20 at the Mayan. The show is a musical comedy by James J. Walker, George Grayson, James K. Miller, Nat. List, Ray Perkins, Arthur Sheekman, Helen Wallace.

Henry Busse and his Victor recording orchestra also featured above case. Dances by Max Schock; book staging by Bertram Harrosh; setting by Livingston Platt. Ernest Cutting conducting orchestra. Principals and chorus include Dorothy Fitzgerald, Earl S. Brown, Ray Perkins, Joseph Lertora, Raymond Gulon, George Eaton, Jane Alden, Alison Skipworth, Cora La Redd, and Dora Lee (colored), Jean. Ray Recorders (Donald Bell, William J. Clear, J. O'Neil, Penrose, Mildred Quigley, Sally Anderson, Ann Freshman, Patricia McCord, George Grayson, Helen Kalsor, George Kent, Katherine Herford, Mabel Martin, Anna Rex, Beverly Miller, Harold Williams, Bradley Case, Harry Kirk.

"Say When" is a \$3 musical, the first of a new crop of pop priced productions, although "Present Arms" is reducing its scale for the summer from \$5.50 to \$3. At that price, it is a musical comedy, a majority of musical comedy patrons who, in the past, have either balked indignantly at giving up their seats for a musical comedy, or have shown shoppers, capriciously, their time until the fact end of a success' run in order to go Leblang. \$3 impresses as this new production's great appeal and a fair buy at the price. No wov of an entertainment, it's a pleasantly innocuous girl-and-boy show, with a flock of nice, fresh-baked tunes, the least portion of the attraction, said to be amateurs from the ranks of

the metropolitan social buds, they report themselves neatly and with refreshing naivete.

The show should whip itself into better shape than first presented on Broadway. The late hour cast changes, the general lack of difficulty so usually attendant to an independent production, particularly a musical, and all the other kinks did not help the premiere performance. The musical numbers of librettist dissatisfaction with managerial interference accounted for "Calvin Brown" being substituted for a more popular "Mr. Connelly's" name, who felt rather ashamed of the book.

The libretto evidences incoherence, and faltering uncertainty. There are occasional shafts of rare comedy, such as Roger Gray's farewell portion with the radio broadcasting satire, but for the main it's just one of those books, like "The early Harry B. Smith."

But the composite had its moments. The songs were jolly and rollicking, with several impressive titles like "White Lies" (Sheekman-Wallace); "My One Girl" (Harrington); "How About It?" (Greer-Klages); "No Room in My Heart" (Perkins and Nat. List); "One Star to Heaven" (Greer-Klages); "Love Boat" (Perkins-Lies); and "Give Me a Night" (Harrington). Ray and all the other boys stepped out as the surprise wov number, although "One Step to Heaven" proved the wov opportunity for the sepiu tinted Cora La Redd, whose dancing caused her to swoon in the dressing room right after.

"How About It?" is another outstanding by Jesse Greer and Kay Klagsbrun, the librettist, the melody of the numbers. Of the other authors and composers, Max Lertora is of the "News" dramatic department, and the composer, Dr. Nat. List, is a popular Times Square molar specialist. Both are coming to important attention as a strong lyric writing team. As for Major names, J. Walker, George Grayson (music by Greer), maybe he shouldn't have mentioned it.

It's the cast that really counts. There is Henry Busse, the well-fledged maestro of his own band, after serving for many years as an assistant conductor of Paul Whiteman's orchestra, and closely connected with the show, occasionally and personally. Busse, and his Victor recording artists, are the big money of the cast, and worthy of the heavy weight phone impression, in ensemble and personally by Busse, soon proved the value of such featuring.

Joseph Lertora as the Count is not a usual Lertora, and Roger Gray on the comedy end did hand-somely with the little he did. The book and Gray could stand an earlier introduction.

Dorothy Fitzgerald, virtually a chorister elevated to leads, although she has been around as understudy in other intimate musical comedies, was a pleasant surprise. Obviously nervous and in need of priming on her book lines, especially to eliminate the raspy shrillness of her speech, Miss Fitzgerald, none the less, portends optimistically. She is said to be a better "looker" off than on, and as soon as the make-up deficiencies are removed, Miss Fitzgerald should prove a find.

Bartlett Simmonds, also new among juveniles, baritone impressively and, with the acquisition of that "interesting" police officer's youthful leading man should also find himself important in productions.

The real wov of it all, however, was Cora La Redd, the blonde, the Harlem black-and-tans who gave em a load of the low-down that panicked the premiere-households. If a bit unsteady, the wov number, the native baritone of the race seemed to assert itself, despite Miss La Redd, and the rather comely sable stepper got plenty hot and peppery. Dances by George Grayson, Miller, had an equally psychological opportunity but couldn't quite top his partner, and so it just rolled off the knife.

There are other notables in the cast: Doris Vinton, Jane Alden and Alison Skipworth.

The talk will be cut down in time and the story proceedings padded up, at which time those debble chorines will stand out even better and make "Say When" a good bargain buy at three bucks. Abel.

WANTED

A new comedy by Don Mullaly; no credit or credit credited to Wallack's July 2; \$3.30 top.
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Rather a small-time affair, lacking distinction in the writing, acting, direction and settings. Not without merit in any of these branches, but short of Broadway quality in all of them.
If whoever angled this piece has a contract with Alney Alba, he may salivate. The show, which Miss Alba will elixir in New York. Especially if she doesn't attempt South-

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 success, while the same gross accredited to others might suggest success, while the same gross accredited to others might suggest success.

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).

Admission tax applies only on tickets priced more than \$3

"A Connecticut Yankee," Vanderbilt (6th week) (M-\$5.50). With government tax off on all tickets up to \$3, several attractions reduced to that price; trade went off generally last week, with "Yanked" about \$17,000; profitable.

"Blackbirds," Liberty (9th week) (R-1,202-\$3). Enacted off, but doing very well for colored musical and should go through summer; estimated at \$14,000 last week.

"Burlesque," Plymouth (15th week) (CD-1,041-\$3). Scale revised downward, top price formerly being \$3.85 (\$4.40 when first opened); dipped like other run show, about \$9,000 last week.

"Cocoette," Maxine Elliott (35th week) (D-912-\$3.85). Slipped more than picked up during rainy week, but still making money and should last into new season; around \$10,500.

"Diamond Lil," Royale (13th week) (C-1,117-\$3). Continued good business, sales surprising to show people; looks like pinch into fall; last week \$16,000.

"Good News," Channin's 46th St. (44th week) (M-1,413-\$5.50). True to form, but with other run musicals dropped away off this one held up best; quoted at \$28,000 last week.

"Grand Street Follies," Booth (6th week) (R-704-\$3). Certain draw and with modest hook-up ought to show real profit; virtual capacity this far with weekly pace over \$16,000.

"Greenwich Village Follies," Winter Garden (14th week) (R-1,493-\$5.50). Out-rated for past few weeks, indicating rather good rating; claimed approximately \$25,000.

ern dialect, which she uses in this instance, and which she leans out of a book. But her personal charms and her graceful, fluent playing will find a place on the big alley. She has been a stock star in the less popular musicals. Neither Miss Alba nor any other of the cast had ever been heard of in New York theatrical high spots, and none of the others promise comers, but the cast is headed by Cartier, the juvenile hero, played like an amateur, and cannot even be rated "adequate."

The story is neither timely nor important. It is said to be with a Southern girl in New York, beset by a heavy who wants to keep her and tells her so in a line of palaver that a self-respecting bootlegger wouldn't touch it in an innuendo. A chambermaid, Her Dixie blood boils. But—what can she do? Ah! A faithful family servant, a domestic, now works for a rich family that has gone to Europe over summer. So missie takes shelter there.

Conveniently, carelessly or for purposes of making possible a third act, the wov number, the native baritone of the race seemed to assert itself, despite Miss La Redd, and the rather comely sable stepper got plenty hot and peppery. Dances by George Grayson, Miller, had an equally psychological opportunity but couldn't quite top his partner, and so it just rolled off the knife.

There are other notables in the cast: Doris Vinton, Jane Alden and Alison Skipworth.

The talk will be cut down in time and the story proceedings padded up, at which time those debble chorines will stand out even better and make "Say When" a good bargain buy at three bucks. Abel.

L. A. Grosses

Los Angeles, July 3.

"Good News," in its sixth week at the Mayan, led the legitimate attractions here, getting \$23,200, while the only other musical in town, "The Desert Song," third week at the Majestic, around \$16,000.

Of the dramatic shows "The Spider," Belasco, led with \$17,000; "The Great Gatsby," at the Mayan, estimated \$13,000. Show closes July 14, house going dark.

"Dracula," first week at the Biltmore, around \$10,000. "Spread Eagle," first week at the Biltmore, around \$10,000.

"Show-Off," first week at the El Capitan, \$5,800, and "Tommy," 12th and final week at President, near \$4,000.

The Japanese Players, presenting Ken Geld in the second and final week at the Hollywood Music Box, drew under \$2,500. "What a Man," opening June 27 at the Hollywood Playhouse, got \$2,300 in three performances.

"Married and How," Little (4th week) (C-550-\$3). Costs little to operate, but not profit at pace; stock rights may be sold out of red; estimated under \$4,000.

"Paris Bound," Music Box (20th week) (C-945-\$3). Top price dropped; with \$13,000 removal of admission tax (recently scale \$3.85 top and originally \$4.40); wov last long now; \$8,000.

"Paddy's Republic," Astor (6th week) (D-901-\$3). Making little profit, but not expected to stick summer out as intended; gated around \$7,000.

"Present and Future," Mansfield (11th week) (M-1,050-\$5). Top price down to \$5 flat, price including tax; last week's gross about \$20,000; for claimed satisfactory.

"Rain or Shine," George M. Cohan (22d week) (M-1,371-\$5.50). Summer will probably slow up pace for time, but virtual capacity so far; approximate gross \$37,000 weekly.

"Rosalee," New Amsterdam (26th week) (M-1,702-\$6.60). Among the best leaders; quoted over \$44,000 last week; expected to operate, but claimed to be making some money.

"Scandals," Apollo (last week) (R-1,158-\$5.50). Summer's wov vov entrant; opened Monday, premiere performance being \$15.50 top; arrives in spot with chance for \$50,000 weekly; scaled to gross about \$100,000.

"Show Boat," Ziegfeld (28th week) (M-1,750-\$6.60). Still Broadway's leader and likely among big money makers; average of \$10,000 a week; year, around \$51,000 last week.

"Strange Interlude," John Golden (23d week) (D-900-\$4.40). Change in last few weeks may have some reaction on business; business has been capacity since opening; over \$16,000 in six weekly performances.

"The Bachelor Father," Belasco (19th week) (C-1,001-\$3.85). Holding up to excellent trade; not actual capacity, but close; \$19,000 last week, over previous week; top non-musical.

"The Cyclone Lover," Frolic. Taken off Saturday after four weeks' average of less than \$2,000 weekly. The Cyclone Lover, Frolic. Taken off Saturday after four weeks' average of less than \$2,000 weekly.

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Carrie King and a Beauty Doctor

By David Sturgis

Paris, June 23. I heard an old lady, near to Montparnasse, dear to the theatre, was going blind. I found her in a noisy, front room, on the boulevard of the artists, trying to see the passers-by. It was close to midnight and she was alone.

It was Carrie King. Known to the stage in Paris and New York for 40 years, born in 1863.

A merciless light, without a shade, was striking upon her twitching face and wining eyes. A startling distortion marred her cheeks and brow. Her right eye was grotesquely jerked as if from an imp on the top of her skull.

I was shocked. "Who are you, young man?" "A vagabond."

"Why did you come?" "Eyes."

"I don't understand." She wasn't frightened. I didn't wander from China Sea to the Champs Elysees, most of the time in pain, to give the feeling of an ogre.

"Briefly this, my lady. I could hardly read or write for 15 years; spent 18 months in a dark room; only got my eyes back three years ago. It's no fun. Let's get together."

"If I could only work again," she replied. "Think of it? 64. At 40 I will be wishing for death."

"What is the matter with your eyes? Do you know? What do the specialists say?"

"It's a long, terrible story." Some pseudo painters, some antiquated models, straggled by.

"They make me ill. You can have all night."

Then I heard a story of stories. "The Monkey Man."

"Dr. Voronoff!" I repeated. "The monkey man," she murmured without bitterness. Do I look so ugly, so repulsive? I don't see my friends anymore. And I love my friends."

"Certainly not," I assured her. "You have the loveliest expression I have seen for years."

"You mean—behind the deformity—you see?"

"A golden, beautiful gleam."

"My soul?"

"Sure."

"You believe in such a thing?"

"If not before I would right now."

"If I could only do my work again!"

"I'm going to smoke. You're going to talk. It's your time to begin."

"Wasn't Nora Bayes wonderful? She knew she was doomed and smiled to the end. Al Woods is such a fine man. I got him lots of Paris plays. Remember 'The Girl in the Taxi'?"

"Wonder why his brother, Martin Herman, didn't speak to me the other day? It was my first time, for months, in the opera section. I love my adopted children. One is doing fine in Hollywood. I have such lovely friends in New York. When I sell my Paris flat I'm going home for good. Here's my ticket on the De Grasse."

"And Dr. Voronoff?"

"Yes. I had the operation—the monkey gland. And he raised my face, too."

"Dr. Voronoff—a facial surgeon?"

"Yes. If both operations had been successful I would have lectured in America. First woman, you know?"

"But they weren't?"

"Oh, now! Isn't it terrible? What am I going to do?"

"Rejuvenation?" I meditated. "But why the facial operation? Voronoff claims it's the monkey gland that gives eternal youth. He's now chasing down Bernard Shaw in England. Sort of P. T. Barnum in the clinic of Mephisto."

"What's that?"

"Excuse me, Madame."

"The American consul has the case."

"When did you notice the trouble with your eyes?"

"Right after my face was lifted."

She pointed to a scar-covered with white hair.

A Mistake

"He cut some nerves or muscles in my head. See my right eye how it pulls? I can't see with it. Only my left eye remains at all. I wish I could cure them. How I want to work again."

Some students drifted by. They were singing the French version of "What the Hell Do We Care?" I thought of my years, like centuries,

with doctors. How well the profession is named—the practice of medicine.

I will watch over Carrie King in Paris. It is the second sailing of the "De Grasse" in July. Don't forget it, some of you people of the theatre. Meet the boat with roses. She likes white ones best. I have given her the address of the greatest eye specialist in the world. Dr. William Holland Wilmer of Washington, who cured Ellen Terry and Earl Gray. The same, kind genius, who gave me a week of valuable time, and charged a fee that even I could pay. Get Carrie King and Dr. Wilmer together.

And Voronoff may be forgotten with the years.

FRISCO GROSSES

San Francisco, July 3. Mid-season business. Only four houses open, but all did well, several playing to near capacity. Two new arrivals—"A Night in Spain" and "The Command to Love," fared well, the former setting a new house record at the \$3 scale. The Shubert musical packed 'em. Sunday 1,000 were turned away.

Both the Henry Duffy attractions jumped. At the President's the next week of "The Wooden Kimono" gained, with practically capacity every show. At the Alcazar, "The Lady Next Door" wound up six profitable weeks. Could have remained longer. Had to make room for "Tommy," which opened July 2. Final week bettered \$5,000.

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Curran—"A Night in Spain." Ballyhooed, this one got away to a whale of a start. Originally figured for four weeks, looks now as though it may last eight or longer. First week topped \$3,000. \$3 scale.

Geary—"The Command to Love." Started Monday night to capacity and held as the week advanced. First six days, \$15,000.

President—"The Wooden Kimono." Duffy's mystery comedy is the talk of the town. Second week even bigger than opener by several hundred dollars. That means squeezing 'em in. Reached \$5,000, maybe more.

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\$20 Counterfeit

Warning issued of a new counterfeit \$20 printed from photo-mechanical plates on bleached genuine paper. Purports to be issued by N. W. Federal Reserve bank, 1914 series check letter F. Signed by Frank White and A. W. Mellon.

Face has chalky appearance and back in heavily printed unnaturally green tone.

2 Shows Out

"The Happy Husband," presented by Gilbert Miller at the Empire, will close a nine weeks' engagement at the Empire on Saturday. English

"THE HAPPY HUSBAND" Opened May 7. Little (Post) found it "burst of sunshine." Anderson (Journal) also commended it "for its amusing." Variety (Ibex) said, "Hasn't a chance of going through summer."

comedy well received but doubtful of lasting through summer. It opened to better than \$14,000 but quickly tapered, steadily declining to \$7,000.

"The Cyclone Lover," Independent

"THE CYCLONE LOVER" Opened June 5. Not attended by major reviewers. Variety wrote, "Hard to see how this piece can do anything at all!"

ently presented at the Frolics, was taken off Saturday after four weeks. It was rated at \$2,000 or less weekly.

LOOP STILL HOLDS SOME STEADY DRAWS

Chicago, July 3. For eight consecutive days it rained in Chicago, with a total fall of 5.14 inches. Business "drizzled" into the box offices of the eight Chicago houses.

"Elmer the Great" is doing a whale of a business at the little old Blackstone. This show is consistently turning 'em away, and drawing capacity around \$15,000, with no Wednesday matinees.

Cohan has two other shows on tap, "Whispering Friends" and "The Merry Malones," both for the Blackstone. Other shows in line for September, include "The Command to Love" at the Studebaker; "Manhattan Mary," with Ed Wynn, at the Garrick; "My Maryland" at the Great Northern; "The Silent House," at the Princess; Greenwich Village Follies, at the Four Cohans; "Burlesque," at the Harris.

"Elmer the Great" (Blackstone, 3d week). A real draw. Excellent co-operation from both press and public. Sellouts the order of the day, with an excellent outlook for the future. Mitting capacity of \$15,000.

"Good News" (Selwyn, 20th week). Twenty weeks to the good, and still going strong. Better than \$27,000.

"Excess Baggage" (Garrick, 19th week). One of the most consistent money getters, now, and stielking close to its weekly average of around \$12,000.

"Sunny Days" (Cohan's Grand, 8th week). Falling off noticeably from around \$24,000 last week to \$20,000 this week. Has reached the turning point.

"The 19th Hole" (Erianger, 9th week). Also hitting the low spots, but weather must be considered. Ballyhooing \$10,500.

"A Man with Red Hair" (Adolph, 4th week). Gross perches \$8,500.

"Rang Tang" (Woods, 3d week). Cut rates got more biz but no more money. Midnight shows on Saturdays. Grossed around \$7,500.

"Companionate Marriage" (Cort, 8th week). Business inspired a hit, despite rain, bringing about \$6,000.

Clyde Elliott producer, says pictures have approached him for screen-rights, and are offering a talkie production.

Boston Down to One

The only show in town, in fact, the only show in sight for the town, "Good News" at the Majestic, is going well with the chances good that it will be kept in for the balance of the summer.

Last week the gross was around \$16,000, better than the week before.

\$3 Top May Be Prevailing Scale For Dramas in New York Next Season

There are 28 attractions regularly presented on Broadway this week, with the musicals standing out as usual in summer.

The new law exempting from admission tax all tickets priced up to \$3 is effective, but while that caused several non-musicals to reduce the top to that level, the leading musicals made no change. Four musicals retain a top of \$5.00, and five others are at \$5.50. Three other musicals have had a scale of \$3 top, with 12 of that type in all.

Of the 16 non-musicals current, 10 are using an admission scale of \$3 top and one is charging \$2.50, the top price before the war. Three run the dramas lowered the top price to the exemption level ("Burlesque," "Trial of Mary Dugan" and "Paris Bound").

That \$3 top may be general on Broadway next season. That prices for hits will be lower is unlikely, however, as so few elsewhere. The other five non-musicals are retaining their top prices of \$3.85 and \$4.40. "The Bachelor Father," "Coquette," "The Royal Family," "Strange Interlude" and "Volpone".

With the Fourth of July bisecting the current week, lowest grosses of the season are anticipated. Teamed with the holiday odyssey is a heat wave, and Monday trade was at low ebb. Last week's grosses dropped the gains of the previous rainy week.

"Candids" enlivened the going Monday, only important premiere for weeks to come. "Say When," a last week arrival at the Morosco, is a moderate money affair, getting about \$8,000 in seven weeks. "Patience," amateur performance, can hardly bid for business.

"Show Boat" was again away out in front with \$51,000, slightly under normal; "Three Musketeers" around \$44,000; "Rain or Shine" around \$37,000 and "Rosalie" \$34,000; "Good News" is best of the run musicals otherwise, around \$28,000; "Greenwich Village Follies" claimed \$25,000; "Present Arms" about \$20,000; "Connecticut Yankee" \$17,000; "Blackbirds" \$14,000.

Dramas "Bachelor Father" eased off somewhat, getting about \$19,000; "Strange Interlude" \$16,000, is scarce, and among the non-musicals with "Diamond Lil" close behind; "Royal Family" \$15,000; "Volpone" \$13,000; "Coquette" \$12,000; "Mary Dugan" \$10,000; "Burlesque" \$9,000; "Paris Bound" and "The Silent House" \$8,000; "Porgy" \$7,000; "The Skull" \$6,000.

"Tell Me" Cast Paid, Crew Claims \$2,500

Los Angeles, July 3.

Final adjustment has been made by Equity on all actors' salary claims accruing from the flop musical, "Tell Me Again," produced by Arthur F. Smith, at the Figueroa Play House. Members of the cast were paid off after divisional settlement on two \$5,000 surety bonds Smith had up to cover both this show and "Excess Baggage," which closed in San Francisco with \$850 in salaries unpaid.

Meanwhile there is still more than \$2,500 in wage claims filed by house and back stage employees at the Play House, which are pending at the Labor Bureau and for which Smith is being held responsible.

SHUBERT TRYOUT SITE

Clean Throckmorton and Theodore Gallo have taken the lease on the Rialto, Hoboken, N. J., for next season and will operate it as a legit tryout house playing Shubert bookings.

Rialto, controlled by the J. J. Leventhal interest, has played dramatic stock for the past four seasons and was floundered a money spot for the resident company policy.

Throckmorton and Gallo have already assumed possession and will thoroughly renovate the house before reopening it Labor Day.

Otto Mgr. Erlanger, Buffalo

Buffalo, July 3. Charles S. Otto has been named manager of the local Erlanger. He was formerly the treasurer.

In the promotion Otto succeeds Albert L. McNabb who returns to New York.

Keppie Going Abroad

George Keppie, operator of the Empire stock, Toronto, and who has closed his troupe for the summer, is going abroad.

Keppie plans to reopen the Empire the first week in September.

\$6,500; "Married and How" \$4,000; "Skidding" \$3,500.

"The Happy Husband" closes at the Empire this week; "The Cyclone Lover" stopped at the Frolic Saturday, when "Her Unborn Child" and "Ten Nights in a Bar Room" also stopped. "The Lawyer's Dilemma" is the only new show carded for next week. It was tried early in the season under another name.

With no other major musical in sight this summer the agencies made a buy for "Scandals" for 20 weeks with a 10 per cent return privilege. It is understood the entire house is in the hands of brokers for the next five weeks, the smaller offices grabbing virtually all the balcony tickets.

There are 11 buys at present, several more having expired. The list: "White's Scandals" (Apollo), "The Bachelor Father" (Belasco), "The Grand Street Follies" (Booth), "Rain or Shine" (George M. Cohan), "Volpone" (Globe), "Strange Interlude" (John Golden), "The Three Musketeers" (Lyric), "Rosalie" (New Amsterdam), "The Greenwich Village Follies" (Winter Garden), "Show Boat" (Ziegfeld), "Present Arms" (Mansfield).

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Rain Ruins Outdoor Playhouse Venture

St. Louis, July 3.

With only two or three evenings in the last 28 suitable for outdoor performances because of rains, cloudbursts and cold weather, business outlooks for the Garden, outdoor playhouse here, are bad.

The venture got into full swing four weeks ago with Leon Errol, Irving Fisher and a strong supporting company offering a revival of "Sally." There has been hardly any relief from rain in the four weeks that followed.

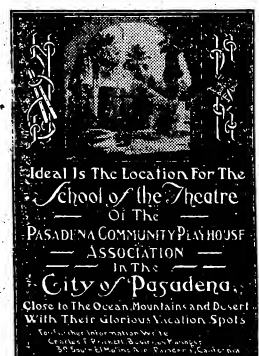
Last Saturday night two weeks' notice was posted on the bulletin board. Announcements followed in the afternoon dailies next day that the notice was protection to cover the Equity rules and that if the weather warmed up and the floods stopped, the notice would be withdrawn and the season finished.

Macloon Pays Up

Los Angeles, July 3.

After being indicted for failing to make proper returns to the government on theatre admissions, Louis O. Macloon got together with federal officials and made a final payment on the \$3,775 due the government. The final installment amounted to \$1,500.

Macloon has been released on his own recognizance pending a recommendation from local United States District Attorney to Washington that the case be dropped from the criminal calendar.



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MAJESTIC THEATRE, LOS ANGELES
INDEFINITELY

Harris Paid $\frac{3}{4}$ Salary

Members of the cast of the "Shogun Wedding," which tried out several weeks ago, were reimbursed $\frac{3}{4}$ of a week's salary by William Harris Jr., producer, at instigation of Equity.

The piece had been playing at the Cort, Jamaica, L. I., and had played five performances when receivers stepped in, closed the theatre and refused to permit Harris to finish the week with his production. All receipts for the five performances, including Harris' share, were and are still tied up in the receivership litigation against Cort.

Harris paid off the cast on a pro rata arrangement, with Equity later appraising him that he was responsible for an entire week's salary, since the theatre litigation was no fault of its members.

Harris paid after receiving Equity's decision in the matter.

Coy's Cruelty Basis Of Eagles Divorce

Chicago, July 3.

The divorce suit here of Jeanne Eagles against Ted Coy, former Yale football star, had its first hearing Saturday before Judge Joseph Sabath and was continued to July 10.

Before a crowded courtroom Miss Eagles testified Coy had been cruel to her. The first offense, she stated, was while she was playing here in "Rain" in January, 1926, when Coy is alleged to have beaten her in their apartment at the Belmont hotel. In October of the same year she charges he broke her jawbone while they were coming into Chicago on a train.

Before opening his plea for the divorce, Attorney Orville Taylor was required to convince the court Miss Eagles was a legal resident of Chicago. Other theatrical divorces are being held up at present because of this angle.

Actor Left \$233,434

Los Angeles, July 3.

The late Earle Williams left an estate valued at \$233,434 instead of \$50,000 as was at first estimated. Inventory and appraisal filed in Superior Judge Cral's court revealed the correct valuation.

There was no will and Mrs. Florence Walz Williams, the widow, was named as administratrix of the estate.

"Bare Facts" Held Up

"Bare Facts" will not eventuate as a summer revue at the Triangle, Greenwich Village, this year, but will be held over until autumn.

The setback on the revue is said to have been precipitated by the leasing of the downtown bandbox by the Negro Art Theatre, which opened there last week and will continue indefinitely.

NEW MUSICAL

Messrs. Morris and Green, who will make their debut as legit producers with a new musical, "Just a Minute," will open Sept. 3 at Springfield, Mass.

Cast includes Arthur and Morton Havel, Brenda Bond, Helen Patterson, Joyce White, Caroline Noyte, Three Recorders, Howell, Harger and Theodore and 16 Roxyettes.

LEADS FOR "JEALOUSY"

Fay Bainter will be in Al Woods' two part drama, "Jealousy," due in around Labor Day. Glenn Hunter opposite. The feminine role was tried out last spring by Violet Heming.

Cast for "Shanghai"

C. Henry Gordon, who was with Florence Reed in "The Shanghai Gesture," will be with her again in "The Legend," the new Al Woods-Gilbert Miller drama.

Others engaged are Leona Maricle, Helga Farrington, George Thorpe, Harry Lifford and Utoy d'Tyl.

Shows in Rehearsal

"Varieties" (Frank Martens).
"Possession" (Edgar Selwyn).
"Power" (Myron Fagan).
"Intruders" (Edward S. Brown).
"Ringside" (Gene Buck).

Future Plays

"The Mountain Man," comedy by Clare Kummer, produced by Charles L. Wagner with Sidney Blackmer and Maxine Brown, former starred. Charles Beahan and Garret Root, authors of "Jargon," have a new comedy, "The Last Lover," in collaboration with John Hunter Booth. It was written first as a picture, with Booth coming in later to assist in the dramatization.

"Possessed," sponsored by Edgar Selwyn, into rehearsal this week. Opens at the Playhouse, Great Neck, L. I. July 14.

Cast includes Edna Hubbard, Laura Hope Crews, Walter Connolly, Owen Davis, Jr., Frieda Innes-court, George Graham, Robert Craig, Maud Malcolm, Joseph Baird, H. Dudley Mawley and William Postance.

"The K Guy," a new play by Walter DeLeon has been accepted by Melville Burke to carry fall production in New York.

"By Royal Command" is being cast by Herman Shumlin for rehearsal next week, Chicago for a run.

"The Girl and the Gang," melodrama by Thomas Phillips, will be given a stock trial by the Damroth Players at the Liberty, Brooklyn, July 9.

"The Crooks' Convention" by Arthur Somers Roche, based on the latter's serial in "Colliers," will be produced by Lyle D. Andrews. It is due in October.

Gilbert Miller will send "Interference" to Chicago early in the fall. A. E. Matthews after a brief holiday in England, will return to play his original part. Others in the cast are not set yet.

"The Lawyer's Dilemma" opens at the Belmont, New York, July 9, produced by S. L. Simpson. Cast includes Isabelle Dawn, feminine lead; Robert Pittin, title role; Lee Beggs, Hal Munins, Mary Mead, Robert Toms, Al Bourneman. E. J. Blunkall is directing.

"The Way of Love," musical version of "Love Is Like That," will reach production via Shuberts. S. N. Behrman, co-author with Kenyon Nicholson on the original legit version, will adapt the book with Ira and George Gershwin contributing lyrics and music. "Love Is Like That" was produced by Jones and Green last season and ran about five weeks at the Cort, New York. "Intruders," first on production list for Edward Sargent Brown, goes into rehearsal this week. It opened at the Biltmore, New York, July 23. Sargent was formerly managing director of the Mimbers. This production is his first legit fling.

House Changes Colors

Howard, Washington, dark for lack of attractions, reopens in the fall with a combination policy similar to that at the Alhambra, New York, including a colored dramatic company, tab shows and pictures.

SUES FOR BONUS

Chicago, July 3.
Betty Mack, formerly featured player with the McCall-Bridge players, which closed at the Tower after several weeks of poor business, has started suit against the company for \$750 bonus which she claims was promised to her if she stayed a year.

MAY GO ANY TIME

Fulton Players, Brooklyn, did not close as anticipated and will keep going on a week to week basis. This was made possible by having posted a provisional closing notice last week.

Nellie Revell, Kay's P. A.

Nellie Revell assumed charge this week of the publicity offices for Paul Kay productions, newly formed legit producer, headed by Paul Kay. Three productions are reported in prospect with the Kay organization. No booking office has been settled upon, from the account. The Kay offices are in the new Eaves building on West 46th street.

New Canaan's Stock Out

Society's effort to get New Canaan's populace to support local stock at three bucks top rang out in the fourth week with 28 of the 30 patrons listening to "Wedding Bells" at the final performance in as deadheads.

Other reports drifting across the border say that the Putnam outfit is by no means out, despite its demise in New Canaan. They will continue to prance in Norwalk at the Regent, and will seek redress from New Canaan's cold shoulder at the Springfield theatre in Springfield, Conn.

Stocks Resting

Charles K. Champlain and Bob Ott traveling stock companies have closed until the early fall.

Two other touring outfits have taken up summer stands, the Chicago stock stopping at Lakemont Park, Altoona, and the Harder Hall Co. at the Majestic, Utica, N. Y.

Blum Comes Downstairs

Gustav Blum has gotten tired of the upstairs theatre showmanship and has not renewed his lease on the Bayes, the roof theatre atop the 44th St. Blum will continue to do business with the Shubert houses, and will produce "The Phantom Lover" and "Values" in September. Blum has had the Bayes under lease for three successive seasons.

Equity Abandons Crusade On Casters at This Time

The recent United States Supreme Court edict ruling the employment agency law unconstitutional has temporarily if not permanently set back Equity's proposed regulation of casting agencies which it has had up its sleeve for the past two years. Equity was ready to announce its report and proposed remedy on the situation when along came the U. S. Supreme Court decision.

The ruling gives casters a wide elasticity on fixing sums of remuneration for job getting. It has prompted Equity to shelve the controversy at this time, figuring its individual rulings would have little effect in face of the loopholes granted agents and casters under the high court opinion.

"MID-CHANNEL" WITH TEARLE

Los Angeles, July 3.

"Mid Channel" is the play which Dave Rose, wealthy trunk manufacturer, will produce co-starring Conway Tearle and Margaret Lawrence. Tearle appeared in original eastern production with Ethel Barrymore.

The play opens at the Curran, San Francisco, Aug. 6. Pat Somerset, Montague Shaw, Ivis Goulding and Charles Dalton are in the cast.

ILLINOIS 14-DAY ROUTE

Chicago, July 3.

Great States Theatres, controlling theatres in most of the smaller cities throughout Illinois, is making overtures to legit producers and trying to book shows for a 14-day route including Decatur, Peoria, Quincy, Bloomington, LaSalle, Streator, Kankakee, Joliet, Aurora, Elgin and Rockford.

The shows are offered either a flat salary or percentage contract.

NEW YORK THEATRES

The David Belasco presents **BACHELOR FATHER**

By Edward Childs Carpenter
with JUNE WALKER, C. AUBREY SMITH, GEOFFREY KERR
BELASCO THEATRE, W. 44th St. Evs. 8:30.
Mats. Thurs. & Sat., 2:30.

LEW FIELDS' THEATRE MANFIELD, W. 47th St. Thurs. & Sat. LEW FIELDS Presents THE NEW MUSICAL COMEDY HIT **"Present Arms"**

By FIELD HODGEGAN HART
"The funniest, the dearest, the fastest and most colorful show of many a day."
—E. W. Osborn, Etc. World

VANDERBILT THEATRE, W. 48th St. Evs. 8:30. Mats. Wed. & Sat.
The Musical Comedy That Will Live Forever! | TWAIN

"A Connecticut Yankee"

Adapted by
FIELDS, RODGERS and HART

Jed Harris Production THE **ROYAL FAMILY** SELWYN THEATRE, W. 42d St. Evs. 8:30 Mts. Wed. & Sat., 2:30

ARTHUR HOPKINS Presents **MADGE KENNEDY** in "PARIS BOUND" 8TH MONTH By Philip Barry MUSIC BOX THEATRE, W. 45th St. Evenings 8:30 Mats. Wed. & Sat., 2:30

"BURLESQUE" A COMEDY 11th MONTH PLYMOUTH THEATRE, W. 45th St. Evenings 8:30 Mats. Thursday and Saturday, 2:30

JOE COOK "RAIN OR SHINE"

GEO. COHAN Th. Pys 43d. Evs. 8:30
M. Mats. Wed. & Sat.

Theatre Guild Production **PORGY**

REPUBLIC THEATRE, West 42d St.
Mats. Wednesday & Saturday
Evenings 5:30

Strange Interlude JOHN GOLDEN THEATRE 58th, East of Broadway

VOLPONE GUILD THEATRE, West 52d. Evs. 8:30. Mats. Thurs. & Sat. EXTRA MATINEE WED., 2:30

MARK Broadway **STRAND** 47th St. Richard BARTHELMUS in WHEEL OF CHANCE See and Hear on the Vitaphone GIOVANNI MARTINELLI, Tenor Movie-tone News—Other Features Midnight Showing Nightly, 11:30 All Seats 35c Until One o'clock

World's Largest Most Efficient Cooling Plant **ROXY** "THE MICHIGAN KID" with CONRAD NAGEL and RENEE ADORLEE STAGE REVUE—ROXY ORCH. STACYDITES—BALLLET CORPS Host of Entertainers

END WEEK JOHN GILBERT in TOLSTOI'S "The COSSACKS" With Renee Adoree—Ernest Torrence ALICE MCKENNON—Stage Revue features WALK ROSENBERG—THE CAPITOLANS Capitol Grand Orch., David Mendoza Conducting **CAPITOL** BROADWAY AT 51ST STREET

WARNER THEATRE REFRIGERATED SEE THE HEAR **THE LION AND THE MOUSE** TWICE 5:45 2:45 8:25 A WARNER BROS. VITAPHONE PICTURE

Nan Halperin
KEITH-ALBEE CIRCUIT

Meyer Davis—As He Advanced

By Jack Lait

The Heavens are high. Only the Earth is fixed. At the bottom of the upward thrust of the space is immensity. And therein he who can rise may select his own direction. Meyer Davis chose a new one. But he took off. And he has kept rising ever since.

Sixteen years ago he was fiddling in the Marine Band of five men in Washington, and studying law. Law was old, slow and musty. Jazz was just coming in. It was snappy, spirited and exhilarating.

The center of gaiety at the Capital then was the Willard Hotel. The red-coated Marines worked there frequently at special functions. The demand for the new music grew. The dance mania swelled.

An idea came to Davis that the Willard could use a dance orchestra of its own. A deal was quickly closed. Davis put in an outfit, the first Meyer Davis Band. It netted him \$300 a week, in those days a lot of jack.

He didn't say "How long has this been going on?" But he did say "How far could this go?" It went so far that he now has 105 orchestras, and on his weekly payroll are more than 1,000 musicians. He has made an institution that ranks as "big business."

Genius for organization, foresight toward popular tastes, sound instinct for trying the untried, stellar salesmanship, square shooting and a capacity for plenty of hard work, all combined to put Meyer Davis across. The man has charm, personality and imagination. Imagination is described by Arthur Brisbane as "a faculty for guessing the truth." My friend, Meyer, had that vision.

A genial sort is Meyer. I have been his guest frequently. And once he took a light off my cigarette, too. I have met him all over the country, and everywhere he commands respect and rates friendship. Tall, slightly bald, with imposing spectacles, always a meticulous dresser, he looks like a man who is charged with affairs of state or finance or high government rather than the frivolous fripperies of existence. Had he gone through with the law no jury could have withstood him.

I have never heard him talk shop to a companion. I have never known him to ask a favor of anyone, though I have never known the time when he hasn't up to his ears doing favors for others. He goes through life with an unforced smile, which is the acme of courage in this world these days. Meyer has the poise of an international gentleman, a metropolitte and a success.

When he was 17 he was earning between \$200 and \$300 weekly, which was a fortune then. No one knows what he is worth now or what he is earning. He never discusses such things. It is on record that his life is insured for \$3,000,000. Couldn't be a piker. Couldn't be it he didn't carry about life insurance. Just was never born to be.

Sews Up Society

Jazz, as is commonly known, came East from the West. When the racket assumed proportions big enough to intrigue the entire interests of Meyer, he gave it some heavy thinking. Then he traveled to California to study his new commodity at its source. There he got the inspiration for continuous music at private dances. Soon he was the king of orchestras for functions in the homes of the smartest, all over the land. And he still is. Society, the younger sets, the country club mob everywhere, and such, are all sold on Meyer. He is their spirit of the dance.

The calls from Philadelphia, Baltimore, Wilmington, New York and Boston started after he had Washington sewed up. The first named then and now looks upon "Meyer Davis' Music" as an institution and a part in the quiet city isn't right without a Davis unit, and when they can get him—Davis, himself.

The summer of 1914 found him looking to establish himself in some summer resort. He chose Bar Harbor, as it was then at the height of its gaiety. Automobiles had not yet been allowed on Mt. Desert Island where Bar Harbor is situated, and it was a famous resort of horsemen. The Horse Show at Bar Harbor every summer was a world-famous event.

Arriving there, he was kept busy

from the very offset. So much so that the society bun was arranging their parties to suit his schedule. Nine following summers saw Davis in Bar Harbor, or until automobiles were admitted to the resort and drove many of the big establishments away. That made the entertaining grow less and less, and Davis forsook the place for Newport.

Today he follows society to all its haunts according to season, going to Palm Beach, Havana, White Sulphur Springs, Saratoga, etc.

To handle his business he now maintains offices in Washington, Philadelphia, New York and Boston. He spends scheduled days in each of these cities with Washington the longest stop on the weekly schedule.

The Washington sojourn becomes necessary because of his having entered into other fields that might be called allied with his music. One of these is his Le Paradis Cafe; another his Le Paradis Roof; still another his Club Chanticleer, all of which are housed in his own building at 1 Thomas Circle, where he, too, has his executive offices; also Chevy Chase Lake, where he has two dance pavilions and two orchestras; the King Pin Bowling Alleys, Numbers, one, two and now number three; the King Pin Billiard Parlor, with 31 tables, the largest in Washington; and the Swanee Ballroom, one of the most magnificent public dance places of the country.

Not satisfied with this, he has Willow Grove Park, Philadelphia, with its 150 acres, employing over 1,000, and a hundred odd fun devices. The P. R. T. had it for 30 odd years. Davis has made it pay in three years.

Bowling Story

It was in 1923 that he started in the bowling alley business. Behind that start is a story:

Ervin Brown, Washington friend of Davis' was in New York City. He suggested that Davis take over the alleys his company had just constructed. He said he had a bid of \$25,000 rent and told Davis if he'd top that they were his. He did that topping and from the 40 alleys he has an investment of \$200,000 and operates a total of 116 alleys in Washington.

His most recent branching out is in the management and placement of symphony orchestras in the big picture houses. The Fox in Washington was the first, and just recently he made his first public appearance in the town where Congress meets to personally direct that orchestra as guest conductor. It was a money getter for the Fox theatre, and to see him conduct brought back the picture of 18 years with his five-piece band for contrast.

Picked Good-Aide

Meyer Davis attributes a great part of his success to having surrounded himself with a group of capable executives—Joe Moss, who has made the name of Meyer Davis a by-word in New York City; Benjamin Abrams, who so capably administers things in Philadelphia; William Xerxes, with Davis over 10 years in Washington; J. W. Wood, who is creating a great reputation for Davis in the amusement park and recreation fields, and last, but not least, his brother, Uriel, whose able counsel is so valuable in the development of new enterprises.

He has a family—Mrs. Davis and four young ones, from four to 10 years old.

This issue of Variety carries a special section for the unique orchestra contractor.

Music Pageant a Loss

Los Angeles, July 3.

The International Music Pageant and Exposition, first show of its kind dedicated solely to music, ended its two week's convention at the Ambassador, a financial flop. Though many dollars and cents and physical effort were expended by the Western Music Trades Association to put the show over, it failed to stimulate the public interest in general and the hectic state of the stock market found the public reluctant to spend. After opening to \$1.00 admission the show cut its price in half with plenty of paper around town.

Raids Hurt Biz

The raided nite clubs are continuing without cessation of business but the draw has dropped off. General public opinion that the enforcement raids entailed presumptive closing has resulted in the speaks getting the big play the past week-end.

This is a repetition of the usual reaction when the laity misinterprets the news reports that the places have been closed by arrests. It results in the nite owls turning to the "whisper-lows" for liquid courage.

The "taking" of some of the best known midtown spots which were presumably amply "protected" has been pointed out by Major Maurice Campbell's importation of western "under cover" liquor sniffers, unknown to the eastern mob.

Lopez' Triple Dates; Going Into "Vanities"

Vincent Lopez will triple three engagements this season, a record for intensive application to show business and a record for time-schedule performance. For the dinner session, Lopez and orchestra are at the Hotel St. Regis. From 8:30 to 10 Lopez will personally conduct another band in the new Earl Carroll's "Vanities," making a personal appearance for the special overture at that hour.

Lopez disappears for the rest of the evening to wind up at his roadhouse, Woodmansten Inn, Pelham, N. Y.

Gene Geiger won his point from Carroll for the "Vanities" berth, the entrepreneur having insisted that Lopez play for both the first and second act overtures, Geiger not acceding to the proposition in view of the roadhouse.

Lopez's sensational come-back after a dull season at his Casa Lopez in the Winter Garden building is the talk of the street. The only deduction left for the flop of what seemed a most advantageous cafe spot right on Broadway is ascribed to the late hour Winter Garden exodus at 11:30 and later, with the sidewalks jammed, discouraging motor trade and generally shoeing away what might have been prospective patrons. The old psychology also of nite clubs flourishing best on the side streets because they're intended as hideaways at beat, away from the public eye, may have had much to do with it.

Since leaving the Casa, Lopez's draw at Woodmansten Inn is the sensation of eastern roadhouse business. At the Hotel St. Regis he is duplicating it to a stiff-shirt patronage at a \$2 covert, unprecedented in itself for a hotel, and extra charges like \$50 for bread and butter, etc., to swell the gross.

HERE AND THERE

Cass Hagen succeeds Nat Martin at Pelham Heath Inn, on Pelham Parkway.

Silver Slipper (nite club) is cutting down on its band personnel. Tommy Gott leaving Saturday, with Jimmy Caggs and economic aggregation succeeding.

James (Fats) Waller, colored organist, now permanent house organist at the Regal (pictures) Chicago.

Edgar Nicholson, for 19 weeks featured organist at the Dunbar, Baltimore, has closed there.

Ike Dixon and Band are on a summer tour which will cover 2,000 miles. It's a Baltimore organization.

Chick Castle has become Chicago manager of Hanna, replacing Dave Silverstein, transferred to the New York office. "Hanna" has moved from the Woods building into the Remick State-Lake office.

Cherniavsky in Charge
Joseph Cherniavsky has been placed in charge of musical synchronization for Universal. The Russian jazzist will concern himself with the Movietone pictures to be made by U.

Federal Agents Drunk

Minneapolis, July 3.

Prohibition agents, under the personal direction of A. J. Volstead, father of the famous Volstead act, himself, are "cleaning up" the Twin Cities to such an extent that they evidently obtain plenty of booze for themselves. Anyway, two of these agents were arrested for intoxication by city police at the dance marathon at the Armory, where they created a disturbance at 5 o'clock in the morning.

A riot call was sent to the police department and it required six cop-pers to pummel the two fed. agents into submission.

Orchestra Ousted, Leader Runs Music Machine

Dallas, July 3.

Edward Cramer and Eph Charninsky are musical co-directors of the Melba theatre here following an adjustment of the plan whereby non-synchronous musical machines will be operated. It was made known Sunday.

Both musicians were members of the former Melba orchestra, which was discontinued after the installation of a "non-synchronous" music device.

The "non-synchronous machine's" function is to synchronize phonographic music with motion pictures for which no set synchronization has been provided. It plays news reels, comedies and such feature films as do not come to the studios with Vitaphone accompaniment.

The machines have been operated by non-professional workers pending settlement with the Musicians' Union, which had contended that operators of the machines came within the union contract to furnish all music for the theatres. Mr. Cramer and Mr. Charninsky are union men.

Whiteman's Advance Sale

For a concert announced for the Paul Whiteman Orchestra in Buffalo next Christmas, there is so far an advance sale of over \$3,500. The Whiteman concert will be at \$3 top. He has played Buffalo six times within the past two seasons in the picture houses there, never at over 50-cent top.

The Whiteman concert tour starts in October in New York, under the Coppicus direction.

Meanwhile Whiteman is continuing on his Public-Loew contract. This week he is at the Chicago theatre in that city, following with the other two Balaban & Katz local houses, Uptown and Tivoli, in successive weeks.

LaForge Twice Wed

Darien, Conn., July 3.

Frank LaForge, concert pianist and composer, and Laura MacNichol, daughter of a prominent family here, were married Friday according to civil law in New York and by the church rite in the Noroton Presbyterian church here in Connecticut a few hours later.

Failure to procure a marriage license five days before the wedding necessitated the couple taking their parson across the state line to perform the civil ceremony. They hurried back here to church and were again joined.

ROEMHELD IN BERLIN

Washington, July 3.
Heinz Roemheld, here for the past two years as "Rox Rommel" directing Rialto theatre's orchestra, is on his way to Berlin to become managing director of two Universal houses there.
Roemheld will make occasional appearances with his baton.

TIMES SQ. AGAIN PICKED FOR SPECTACULAR RAIDS

Enforcement Agents Go Into 18 Nite Places at Same Hour—102 Arrests

The enforcement squad ran wild Thursday night on Broadway, arresting 102 proprietors, waiters and other attaches of 18 nite clubs alleged to be violating the Prohibition amendment. Some of the best-known and most-popular spots were included, many of which were deemed amply protected.

An imported squad of enforcement agents swooped down on Texas Guinan's Salon Royal, Jungle Room, Beaux Arts, Mimic, Merry-Go-Round, new Helen Morgan roof garden spot, Charm Club, Silver Slipper, Greenwich Social Club, Frivolity, Blue Hour Club, Furnace Club, Don Royal, European Club, La Frera Club, Knight Club, and an Italian restaurant on West Houston street.

The efficiently conducted raids evidenced a preparatory campaign mapped out with considerable thought and preparation. "The boys" had been going around the place wisely and well and on signal they split into groups and raided the joints within a few minutes of each other, gathering up as much liquid evidence as was available and making from two to 18 arrests per place. The Frivolity yielded the largest gross with 18 arrests.

Told to Pay Checks

Patrons were unmolested, but urged to leave immediately. "But please do not forget to pay your checks first," the federal men said. The booze haul in each spot wasn't much, but the agents were armed with warrants based on previously collected evidence.

Among the raided cases several are called "wind up" spots for the thirty at early a. m. when a tonsil auxilliary seems necessary. Several were nothing more than saloons, with bars the biggest source of revenue. The small booze yield per place evidenced a scientific system of caching-in the stuff beyond what is needed for immediate dispensing.

No Rough Stuff

There was no property damage done as in the case of the now notorious Maurice Campbell raid previously on the Chez Helen Morgan. Campbell cruised the district in an automobile while fed. raids were in progress, the Prohibition Director personally supervising the enforcement squad's attacks. Thomas Slannon, who was the man who actually stripped the Morgan club, was in active command of the squad. The raids occurred between 2 a. m. Of the spots taken, the European Club, said to be operated by the same Greeks controlling the Guinan room, is already on the books on a prior padlock complaint. The Chateau Madrid suffered a tough break, having only opened its doors Tuesday, or two days prior to the raid. The Helen Morgan roof cafe has been open but a week or so longer, having removed from 54th street to the 52d street location atop the old Band Box room.

Texas Guinan was not present when the Salon Royal was raided, evidencing a probable tip-off.

WARING'S AT OSTEND

It's started though the William Morris office that Waring's Pennsylvanians, after playing their contracted eight weeks at the Ambassadors, Paris, will go to the Grande Salle Pleyel, Ostend.

Others there. The same report by Morris as Tito Schipa and Marie Del Viallar, from concert.

Inside Stuff—Music

Heavy Canned Plug

An unusual Vitaphone plug for one song is the case of Joe Davis' Triangle Music Co.'s publication of "I Ain't Got Nobody and Nobody Cares For Me," an indigo classic which has been twice recorded by the talker. Gus Arnheim and his Ambassadors from the Hotel-Ambassador, Los Angeles, first "canned" the blues number with his band; then Stoll-Flynn and Co. and more recently "The Roaring Forties" (feature), all Vitaphone releases. Spencer Williams and Roger Graham authored the number.

"Sidewalks" in Campaign

"Sidewalks of New York" with the late Charles E. Lawlor one of its writers, is in for a sure enough revival, during the Al Smith campaign. The song has been played and sung much in connection with Smith in the past, although without any acceleration in copy sales reported.

Freddie Rich Walks Out of Hotel Astor

Discontent with the lack of co-operation and exploitation, after many years at the Hotel Astor, Freddie Rich and his orchestra walked out on the Mueschenheim management Monday, winding up July 15 at the Astor. Rich has been signed by Charles B. Dillingham for a new musical, probably the Leon Errol show, which will also hold Clayton, Jackson and Durante.

Rich came back from his foreign triumphs at the Kit-Cat Club, London, and elsewhere, and thought he'd be accorded some publicity breaks, on the strength of his radio rep and European click. He finally became miffed by the Astor's lackadaisical treatment and walked out on what is considered a choice berth for a name orchestra.

Rich became further vexed with the Astor's reaction to a necessary 15 minutes' curtailment on the hotel's time in order to make the doubling engagement with the production.

Rich, instead, will double on two commercial radio hours and the records that he has.

CLASS SHORE NITE CLUB

Le Touquet, class nite club at Naragansett, R. I., operated by the same management as the Club Lido, New York, opened Tuesday, with a Meyer Davis orchestra as the main attraction.

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COMEDY
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RADIO RAMBLINGS

One of the best and most recent dance bands on the major network is Vincent Scotti and his Condoliers from the Park Central roof. Scotti was a hasty annexation succeeding Arnold Johnson, who went "Scandala."

Among the song revivals on the air, the "sweetheart" waltz hit from "Maytime," is coming to the fore again. Proving you can't keep a good song down.

The Happy Wonder Bakers are a new commercial aggregation along with the Burns Brothers' Miners, synopiating combinations, which are clicking on the air. Soloists distinguish the straight darsnap on the program changes.

Among the hotel aggregations, Hal Kemp and his Hotel Mangerites are another band whose conception and presentation of dance music is above par. Theirs is a smooth and melodious performance which has quickly attracted patronage to the hotel.

Lew White with an all-Tschalkowsky organ recital Sunday evening was on the WEAF chain, supplementing his WJZ broadcasts. Premier organist at the Rovy also gives his White Institute of Organ a great radio plug through broadcasting from that 1680 Broadway address.

White's console dexterity is of extraordinary calibre and his programs are assets of no small order to the NBC chain. It's a relief from the usual jazz and gab and near comedy.

Wiedoeft's Son's Share

Los Angeles, July 3.
Herbert Wiedoeft, minor son of the late orchestra leader by his first marriage, entered the legal controversy over the \$10,000 estate by filing claim for his share.

The boy's petition also asks that his uncle, Rudolph Wiedoeft, be appointed his guardian. Recently Mrs. Esther Wiedoeft, the widow and second wife, was made administratrix after she had contested the right of others to serve.

Charley Williams, A. C. M. C. Charley Williams has been signed as m. c. by the Beaux Arts, Atlantic City. He will open July 2.



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Mrs. James Thornton
Famous for her bottled dinners at
The Little Green Room
Specializing in After-Theatre Dinners

Ueberall Ignored Check Summons—Warrant Out

When he failed to appear in answer to an adjourned summons charging him with issuing a worthless check, Ben Ueberall, 41, 203 West 48th street, of the Everglades Club, was arrested on a warrant issued by Magistrate Corrigan in Jefferson Market Court.

June 7 Sigmund Werner, 616 West 150th street, salesman for the Chelsea Butter & Egg Co., obtained from Magistrate Stern a summons for Ueberall. The summons was returnable June 15 and on that day an adjournment was granted until June 28.

When Ueberall did not appear the magistrate signed a warrant and sent Warrant Officer Julius Stern to execute it. The cop went to the Everglades Club, and announced who he was, Stern said. Ueberall then entered a room and locked it behind him, refusing to open it.

Finally Stern obtained the assistance of members of the Broadway squad and Ueberall came out and was arrested. He was taken to West 47th street station, where bail of \$500 was furnished and he was released. Saturday he was again arraigned in court, and this time Magistrate Corrigan granted an adjournment until July 5.

Werner charged that Ueberall gave him a check for \$338.88 May 10 for merchandise delivered to the club. He said the check was returned from the bank for insufficient funds and that since that time he had been unable to get Ueberall or Sigmund Roth, treasurer of the club, to rectify it.

Ueberall said he forgot the adjournment date and that was the reason for his non-appearance. Magistrate Corrigan continued the bail of \$500 furnished in the station house, Janine Roth, 117 10th street, attorney for Ueberall, said he would prove to the court that an error had been made and that Ueberall was not in any way responsible.

Suit on 2 Weeks Clause

Buffalo, July 3.
The Buffalo Theatre Musicians' Union set for legal action against Loew's theatre here due to the closing of the house several weeks ago on one week's notice. The union contract called for two weeks. The amount in dispute is about \$1,000. The union is reported to have attempted to have the local Theatre Managers' Association intercede, the Loew house having been a member, but the association refused and the union thereupon made demands upon the Loew Booking Agency, which operated the house. Loew people have disclaimed responsibility blaming the situation on the local holding company and the present prospect appears to be a suit by the union against both companies.

Like Radioed Scenes

Los Angeles, July 3.
While filming a fight scene for "Celebrity" at the Hollywood Stadium, Pathe broadcast the action of all that took place in the filming of the scenes. This is the first time a detailed broadcast of making a picture has ever been sent over the air here. It proved popular, according to letters sent to KNX.

DOUBLES IN POLITICS

"Twilight (Shadows Are Falling)", the official song of both the Republican and Democratic National Conventions, is being published by DeSylva, Brown and Henderson.

The song received a great plug at the convention because of the special provision in the contracts for both engagements. It specifically mentioned that "Twilight" must be featured. It is a precedent for such plugging provision.

Leland L. Yost of Kerrville, Tex., is the composer.

MUST PAY OFF \$100

Rome and Dunn must pay Sam E. Collins, cabaret agent, \$100 commissions on the three weeks they played for Joseph Moss at the Club Madrid, Philadelphia. Team grossed \$2,000 on the three weeks, \$700 a week for the first two and \$800 on the optional hold-over, and Collins was given five per cent. commission by Judge Ellenbogen.

The pair, now playing Loew's picture houses, claimed they did business direct with Moss.

Suit on "Ol' Man River"

W. Renwick Smith, professionally known as Maury Madison, believes that his 1927 creation of a song, "Long Haired Mama," published by himself in Paris, France, is being infringed upon by Jerome Kern's "Ol' Man River" from "Show Boat."

Accordingly, a Federal Court suit asking for the usual staggering damages, injunction, accounting, etc., has been started by Madison against Kern, Florenz Ziegfeld and T. B. Harms Co., composer, producer and publisher of "Show Boat."

Copyright Flop

Washington, July 3.
After plenty of study of detailed reports on the international copyright conference recently held in Rome most of the government officials here have reached the conclusion the affair was a flop.

A Variety reporter looking for tangible results has yet to find one official that has followed the conference reports who could supply anything of that nature.

"HE'S OUR AL" EXPLOITED

Of the flock of Al Smith songs, Will Von Tilzer's publication of "He's Our Al" is the only one being nationally exploited by a large music house. Von Tilzer's firm, the Broadway Music Corp., is publishing this number, written by A. Seymour Brown and Albert Von Tilzer, who have formed a new writing team.

Scientific Piano Tried in Paris

Paris, June 22.
After having been heard in Germany the scientific piano of John Hays Hammond, Jr., was brought to France, a concert being offered at the Salle Gaveau by Lester Donahue, who had first presented it with the Philadelphia Symphony Orchestra in America. Donahue received high compliments from local critics.

Music Union Pickets

In St. Louis Battle

St. Louis, July 3.

Disorder growing out of the trouble between the theatre musicians and the motion picture theatres that use "canned music" resulted in a general fist fight and a riot call for the police at the Lemay, Ferry theatre here.

Five union musicians, the owner of the theatre and his two sons and a friend were arrested after the battle. It is expected that the trial which will follow will be a test of the right of the musicians to "picket" the "canned music" theatres.

SELWYN'S "AUTHOR"

Edgar Selwyn is working on the adaptation of "Author, Author," German comedy by Rudolph Lothar. It will be his second production of the season, following "Possession," his own play, opening July 14 in Atlantic City.

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Managing Director

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Chevy Chase Lake, Washington

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Rov - ers from the plains, Long for cou - try lanes, When they sail.

love the ice, Men of ev - ry race,
ing the foam, Rid - ers of the sands,

Have a cer - tain place, That they call Par - a - dise,
Dream of cor - al strands, When they wan - der and ream.

Some like the cit - y, And say it's the best,
Those that are used to, The ice and the snow.

They get the pit - y, Of those from the West, I've a fan -
All get the blues where, The warm breezes blow, I'm just like

'rite spot, That I love a lot, And I feel might - y nice,
then all, C - place I re - call, And I won't feel at home.

CHORUS

When I'm in Blue Grass up to my knees, Blue
Till I'm in

Grass blue as the seas, And it seems when I'm gloom
y, In my dreams I see Blue Grass wav - ing to me! North
wind! Give me the air, South wind! Car - ry me there,
Lay my head in that, Make my bed in that Blue Grass

back home! When I'm in home!
Till I'm in

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Meridian Mansions

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and by the
same writer
Abel Baer
Lyric by
Benée Russell

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afford to
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sure-fire HIT!

*Here's
your
Copy*

Lonesome In The Moonlight

Lyric by
BENEE RUSSELL
Modto

Fox-Trot Song

Music by
ABEL BAER
Writer of "JUNE NIGHT"

The sum-mer nights are here, The moon is bright and
Each eve-ning af - ter dark, I wind up in the
clear, And all the world sings a love song;
park, Count-ing the stars up a - bove me;
There's ro-mance in the air, I see each hap - py pair,
They seem to sym - pa - thize, I guess they re - al - ize
rit.
While they hold tight-ly, I wind up night-ly,
CHOS. There's no one for me, None to a - dore me.
a tempo Lone - some in the moon - light, With no one to
love, Lone - some on a June - night While the
stars bright - ly shine a - bove, Long - ing for a
sweet - heart, Oh where can she be?
Gee! I'm so lone - some, in the moon - light, Just the old moon
and me.

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Lyric by: L. WOLFE GILBERT
Moderato
Waltz Song by the writers of "Ramona"

Chiquita
(Chi-kee-ta)
Music by: MABEL WAYNE

Here un-der blan-kets of sky, Shad-ows of the night find
Skies full of am-ber and blue, Balm-y Sum-mer breeze that
me fills a lone, I'm ask-ing all the world why
the air, All of my thoughts are of you,
You are not with me, You who were my own
Though I'm all a lone, I dream you are there.
CHORUS
Oh come back my dar-ling Chi-qui-ta, The chap-el on the hill, covered with
dew Re-minds me that tears of sor-row A wait me at dawn to-
mor-row, A love kiss I'll beg or bor-row From memo-ry, Re-
mem-ber the sun-set Chi-qui-ta The day that we first met, Chi-
qui-ta The rose with-in your hair, I scent its frag-ance ev-ery-
where, Oh come back Chi-qui-ta to me, Oh me.

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New York Office

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To **BROTHER MEYER** FROM **BROTHER DAVE**

Letters of Credit

to MEYER DAVIS

May 28, 1928.

EL EMBAJADOR DE CUBA,
WASHINGTON, D. C.

"Variety",
Gentlemen:

The Cuban Ambassador desires to add his testimonial to the many others and to state that he has found the music of Meyer Davis so entirely satisfactory that he has employed the orchestra on many occasions, for there certainly is no better orchestra of the kind to be found.

Jose A. Sera
Jose A. Sera
Secretary to The Ambassador.

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WASHINGTON

June 20th, 1928.

Mr. Meyer Davis,
1 Thomas Circle,
Washington, D. C.

My dear Meyer:-

"Variety" Nobody deserves a special issue of to hear from Hardie Meakin that you were so honored. Let me say a good word on behalf of the Carlton.

From the date we opened we have had nothing but praise for your orchestra. The excellent music and the high-class musicians have called forth praise from every guest who has heard them. I know that Mr. Hardman and the other Carlton Directors will join me in placing our wholehearted stamp of approval on our Meyer Davis orchestra. It has been quality A-1 in every respect.

We all hope that you will continue to prosper for many years to come, and that we may have the pleasure of seeing your "homely" old face around this hotel to luncheon once in a while.

Very cordially yours,
Clem H. Gerson
CLEM H. GERSON
MANAGER.

FRANK S. WIGHT
OFFICE OF MANAGING DIRECTOR
ONE WILLARD
WASHINGTON

June 22, 1928.

Mr. Meyer Davis,
1 Thomas Circle,
Washington, D. C.

My dear Mr. Davis:

Referring to yours of June 16th, I think the fact that you have been taking care of our musical requirements for over fifteen years is sufficient in itself to indicate our high regard for the product of your Organization.

Very sincerely yours,
Frank S. Wight
Managing Director

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Bellevue Court Building,
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SUBJECT
FILE NO. BZF(2)

Mr. Meyer Davis,
Meyer Davis' Music,
Bellevue Court Bldg.,
Philadelphia, Pa.

Dear Mr. Davis:-

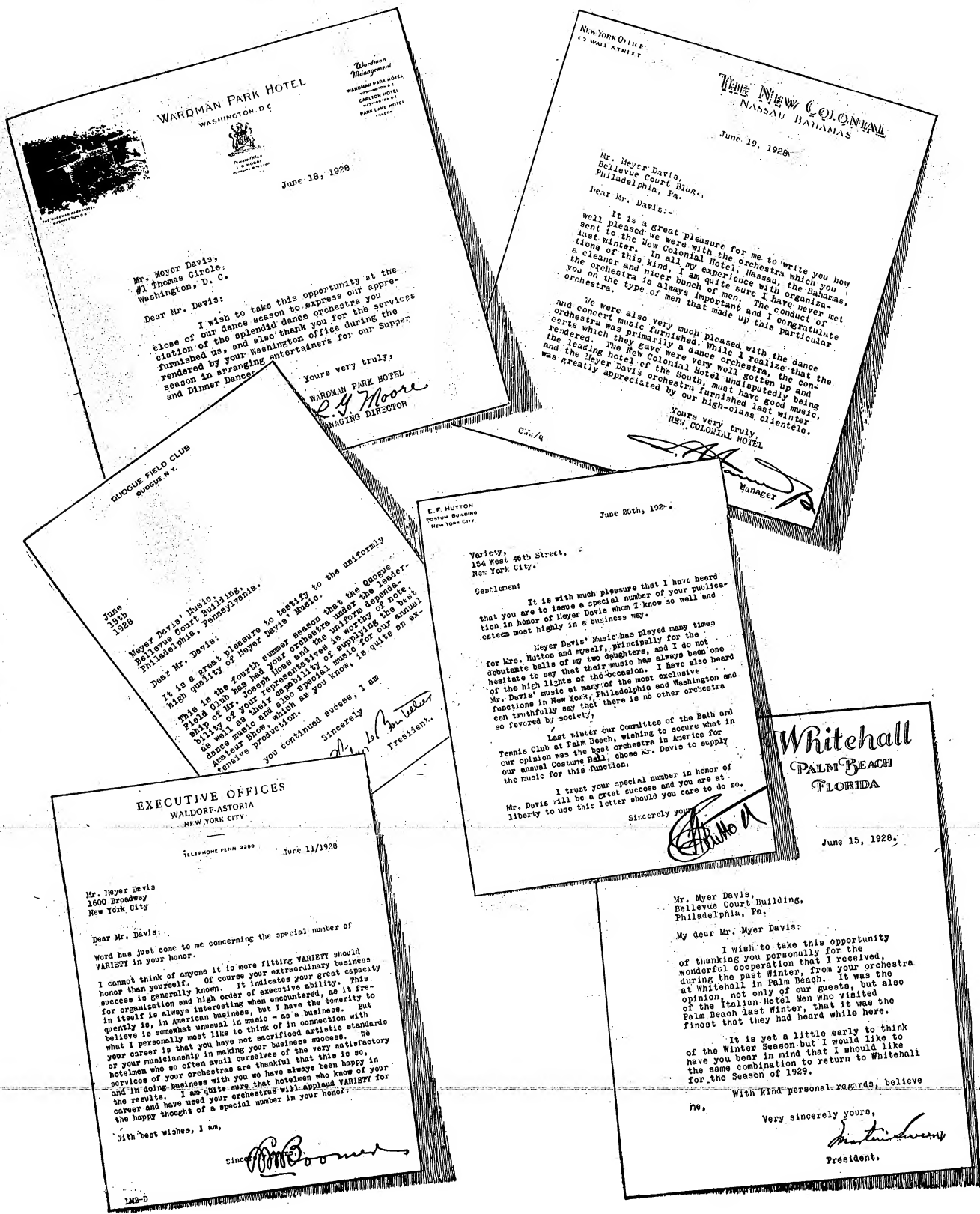
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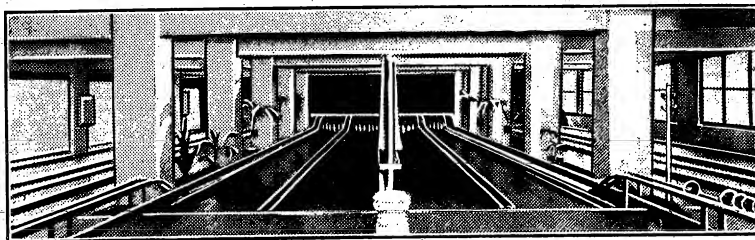
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WILLOW GROVE, PENNSYLVANIA

"Armless Wonder" at \$35 Wkly. Salary; Not Especially Unique, Court Says

Forrest Layman, also known as Foster Layman, an "armless wonder" who was last year a sideshow freak with the World Circus Side Show, could not have been particularly "unique and extraordinary," says Justice Callaghan in the Kings County (N. Y.) Supreme Court, when he was only being paid \$35 a week and permitted to keep 50 per cent of the income from the sales of souvenir post cards at the dimes a copy.

The Surf avenue side show at Coney Island which is suing Layman for an injunction to enforce a new contract for the 1928 summer season at the resort, maintained that Layman's dexterity with his feet in performing exhibition feats placed him in the unusual class. This, Fred La Reine, 1560 Broadway, New York, an outdoor showman, denied in his legal assistance to Layman.

La Reine states there are countless "armless wonders" but conservatively sets forth that the following are those he could easily make available to disprove the plaintiff's contentions, but also prove their superiority. They are Charlie Trippie, Jack Huber, Freddie Kale, Kitty Smith, Martha Morris, Francis Connor, Thomas McAulis, Montreal Kid, Paul Desmuth, Lutz Brothers and Alice Dore.

Sam Wagner, the president of the World Circus Side Show, had Layman as one of its freak draws on Surf avenue last summer and sought to hold him to an alleged renewal contract for this season.

Justice Callaghan becomes a bit vitriolic in his opinion that "this unfortunate defendant was born without arms and by patience and industry has learned to do, by the use of his feet, those things which normal men usually do with their arms and hands. He can write, shave himself, shoot a rifle, feed himself, etc."

Layman denies that he is a "freak," stating he was born physically handicapped and that he schooled himself to offset nature's handicap. Harry Saks Hechheimer successfully defended Layman.

Clark Shows Stopped and Ordered Out of Town

Clark Brothers Greater Shows failed to open as per schedule at Tenafly, N. J., last week, when unable to satisfy the town council as to authenticity of aspicious under which the carnival was to have played the week stand.

The show moved onto the circus lot Monday. It had scarcely started setting up when Police Commissioner Hetherington swooped down upon the operators informing them that their license had been refused and they would not be allowed to show.

Harry Clark appeared before the council later and presented contracts signed by the Tenafly Athletic Club contracting for the carnival with understanding that the aspicious would attend to the license matter. This did not budge the Commissioner, who gave the outfit two hours to leave town.

Billposter Earl Boyd Shoots Up Quincy, Ill.

This town knew that Earl Boyd, billposter for the Harnbeck-Wallace Circus, was in town Sunday. Earl fixed it so they couldn't overlook him, and it cost him \$25 yesterday morning, that being charged for the fun he must have had.

Boyd framed a fake stick up of a taxi driver, took playful shots at street pedestrians and wound up still Sunday, shooting all over the Hotel Quincy. He had the guests and employees in a panic. The cops took the billposter for a patrol ride and let him cool off until Monday when the \$25-sock was put on.

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CARNIVAL

For current week (July 2) when not otherwise indicated.)

Alabama Am. Co., Stearns, Ky.
Baird & Porter Co., Fortlie, Minn.
Barkoot Bros., Greencastle, Ind.
Barnett & Schutz, Excelsior Springs, Mo.

Bernardi Expo., Butte, Mont.
Blue Bonnett, Sonora, Tex.
Bradley, J. M., Indianapolis, Ind.
Bruce Greater, Phoenixville, Pa.
Bullard Bros., Henryetta, Okla.
Byers Bros., Marlow, Okla.
Capital Am. Co., Rice Lake, Wis.
Cetin & Wilson, Oak Hill, W. Va.
Coe Bros., Manchester, Ia.
Coleman Bros., W. Warwick, R. I.
Colley, J. J., Ft. Cobb, Okla.
Curt's Greater, Livermore, Cal.
Cronin Shows, Deshler, Ohio.
Delmar Quality, Collegeport, Tex.
Doddson's World's Fair, Niles, Mich.
Edwards, J. R., McConnellsville, Ohio.
Ehring, Otto F. Co., No. 1, Hartwell, Ohio; No. 2, Cincinnati, Ohio.
Ehring, Otto F. Co., No. 2, Troy, Ohio.

Fairly, Noble C., Gallatin, Mo.
Farenzo Bros., Perryton, Tex.
Florida Expo., Burgin, Va.
Foley & Burk, Ukiah, Cal.
Folk, Carl J., Holly, Mich.
Francis, John, Ponca City, Okla.
Gibbs, W. A., Rolla, Mo.
Goppe State Am. Co., Cannon Falls, Minn.
Gray, Roy, No. 2, Belton, Tex.
Great International, Somerville, N. J.

Greenburg Am. Co., Preston, Ind.
Hames, Hill H., No. 1, Alva, Okla.
Hames, Bill H., No. 2, Dublin, Tex.

Heller's Acme, Spring Valley, N. Y.
Heth, L. J., Marietta, O.
Hoffner Am. Co., Princeton, Ill.
Isler Greater, Washington, Ia.
Keystone Park Attractions, St. Marys, Pa.
Kline, Abner K., Everett, Wash.
LaClare Am. Co., Walseley, Sask., Can.

Ladip, Capt., Greenup, Ky.
Laughlin, J. W., Butler, Mo.
Leggett, C. R., Nowata, Okla.
Lippa Am. Co., Sault Ste. Marie, Mich.
Little's Expo., Peebles, O.
Lone Star, Lexington, Tex.
McGregor, Donald, Haskell, Tex.
Manning, Al G., Greater, Smithport, Pa.

Midwest (Fair) Cando, N. D.
Mighty Hoy Shows, Marysville, O.
Miller, Ralph R., Jonesboro, Ark.
Morris & Castle, Minot, N. D.
Devils Lake, N. D.
Murphy, D. D., Pontiac, Mich.
Nelson Bros., Salida, Colo.
Page J., Big Stone Gap, Va.
Oliver Am. Co., No. 1, Steepleville, Ill.

Oliver Am. Co., No. 2, Festus, Mo.
Pacific States, Idaho Falls, Ida.
Page J., Big Stone Gap, Va.
Pearson, C. E., Fairbury, Ill.
Pelle Greater, Manchester, Ky.
Princess Olga, Farmer City, Ill.
Reisfeld, N. Springfield, Mass.
Rice-Dorman, New Ulm, Minn.
Rock City, Norton, Va.
Royal American, Macomb, Ill.
Rubin & Cherry Model, Calumet, Mich.

Rubin & Cherry, Mt. Pleasant, Pa.
Savidge, Walter, Am. Co., Chadron, Neb.; 9, Sturgis, S. D.; 16, Belle Fourche, S. D.
Scott, George T., Brush, Colo.
Siebrand Bros., Bismarck, N. D.
Six, J. Harry, Attr., Hicksville, O.
Smith Bros., Lunelle, W. Va.
Snop & Huron, Sullivan, Ind.; 9, Brazil, Ind.; 21, Logansport, Ind.

Southern Tier, Hornell, N. Y.
Spencer, Sam, Bedford, Pa.
Spencer, C. L., Stuffer, Okla.
Stoffens Superior, Fallon, Cal.
Stoneman Attractions, Merrim, Wis.

Strayer Am. Co., Waupun, Wis.
Tidwell, T. J., Dodge City, Kans.
Virginia Am. Co., Moorefield, W. Va.
Weer, J. C., Ligonier, Ind.
West & Hill, Olive Hill, Ky.
Wise, David A., Westfield, N. Y.
Wolford Am. Co., Hamilton, O.
Wortham's World's Best, Escanaba, Mich.

Zelger, C. F., Hailey, Ida.

CIRCUSES

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John Robinson's Circus
4, Petoskey, Mich.; 5, Traverse City; 6, Manistee; 7, Ludington; 9, Grand Rapids.

Selby, Flo, Circus
4, Zanesville, O.; 6, Springfield, O.; 6, Anderson, Ind.; 7, Terre Haute.

Ringling & B. & B.
July 4, Kitchener, Ont.; 5, London; 6, Windsor, Mich.; 7, Flint; 8, 9, 10, Detroit, Mich.; 11, Toledo; 12, Fort Wayne, Ind.; 13, South Bend, Ind.

LEO DITRICHSTEIN
Cable dispatches June 29 from Vienna told of the death of Leo Ditrichstein. The actor died there of heart trouble June 28. He was 63. The body was taken to the Vienna Municipal Crematorium June 30. Prior to his death the actor had been living in Florence, Italy, and was born in Temesvar, Hungary, his father being Count Ditrichstein and his grandfather, Joseph Von Eltoos, prominent novelist. His stage debut was made in Berlin and soon after he appeared at the Royal theatre, Hamburg, where he achieved a brilliant stage reputation. Gustav Amberg, then managing the Irving Place theatre, New York, made him an offer to

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come to the U. S. He accepted and appeared at the Amberg theatre in 1890.

Though he enacted German roles, Ditrichstein learned to speak English and three years later was signed by Charles Frohman for John Drew's company, his initial English speaking venture being "Mrs. Wilkinson's Widows." Two years later he won distinction in "Tribly" and later appeared in "Hedda Gabler," "Are You a Mason?" and "Military Madness." He also wrote plays, among these being "The Writing on the Wall," and "Bluffs," which later entitled "Sham Battles." He was the author and adapter of other plays including "Gossip" (with Clyde

Marcus Loew

Fitch), "A Fool's Errand," "Head of the Family," "Mile. Fitt," "Are You a Mason?" "Vivian's Papa," "Nocturne," "The Ambitious Mrs. Alcott," "High Jinks," "When Claudia Smiles," "The Phantom Rival," "The Great Lover," "The King," "The Matinee Hero" and "Toto."

In 1909 he appeared in support of Nance O'Neill in "The Lily" and a year later scored in "The Concert." Then followed "The Temperamental Journey," "The Phantom Rival" and a revival of "Toto." For three seasons he acted in "The Great Lover." He also appeared in "The Purple Mask," "Toto," "Face Value," "The Egoist" and "The Business Widow," all under Shubert management.

When he achieved his first success in this country, Ditrichstein married Josephine Wehrle, daughter of the proprietor of the old Delvedere Hotel. He left New York for his native country in 1924.

Colored Tab in Tent

"Slin" Drake's "Darktown Follies," which has been out as a tab attraction all season, opens this week at Shady Lane Park, Peeks-kill, N. Y., indefinitely.

The colored revue will be given under canvas in an especially equipped tent with capacity of 500. Admission top of 25 cents for an hour show.

Playland Park Opening

Playland Park New Brunswick, N. J., opens for its initial season July 7. It has five rides, three shows and space for 50 concessions. Fred Davidson, manager. Free gate will operate excepting Saturdays, Sundays and holidays when 15 cent admission will be charged.

Big Show at Grant Park

Chicago, July 3.
Ringling-Burnum & Bailey circus comes here for eight days starting July 14.
The show will be pitched in Grant Park.

Southern Colored Fair
Midsummer Colored Agricultural Exposition, negro fair, was held last week in Asheville, N. C.

Another big colored fair, the Montgomery County (Ky.), Expo, will be held July 30-Aug. 4, at Mt. Sterling, Ky.

OBITUARY

ROBERT B. MANTELL
Robert B. Mantell, 74, died June 27 at his country home, Atlantic Highlands, N. J., from the effects of a breakdown six weeks ago. At his bedside were his wife, Genevieve Hamper Mantell, and their son, Bruce. A daughter, Mrs. Ira Platsky, arrived from Los Angeles in time for the funeral last Friday. Interment in Bayview Cemetery near Atlantic Highlands.

Mr. Mantell was famous for his years of interpretation of Shakespearean and romantic roles. When on tour last winter he suffered a nervous collapse but recovered sufficiently to resume playing.

Robert Bruce Mantell was born in Scotland and was educated in Belfast, Ireland. He made his American stage debut in Albany in 1878 in "Romeo and Juliet" in support of Mme. Modjeska. The actress was appearing in repertoire at the time and among her plays was "East Lynne" in which Mantell made his New York debut. He then returned to England and did not appear in American theatres until 1882.

Mantell appeared in support of Fanny Davidson and was distinctive for his work in "Pedora," "Called Back," and "Dakota," the last named having Viola Allen and John Mason in its cast. In "Tangled Lives," 1886, Mantell was elevated to stardom and among his first plays were "A Marble Heart" and "Monbars." His first Shakespearean success was scored in 1888 in "Othello." Then, in succession, came "The Corsican Brothers," "Hamlet," and "Othello" with a number of romantic productions entering his repertoire, namely "The Louisianian," "Face in the Moonlight," "As

AVERY HOPWOOD
Avery Hopwood, 46, American playwright, was drowned at Nice, France, July 1, according to cables received here July 2. It was at night at the Juan-Les-Pins when Hopwood went for a swim shortly after dinner. He went down before lifeguards could reach him.

Hopwood was the author of many plays and also collaborated with Mary Roberts Rinehart on "The Bat." His most popular plays were "Fair and Warmer" and "The Gold Diggers." The deceased was born in Cleveland. He was graduated from Michigan University in 1905. He went to New York as correspondent for the Cleveland "Leader," when he held his first play, "Clothes," which he and Channing Pollock co-authored. That started on an active and successful career as a playwright. With Willson Collier he co-wrote "Getting Gerlie's Garter" and "The Girl in the Limousine," and in addition to "The Bat," in co-authorship with Mrs. Rinehart, he also wrote "Seven Days" and "Spanish Love."

Other Hopwood plays were "The Demi-Virgin," "Naughty Cinderella," "The Powers That Be," "This Man and This Woman," "Our Little Wife," "Double Exposure," "The Great Illusion," "Why Men Leave Home," and "Miss Bluebeard" and "The Harp." Mr. Hopwood had never married. He is survived by his mother, Mrs. James Hopwood.

When in New York the playwright made his home at the Lambs Club.

CLARENCE WILLETTTS
Clarence Willetts, 45, one of the best known show managers in the country, attached at different times to productions staged by Dillingham, Erlanger and Ziegfeld, died July 1 in Luzerne, N. Y.

Willetts was last company manager of "Ris Rita." Just before the show closed he became ill and while recovered sufficiently to return home, his condition gradually became worse. His demise was attributed to ulcers.

Willetts started in show business via the old Daly theatre box office. Erlanger eventually made a manager out of him.

His widow, Lucille Willetts, survives.

MRS. WILLIAM ROCHE
(Anne Beatrice Thompson)
Mrs. William Roche, 32, wife of Col. William Roche, manager of the Harris and Selwyn theatres, Chicago, died at Graceland hospital, Chicago, June 29. She is survived by her husband, her mother, Mrs. Katherine Thompson, of Detroit, and a sister, Mrs. Agnes Martin, of Pittsburgh.

Death was caused by pneumonia, contracted upon her return from a winter spent in California. She had been confined at the hospital for five weeks. Prior to her marriage to Col. Roche 10 years ago she had been a concert artist. Her professional name was Anne Beatrice Thompson.

LOYD A. BALLIET
Lloyd A. Balliet, 44, veteran vaudevillian and tenor, died June 22 in Bogota, N. J., of a nervous breakdown.

Balliet was last with Those Four Entertainers when he suffered a complete collapse. Balliet at one time worked with a number of shows, one being Will H. West's Minstrel Jubilee. He had been with the Four Entertainers for about 20 years. Balliet was born in Mansfield, Ill.

Interment in Nevada, Ohio.

PHYLLIS ROSE
Phyllis Rose, 18, died June 27 at her home in Cleveland. Miss Rose was of the Rose Sisters, who were touring with the Grace Elder company. The deceased was taken ill while on the road and removed to her home.

FRANK J. WAGNER
Frank J. Wagner, 55, amusement promoter, Santa Monica, Cal., died of heart disease in his offices at La Monica Ballroom, June 27.

He is survived by a widow and his mother, both living in Santa Monica.

Harry James Bleay, 76, musician, died at his ranch at Moneta, Cal., June 4. Bleay was a clarinet player of West Coast prominence. Interment in Rosedale cemetery.

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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

Weather here suddenly changed from continual rain to hot and fair, with one about as bad as the other to show business. With Joe Laurie, Frank Keenan and Irene Ricardo the current bill should have been a good Chicago draw, but not more than half the orchestra seats were filled Sunday afternoon.

Laurie was a walkaway here in next to closing, and judging by that, he'd be a nifty in presentation houses. They'd call him for the democratic delivery, the steady stream of new and easy gags, and the American family personality. This town is likewise so much desert for Frank Keenan, who worked a sketch by Nancy Bradford titled "The Second Performance." It's the reliable, though he's a bit of a great actor acting to test somebody, this time to see if he will really want to come back to him after running away 10 years before with another guy.

Irene Ricardo, with her special comedy lyric bits, is a standard in vaudeville and could carry her routine intact into any type of pop-price house. She includes impersonations of a policeman who has lost her horse, a slightly Hebe seniorita, a Rebecca, the Jewish wife of a Scotchman, and a bun opera singer.

Opening were Geraldine and Joe, juvenile song and dance team, who seem to be about five years old. The boy is a surprisingly talented acrobatic dancer. His partner sings pop songs in a mature manner for laughs. An ardently worked Apache dance makes a strong closer. The team will click wherever officials permit. Second were Herma and Juan Reyes, concert violinist and pianist, respectively. Jimmy Conlin and Myrtle Glass, third, have a purely hoke act that should tickle all but supper crowds. Conlin, in wild golf costume, has a mob of stage hands making noises backstage and disrupting routines while he plays piano and his partner sings. Big here.

William Holbrook and Barbara Newberry, following intermission, have improved the customary dance act with several special lyrics by Neville Flession. Ivy Weir is at the piano.

Following Joe Laurie, Odvia and her seals closed. Loop.

Bad despite of a stable program, including seven acts, "A Ship Comes In," film, and newsreel. Jerome, a youngster of about 16, xylophonist, has a neat appearance and does well with plenty of Ford, Marshall and Jones, three

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THE DOMESTIC COMEDY SUCCESS

"THE 19TH HOLE"

By and With

FRANK CRAVEN

colored boys, are fair stoppers. Look good in tuxedos and black tights, carrying with them a special drop showing windmill and meadow. Girls featured in dancing routines, followed by a dance team in white spangled Spanish fundango.

In No. 4 the Burline Carroll Revue. Four girls in Dutch costume, special drop showing windmill and meadow. Girls featured in dancing routines, followed by a dance team in white spangled Spanish fundango.

Joe Phillips and company (4), two men, two women. Phillips is a good first comic of the burlesque variety working with a straight man. He is a fine time two girls. The straight has trouble making Joe behave like a gentleman. One girl sings, another dancing.

Jack Joe Vio does well with his work on the trapeze in a wooden rocker dish. Five Bracks, tumblers, closed. Loop.

American

To whom it may concern. And small time may business concerns all shown. The American theatre, at Madison and Ashland streets, is snapping out of it, and is showing marked improvement. Service is rendered with greater accuracy and shows are adhering more closely to schedule.

Thursday night they put on a stage wedding. Gifts from local merchants were included, and there was a regular Paul Ash line-up outside, waiting to pay 35 cents gate.

Included on the vaudeville bill were five acts, all satisfactory for the American clientele, and a few good for the Majestic, and other houses of like caliber. Among these latter might be named Nine Steps, Jack Atkins and Jean Norwood and company. Bellmore brothers opened the show in slow-motion acro work, hand balancing, and posing. They wear gold caps, girdles and body paint.

Choi and Jones, nice looking young chap, and an old-maid type. They pass the accustomed line of talk. He sings and yodels, she does a comedy dance in an old-fashioned gown, plus a bustle.

Jean Norwood and company have a crime play with plenty of suspense and drama, but the cast is not uniformly good. Chap who plays the detective is good, Jean Norwood does a fine father qualities, but a brunette girl is blah. Story carries kick.

Jack Atkins sings Irish song, tells of experiences as a census taker, in a hobby-horse specialty that winds up with a southern song. He has a smile and appearance, and is mild entertainment.

Nine Steps, flash girl dance act, clicks as good material. Girls make nice appearance, opening in a military dance routine. Then comes a single girl in a yellow jockey suit, doing a hobby-horse specialty that is fair, succeeded by a clean cut sister team in white sport dresses, singing and dancing. Finale, girl solos gypsy dance, with complete ensemble.

Business, a capacity main floor. Picture, "Across to Singapore" (M-G-M).

The American Society of Composers, Authors and Publishers, through Attorney E. S. Hartman, has filed damage suits alleging violation of performing rights against the Edgewater Dance Hall, Eagle Inn, Overland theatre, Calumet club, Columbia hall, Triangle cafe and Imperial theatre. Each suit is for \$250 damages and court costs.

Buddy Fisher's orchestra has been booked to open at the Steel Pier, Atlantic City, shortly.

Studio players have finished production of "The Firebrand."

Art Colony players presented "The Colonel's Lady," by Ashton Grebanovitch and Gene Markey Saturday night.

Bedouins, at the Oasis staged three plays on one of them "The Love Potion," drama version of an O. Henry's story.

"Mention of the Movies" will close at the Jack and Jill Playhouse in the Drake hotel on July 4, following a two-week run. It will be followed by "Merced."

Bill Pickles have scheduled "The Fourth Degree" for July 3, along with Royal Dring's play, "Thyrschid."

Cube players are presenting "An eight-act artistic variety show." One feature is a one-act play done by Len Tesorero, English actor and written by Anton Chekov. There will be a South Sea orchestra, impersonations by D. Cameron White of the Blackfriars, and an

improvised fashion show for the year 2000 A. D.

Freddie Parker is m. c. at Abe Simon's Sauerkraut Gardens on Chicago's South Side. Rubie Heller's orchestra.

The new Ironwood, Ironwood, Mich., opened June 30 with 5 acts of vaudeville booked by Billy Diamond.

Jim Wallace, manager of the Empress, Decatur, is being replaced, on account of illness, by Leonard Worley, manager of the Palace, Peoria. The Palace has been closed for the summer season.

Gale stock has closed a three-months' engagement at the Orpheum, Quincy. Quincy reverts to a straight picture policy.

Daddy Kemp, manager of the Owl, colored house of the Coston circuit, has taken over the management of two other Cooney houses catering to the colored population of the city's south side. He now manages the Owl, Vendome and Pickford.

Vaude has been discontinued at the Echo, Des Plaines, for the summer.

Mike Fritzel is opening a new

cafe, the Cafe Royal, in the old quarters of the Mandarin Inn, Washburn avenue and Congress street.

The Four Rajahs have been signed to a one-year contract by the Keith office and have left for New York.

Dudley Players will close their season with this week's production, "Spooks," at the Kedzie theatre. Reopen on Sept. 2.

Officials of the West Park board have installed a nickel dancing system in Garfield Park. The nickels go to the orchestra.

Herbert M. Johnson, manager of the Chicago Civic opera, is scouting through Europe for opera talent. He is writing articles on his travels for the Chicago "Journal."

Robert Hadfield, manager of the Hoosier theatre at Whiting, Indiana, has resigned. Margie Bennett, owner, will operate.

V. U. Young interests recently acquired the Maywood theatre at E. Hammond, Indiana.

Management of the Lawndale theatre will operate the house on a Saturday and Sunday basis for the balance of the summer. Pictures and live acts.

H. V. Blouin has taken over the vaudeville department of the Sundry booking offices.

Aaron J. Jones is spending 10 days in New York as guest of Adolph Zukor.

"Merced," Balzac's last comedy, and "The Ladies of Battle" are being presented by the Jack and Jill Players in the Drake Hotel French room during July.

Leon Errol and Jack Osterman, starring last week in the stage shows at the Marboro and Grandin theatres, played a special Tai-Lai handicap at the Rainbo Fronto this week.

INDIANAPOLIS

By EDWIN V. O'NEEL

English—"Able's Irish Rose" (Bentall stock).

Keith—"The Copperhead" (Walker stock).

Apollo—"The Vanishing Pioneer" (Indiana stock).

Circle—"Harold" (Indiana stock).

Palace—"The Garden of Eden."

The Drenn, Drightwood neighborhood house, has been remodeled. Stage presentation policy began Saturday night.

Sanders theatre has been reopened by Harry Keene, neighborhood house operator.

Harry Fox has been engaged as master of ceremonies for Loew's

Palace here. Emil Seidel remains as musical director.

James Chandler, Tipton, has been appointed manager of the Wood, Kokomo.

The Lark, Brazil, has reopened following remodeling and installation of a new organ.

Mr. and Mrs. J. C. Rumshe, Springfield, O., have purchased the Union Grand Theatre Building, Union City. Kenneth C. Sink remains as house manager.

Dave Silverman, guest conductor, is due back at the Circle shortly. It is reported.

DETROIT

Variety's Detroit Office
Tuller Hotel.

Cass (Shubert - Stair) — "Desert Song" (8th week).

Garriek (Shubert - Stair) — "The Scarlet Woman" (8th week).

Bonstelle Playhouse — "A Free Soul" (stock).

Adams (Kunsky) — "Good-bye Kiss."

Capitol (Kunsky) — "Ladies of the Mob"; "Here Comes the Bride," unsold.

Madison (Kunsky) — "Tenderloin" (7th week).

Michigan (Kunsky-Publix) — "Tell me the World"; "Bowery Follies," unsold.

State (Kunsky) — "Glorious Betsy" (3d week).

United Artists (U. A.) — "Steamboat Bill" (3d week).

Oriental — "Clothes Make the Woman"; vaudeville.

Oriental

As the only downtown vaudeville theatre in the fourth largest city in the U. S., the Oriental is doing very little. In attendance, considering its capacity, it is the most neglected house in town. No more than five rows of people on the lower floor of a 3,000-seat theatre at high noon Sunday.

Purely a finance proposition from the start, the Oriental recently slipped away from Charlie H. Miles and into the palms of the receivers. And as bad as it looked when Miles was around, it never seemed so badly off as now.

The fault is clearly that of the receiver themselves. Ordinarily when a banking house finds itself in the possession of a theatre, a showman is appointed to run it. That there is a showman, or even the semblance of one, within a block of the Oriental is obviously the trouble. No one around who knows a show or a theatre beyond running country store nights; consequently, no shows and no audiences.

Current week's layout of five acts and a picture is a perfect whys. Not a comedy turn in the lot. Of three full stage occupations, not a special set. A standard opening act closing the lot. Mid-spot holding one of the most unsuccessful attempts at flash entertainment ever witnessed.

Lineup stands for approximately \$1,500 in salaries, including cuts. Not bad for the house, for five acts playing four-a-day, but tough on the audience. Arrangements still for the acts, playing to 2,500 empties.

Opening, Morrell Eleanor Co., roller skating, man, woman and boy. Big spot, next to closing, holds one of the local amateur contest school. Difference now is that they are getting paid for it. Two women, singing and dancing in mediocre fashion, man at the piano and a knee-drop kid compose the mid-spot. Not mentioned in the billing or on the slides, this combining with the routines to give vent to a belief that the act was born no earlier than the previous evening.

Big closing, holds one of the numerous Eddie Nelsons. This one is "Singing" Eddie Nelson. Against "California" Eddie Nelson. Against "Edna" Eddie Nelson and just here "Singing" Eddie Nelson seems inferior. Headline act in the only vaudeville house downtown, working as a single before the

house drop and minus a single special lyric. It was assumed before he finished that "Singing" Eddie Nelson would close with "Laugh, Clown, Laugh." He did and missed as an applause getter. Just enough for one bow and not enough for a second bend or an encore.

Nixon Riggs Co., semi-acrobatic and unicycle, two men and a woman, latter in short wardrobe, closed. This is a standard opening turn in the intermediates, but totally unversed in holding "on in. They walked and had a right to.

"Clothes Make the Woman," feature film, on a par with surroundings. Bipe.

"Pearl of Great Price," New York flop last season, will open at the Shubert Detroit July 8, giving Detroit a pair of new ones within a few days. Gene Buck's "Ringside" (new) is billed to premiere June 7 at the Lafayette.

Meanwhile the town current legits, "Desert Song" and "Scarlet Woman," are hanging on at about even or less, in anticipation over the Knights Templar convention to be staged here next week. According to liberal pre-estimate, around 200,000 of the Masonic boys will be here.

"Desert Song" has cut to minimum in principals and chorus and probably will last about a week after the convention is over. Pauline Frederick contemplates remaining in town after "The Scarlet Woman" packs up for two weeks or so of "Madame X" at the Garriek.

Paul Savoy is officially barred from the confines of the Kunsky office. He has been warned by the Kunsky house managers, and all other employees of the circuit, against any business contact with the banned agent.

A representative issued by the executive office without an explanation. Savoy's connections with the Kunsky booking office were recently severed by Kunsky.

From reports, the Cohen Bros. are seeking a Mutual wheel franchise for their downtown Colonial. A representative of the Cohens left for New York over the weekend, supposedly to consult Mutual.

The lone wheel franchise here is now held by Izzy Seidenberg's Cadillac. Seidenberg's agreement with Mutual is believed to empower him with the final say in granting a second franchise in the city. However, there remains a possibility he will be interested with the Cohens should the deal go through. Colonial formerly was a pop vaude star, played the musical stock and last season and usual "health" films over the summer.

Stock burlesque downtown at Cadillac, Palace, Loop, National and Avenue theatres.

"Desert Song" has cut to eight performances a week. Sunday nights are out.

Vaudeville is out of Butterfield's Pt. Huron for the summer.

State and Royal Oak theatres have swapped managers, sending Karl Kreuger downtown and Rex Menkley to the suburban house.

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SAN FRANCISCO

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Managers from all towns included in the Northern California division of West Coast Theatres, met here to discuss plans for Greater Movie Season, which West Coast will inaugurate Aug. 18, and also to formulate other plans. Before adjourn-

ing, the visiting managers tendered Frank Whitbeck, in charge of publicity for the division, a traveling ban in appreciation of his co-operation.

Henry Duffy moved his production of "Tommy" intact from his President, Los Angeles, to the Alcazar here, opening July 2. This is first time Duffy has deviated from a Sunday opening in several seasons.

Lottie Pickford, screen actress, arrived here from Honolulu on the Matsunai.

The newly merged T & D Junior and Golden State circuit interests have acquired the Market and Redding theatres, owned by the Northern California Theatres Co. The circuit will operate the two houses with J. J. Wood, former operator, continuing as manager.

Brady & Winans are sending Jane Cowl direct from New York to the coast for six weeks. She opens at the Geary July 23 in "The Road to Rome" for three weeks, thence goes to Los Angeles for three weeks and directly back to New York.

Sam Greenwald, star cameraman for Paramount News reel, formerly with International, has been temporarily transferred from Los Angeles to San Francisco, his home town.

William L. Brickley has been appointed assistant manager and superintendent of Patheaus here. Emma M. Umann, publicity director, is acting house manager during absence of Rodney L. Pantages, who will be in the northwest for three weeks.

Phil Phillips, press agent for the T & D and other West Coast houses in Oakland, is battling for Frank Whitbeck while the latter is east on his vacation. Whitbeck is now en route to Rochester and New York.

George Rose, violinist with the T & D theatre orchestra, has resigned to become leader of the orchestra at Marquardt's cafe here.

George D. Warren, drama editor

of the "Chronicle," and Curran D. Swint, holding down a similar berth on "The News," are leaving July 6 for the Northwest for a vacation trip. They will be gone about three weeks.

Lynn Cowan opens as master of ceremonies at the T & D, Oakland, July 7.

Mrs. Walter McGinn, head of the public relations department of Allied Amusement Enterprises, is recovering from the grippe.

Allan Usher is in charge of Paramount's local Movietone department.

Michael Carney, Pathe booker here, has been transferred to the Seattle branch exchange.

MONTREAL

His Majesty's—"Little Nellie Kelly" (Savoy musical stock).

Orpheum—"The Best People" (stock).

Capitol—"Happiness Ahead" (F. N.).

Palace—"Skirts" (M-G-M).

Loew's—"A Girl in Every Port" (Col.).

Strand—"Fifty-fifty Girl" (Par); "The Upland Rider" (F. N.); "Lady Be Good" (F. N.); "The Desert Bride" (Col.).

Movietone news reels will be the first exhibition of the new device to come into Montreal. They will be booked into all first-run houses by September.

Ringling Bros. and Barnum Bailey circus did well in a two-day stand here, although one of them was wet and the tents went up over a sea of mud. Failure of the St. Jean Baptiste procession to materialize helped the circus. Going on to Ogdenburg the four section circus train was stopped at the border and customs removed 700 bottles of beer, wine and gin.

A 1,200-seat theatre (neighborhood) to be operated by the United Amusement Corporation, which already has a chain of twelve theatres all over the city, is being built

in the west end and will be ready Christmas.

The St. Jean Baptiste procession held every year, June 24, was put over to the following Monday because of rain and then again postponed to Sunday last. Corresponding with the national Dominion Day holiday of July 1-2 it attracted crowds and was witnessed by close to three-quarters of a million people.

VARIETY BUREAU WASHINGTON, D. C.

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By HARDIE MEAKIN

National (Erlanger - Rapley)—Steve Cochran's stock in "Interference."

Poli's (Shubert)—De Wolf Hopper's musical stock closed Saturday night.

Columbia—"Diamond Handcuffs"; next, "A Night of Mystery."

Earle—"Three Ring Marriage"; next, "Ladies of the Mob."

Fox—"A Thief in the Dark"; next, "Husbands for Rent."

Little—"Surrender"; next, "Glorious Betsy" (in for run).

Palace—"A Certain Young Man"; next, "Fools for Luck."

Rialto—"Daily change of re-issues for the week."

Mrs. Florence Robbins Jeffries, formerly wife of Roland Robbins, local Keith manager, and Mrs. Marian Breuninger have opened a tea room here.

John B. Daniel, star announcer of WRC is to marry Bertha Cable, daughter of a naval officer.

With Paul McCrea, dramatic editor of the "News" (Scripps-Howard tabloid) vacationing, Mabelle Jennings, feature writer on the same paper, is holding down the McCrea desk. This is the assignment Leonard Hall was on before being

transferred to the "Telegram" in New York City.

Marion Floodas, formerly organist in several Chicago picture-theatre theatres, is now being featured at the Fox.

Meyer Davis has established his family for the summer at Jamestown, R. I. He will spend a portion of the summer there himself prior to leaving for a month in Europe with John Steinbecker to see that his first orchestra abroad, the Lido, Venice, is right.

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Orphism

Conflicting layout spoiled what would have been a great show at the Orphism. Ted Lewis, held over for the third week, counted for the draw, yet every other act on the bill included song and music, in apparent disregard to the Lewis aggregation which closed.

The first half of the bill had George Price, preceding intermission, who stayed for 32 minutes, about 12 minutes more than his allotted time. Of the many mammy yodelers that have been coming and going Price stood out here as the most pleasing of them all.

Bad spotting spoiled the earlier part of the show. Two singing acts, both flashier, followed each other. Neither benefited. First of these was Eva Clark with Dan Caslar and the Crownards. Act is laid out in fine shape as far as attractive settings and routine are concerned. The trio counts here mainly and holds the turn up. Well liked but stayed on too long. Immediately next was C. B. Maddock's "Side Kicks," male flash singing turn with a lone cute who can do little.

Tom Payne and Vera Hilliard deuced with a line of repartee billed as "humor, ancient and modern," but mostly ancient. Starts off fast, slowing down at the finish with the old material.

Al Shaw and Sam Lee parted the curtains for the second scene, stopping the show cold. The late comedians of "The Five o'Clock Girl" created laugh riots from start to finish.

Lewis came on with an almost entirely new routine and a new back drop. In Eleanor Brooks, a fine

dancer with flash appearance, he has a strong bet.

Openers were the Del Ortos, Spanish dancers, three men. One in skirts had "em roled until the end when the wime came off.

Pit orchestra, directed by A. F. Frankenstein, continues with overtures. "Rustle of Spring" seemed too highbrow for this mob. Newell Altou, at the organ with pop stuff during intermission.

Pantages

Fast vaudeville lineup here last week with Chas. Bow in "My Lady of Whims" revival, featured as screen attraction.

On the strength of the "It" girl drawing, the stage layout consisted of only one act.

Mario and Rosita, with Don Albert's Argentine Band (5) were headliners, in closing, holding everything to the finish. Mario and Rosita includes Funnell Pratt, the band is a good combo of musicians, who help out materially.

Sketch with a novel twist was presented by Chase and Latour, company comprising two couples. Opens well but flops for the finish after building up strongly.

Roger and Edna Hurst won honors in a line of "hoke" comedy. Girl is the comedienne.

Alice Melville, one of the few feminine ventriloquists on the stage, got over satisfactorily. Pannie Brice and her Bonhair Troupe (5) male tumblers and acrobats, were easy openers. Got off to a speedy start and held the pace. Look like suitable picture house material in front of a band.

Gladys George and Jason Robards are the featured players in "Why Men Leave Home" at the President Buchanan, Helen Brooks, Robert Adams, Norma Drew, Carl Gerrard, Marie Reels and Frederick Wallace.

Around \$2,000 was realized at a special midnight performance given for the Jewish Consumptive Relief Association who are to use the amount for improvements at their institution in Europe. The benefit was given under the direction of Bernie Fineman, Paramount executive at the Warner Brothers' theatre. Al Johnson and Pannie Brice were the two big outstanding names of the show, which had some 25 others. Andy Rice functioned as stage manager, and Harry Bailey as business manager of the event. Sid Grauman was general director. Seats were sold for \$5 to \$250 for boxes.

Jack Waldron, who opens this week at Loew's State as m. c., has been signed to make a Vitaphone record for Warner Brothers through William Perthes of the local William Morris office.

Maria Conesa, Mexican actress, who intended to visit Los Angeles, was barred from entering this country when she arrived at the border from Mexico City. Federal officials declared that Miss Conesa is the sweetheart of Gen. Jose Alvarez, former chief of the Mexican presidential staff, who is now in jail accused of smuggling.

The used car market of Los Angeles was able to unload more than 50 automobiles at prices ranging from \$50 to \$200, which were used in one of the biggest traffic jams ever staged for a two-reel comedy. The present Stan-Laurel and Oliver Hardy comedy in which they play the part of two rascals on shore leave become responsible for tying up traffic, and to make it different from the ordinary traffic jam over 50 cars tangle up in such a manner that nothing is left but a mass of

smashed automobile frames and fenders.

Morris R. Schank, who is Anchor Pimm, is visiting New York and Boston on a business trip.

John P. Goring has gone out of the Belmont theatre after reopening the house a few weeks ago with a new policy of first run pictures and dramatic stock. David Torf, who is understood to have financed the proposition, is continuing at the house alone as manager.

The Mason will go dark after July 14 when "The Trial of Mary Dugan" will withdraw from the house to continue at the Columbia, San Francisco, beginning July 22. The in-between week will be filled in San Diego. With the end of the show's run here, Leo Wiesberg, general manager of the house, will turn over his duties to Mannie Wolf, who came here as advance man for the initial scenes made and is now in plans to retire.

Mike Lyman and Bill Simon, brothers of Abe Lyman, who started a dairy luncheon in Hollywood about six months ago, are going ahead with plans to organize a chain of such lunch rooms around the Coast. They have just opened another place in Pasadena on East Colorado street.

Abe Lyman is financially interested in the project.

J. P. McEvoy, author of "The Show Girl," came out to the First National studios to assist on the screen treatment. He stayed until the initial scenes were made and is now en route to New York.

Charles McDonald, out here for several weeks representing Amelco Van Beuren in the formation of the Van Beuren Hollywood unit, has left for New York.

Institute Theatre Players, new group, open a series of plays at the Jinnistan Grotto, July 9, with "Zee Zee," comedy by Anne Murray. Lule Warrenton directing.

Cordova Play Shop, under supervision of Ralph Herman, will open its season on July 9 with Gertrude Short, film actress, in "The Extra Girl," by Tom McNamara. Others in cast include William Thompson, Jimmy Berger, Ivy Sheppard, Esther Wagner and Betty Sorenson. Series of plays will follow.

Benny Rubin opens July 6 at the Egyptian in Hollywood as master of ceremonies, replacing Lynn Cowan, who will be sent to the T & D in Oakland, opening July 7.

The Board of Fire Commissioners at a special meeting drafted a new fire ordinance pertaining to theatres which they figure will result in the closing of numerous honky tonks and ballyhoo shows in this city. This ordinance, it is proposed, will replace one that has been in effect over 20 years and which has been lacking in protective measures to the public, according to Fire Chief Ralph J. Scott.

Arthur B. Lamb, secretary of the Motion Picture Theatres Association of Southern California, attended the meeting and objected to immediate action of the new ordinance claiming that he had not had a chance to read its provisions. He said that the new provisions would seriously affect members of his organization, especially those regarding installation of stand pipes. Chief Scott told them that it was not the desire of the fire commission to put any theatres out of business but that they were after those who by hook and crook and calling their place theatres are not complying with the city fire ordinance through operating in make-shift buildings and in that way unfairly competing with interests that are complying with all laws. City Attorney Stephens is now working on a revised draft of this ordinance and it will be presented to the city council for a vote next week.

Title changes on pictures in production for the week ending July 3 are "The Volunteer" starring Harry Langdon for First National, changed to "Hana Hana" for "Take Me Home" starring Bebe Daniels for Paramount is changed to "Love Honor and Oh Baby."

"Victorious Defeat," a story of the life of Robert E. Lee, played by Barney Sherry, is in production by Technicolor as one of its Great Event Series under the direction of R. William Neill.

Other principals are Marjorie Daw, Richard Walling and William Walling.

Robert Florey will direct six two-reel pictures for Columbia. Florey also will direct two subjects for Tiffany-Stahl.

George Melford will direct F. R.

O's "Sinners in Love," a prize magazine story. Principals are Olive Borden, Huntley Gordon and Scena Owen.

SYRACUSE, N. Y.

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Empire-Daily change.
Eckel-Return, "Fendoin."
Loew's State-"Cossacks"-stage unit.
Rivoli-"Red Raiders."
Palace-"Best Girl."
Swa-"Paid to Love."
Regent-"Drums of Love."
Harvard-"Paid to Love."

City's "big three" picture houses playing revivals this week.

Frank Sardino, veteran Syracuse exhibitor, has taken over the Syracuse house, a non-union house. Sardino's Crescent had long been at odds with the union, and attempts to adjust the differences failed.

Edith Davis has been installed as featured organist, with Zola La Fave as assistant, William Burgess chief projectionist, George Mello m. c. Policy second runs and acts.

Lewis W. Baker has been elected secretary of the newly organized Society of Theatre Organists here. He replaces Harry Pearl, leaving to accept a Schine berth in Watertown.

After announcing a revival of "The Old Song" for the seasonal stock debut here of Hugh V. O'Connell, Wilcoxian comedian, the management made a sudden switch to "The Song and Dance Man." O'Connell will open next Monday. His stay will be comparatively brief.

New Suburban, Binghamton, owned by Arthur Manny, will be operated by A. C. Goodman. The house, seating 1,100, will play films, with an occasional stage show.

Nelson C. Hyde, conductor of "The Center Aisle," editorial page column in "The Herald," has returned to the paper after a long absence, due to illness. This will not affect "Town Talk," a news page column conducted by James Colligan, p. a. for the Wieting stock, inaugurated after Hyde's column was discontinued some months ago.

Brig. Gen. J. Leslie Kincaid, president of the United Hotels Corporation and former adjutant general of the 27th Division, Hannan Kamp of "Show Boat" and five others, including two of Kincaid's children, narrowly escaped drowning when "Good News," new Kincaid speed craft, dove to the bottom of the St. Lawrence River on its maiden trip. The seven occupants were precipi-

tated into the icy, swift-flowing stream, 200 yards off Dewey Island. The air cushion under the craft brought it to the surface, and all members of the party clung to it for 15 minutes until rescued by the crew of the "Shamrock."

Others in the party were Mr. and Mrs. Paul Whitney (Mrs. Whitney is Juliette Day, actress) and Stanley Woodward, art of New York. Miss Kamp saved Dorothy Kincaid, 10, while Miss Day saved her husband, who cannot swim. Gen. Kincaid was piloting the boat at the time.

Other guests at the Kincaid summer place at the time included Amy Revore of "Good News" and Gertrude McDonald of "Punny Face."

Lawrence Carkey, oldest executive of Schine Enterprises in point of service, and successor to James A. Carkey as director of operations, is the newest addition to the Schine "outs."

Carkey, temporarily in charge of the Eckel here, following the resignation of Albert P. Kaufman as central division manager, left Syracuse for his home in Watertown following reported differences with the Schine.

Ralph W. Thayer arrived simultaneously to take over the Eckel. Thayer for the past year and a half has been city manager of four Public theatres in Terre Haute, Ind.

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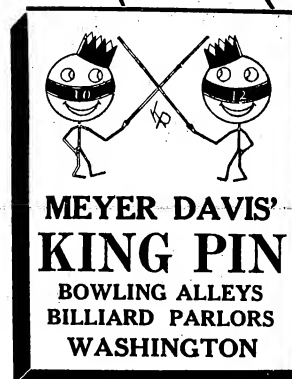
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BANK TAKES OVER 30 HOUSES

BAILEY'S BEACH, NEWPORT, BARS SHOW PEOPLE

Newport, July 10.

"No actors or actresses will be allowed on Bailey's Beach during the Newport Casino theatre season and if any member of the beach association brings them here, you can be sure that he will be frowned upon by the old guard. Nobody of consequence in social circles here will have the players as their guests during the morning bathing hour." That was the rather snooty attitude and answer to Bill Young, superintendent of Bailey's Beach, so-called most exclusive beach in America, in reply to a Variety reporter who sought to learn just how the legit players now here or on their way for an eight-week season of stock stood with the social mob.

Young takes his orders from Clarence W. Dolan, chairman of the executive committee of the Spouting Rock Beach Association, which controls the beach property, at the southern end of the beautiful five mile Cliff Walk. The public bathing beach is at the northern terminus of the walk. That's where Newport Casino players will have to take their morning dip during their stay here if the ban against actors is laid down by Young is carried out.

Reporters and photographers for the picture syndicates covering Newport consider Young an echo of Dolan. One afternoon the latter warned the camera boys that anyone found taking a shot in front of the main gate without permission would be plucked by the local constabulary and charged by him with loitering, trespassing, disorderly conduct or possibly petit larceny for stealing a shot at a fashionable dame entering the beach grounds.

The boys were ordered to keep 15 feet away from either side of the gate or else Mr. Dolan would sic the law on them. A few minutes later Young stepped out of the gate and told the news and picture boys substantially the same thing as his boss.

Visitors to the main gate at Bailey's were convinced that society dowagers dressed a la Queen Mary and riding in 1908 Pierce Arrow show case limousines still have a strangle hold on the resort. It's these dames, ignored by the rest.

(Continued on page 36)

Hot Dog Ass'n

Washington, July 10. And now the hot dog stand here a national association. Owners have established headquarters here at 1407 I street, northwest.

Purpose is to establish sanitary regulations and inspection in co-operation with state and municipal authorities.

Association will seek the membership of owners in amusement parks, etc.

Defending Hostesses

The New York "Evening Journal" (Hearst) launched forth a furious defense of New York's night club hostesses, in answer to the report of the Committee of 14, which called the girls of that profession ugly names.

Reporters were sent to question the girls, their mothers, their ministers and set forth that many of the hostesses are young women of apparently unimpeachable character.

The newspaper intimated that the "findings" came at a most peculiarly convenient time to serve as Republican propaganda to show up the Democratic municipal and State administrations of New York—following copious night club raids by Republican prohibition officials.

APPLAUSE AS STRAW VOTE ON NOMINEES

An extraordinary and unique straw vote poll between Al Smith and Herbert Hoover will be conducted by a Public Theatres tie-up with 150 dailies in as many cities. It is to determine the pulse of the present feeling toward the nominees by expressed applause in the selected houses.

A tab will be kept and reported to Public in New York. Applause will be incited through flashing the pictures of the nominees upon the screen. A representative of the paper, together with a house man, are to check up on the respective outbursts.

It is the first applause straw vote generally taken. How it will be accepted upon publication of results is problematical.

The show people claim it is the more certain way, since an announced straw poll by ballot may be easily padded by either side. Applause, they say, is spontaneous and cannot be directed or controlled.

The tie-up and arrangements are being completed by the Public publicity department in New York.

Philadelphia, July 10.

Meyer Davis' Willow Grove Park took a straw vote Sunday in connection with the two Presidential aspirants.

Out of a count of 18,471 cards distributed and counted 10,126 were for Hoover, 8,345 for Smith.

Sad News for Dodgers

Bud Fisher has been held liable for a \$650 bill incurred by his divorced wife, the former Countess de Beaumont-Fisher, who owes Dr. S. Bernard Koss that amount for professional services rendered. Fisher is paying his ex-wife \$600 a month and felt she should pay it out of her own funds but the court on appeal decided that a husband is responsible for his wife's indebtedness.

OPERATING CHI'S LARGEST CIRCUIT

Chicago Title and Trust Co. in Control of the Former Cooney Houses, Ascher Chain and Lubliner and Trinz Circuit, All in Windyville—Certain of Making Money.

MAYBE MORE ANY DAY

Chicago, July 10.

With National Playhouses, Inc., taken into receivership by the Chicago Title & Trust, James Costen has been named to continue as general manager of the circuit. Costen previously came in on appointment of eastern bankers who had issued a loan and ousted Cooney Bros. as heads of the circuit.

Acquisition of National Playhouses gives the Chicago Title & Trust Co., the largest "circuit" in Chicago. The bank is also operating the Ascher and the Lubliner & Trinz string.

This C. T. & T. "circuit" is unique as the company is certain of making money whether the houses show a profit or not. Percentage is deducted from every dollar taken into the houses. Also, it's probably the only circuit in the country which greets each day with the expectation of suddenly acquiring additional theatres. With business as it is around here, it looks as if the expectations are well founded.

Chester Davis, assistant trust officer of the company, is in charge of all theatre operation and is now handling about 30 houses.

Local Option by Ward for Sunday Films in Ia. Town

Ames, Ia., July 10.

Sunday movies dropped into the city council meeting last week, and after the smoke had cleared the council had revised the ordinance to permit the operation of movies on Sunday in the downtown section of the city, but not in that part of town occupied by Iowa State College.

It is believed this will put an end to the Sunday war that has been waged here for more than four years. Other towns have been watching the struggle here for guidance.

61 Talking Devices

There are approximately 61 devices for the reproduction of talking pictures registered at Washington.

This includes patents applied for long before the use of talkers became practical.

Lighters' Service Sta.

San Francisco, July 10.

A local department store has been getting a big play since it installed a free service station for pocket lighters. A miniature gasoline tank with an atomizer bulb enables the owner to replenish his gas supply gratis.

Coney Island Squawkers And Skinless Hot Dogs

Coney Island concessionaires are the prize pessimists in the outdoor show world. If it's not the weather, it's the cheap crowd.

All you have to do to convince yourself that all is well and prosperous at the Island is to go down any Sunday afternoon (don't let the concessionaires tell you that the crowd last Sunday was bigger and better) and watch the caravan of humanity squeezing into the bath-houses, dime shows and cuddle rides. On Surf avenue a mass of gaping people eating frankfurters, custard ice cream, frozen tins and frozen that. The streets are clogged with people going in and out of side shows. This procession starts to migrate from all corners of the five boroughs (and out of town) toward Coney Island early in the morning. It doesn't finish until the next day, for many of the Coney Island visitors find it swanky to sleep on the sand during the night.

Steepchase and Luna Park pull the biggest bunch. Thousands enter these parks daily for they are the neatest and most respectable places. There are press agents to see that these parks make the dailies as often as possible. Both places have dance halls and jazz bands for which there is no charge.

At Luna, they've got a new fangled machine serving skinless frankfurters.

S-R's \$234,000, 1 Day

Detroit, July 10.

On opening day the two new Sears-Roebuck retail stores did a combined gross of \$234,000 in business. Best of the pair took in \$138,000 over the counter.

Both stores have choice neighborhood locations at either end of the city. They opened on the crest of a heavy publicity campaign, including a radio broadcast.

Flies Critics to Preview

San Francisco, July 10.

Mrs. A. H. Woods has invited the local dramatic critics to see "The Trial of Mary Dugan" in advance of its opening here. Show ends an engagement in Los Angeles this Wednesday.

On that day, at 11 a. m., Mrs. Woods will take the scribbles to L. A. by airplane. The party will arrive in time for the matinee and is due back here at 4 p. m.

JUMPS B'KLYN 3 TIMES, BUT NO NOTICE

Ray Woods, carnival and fair ground high diver de luxe, jumped off the Brooklyn Bridge three times recently, got about four inches of space in the newspapers and went back to St. Louis after telling various people around here that "New York is only a hick town. The mugs in this burg don't know if they're alive and most of 'em don't know what the whooping is all about."

Years ago the stunt of jumping off Brooklyn Bridge was the sensation of a decade. Only one of every fifty who tried it, it is computed, lived. Steve Brodie became a national character through the stunt and it is still a matter of controversy as to whether he actually jumped off.

Yet the St. Louis carnival diver, jumping off three times, each time before witnesses and finally before a camera, was dismissed with a few sticks of type.

No one interviewed Woods about his opinions on the movies, the stage, home life or night life; no one wrote any sob stories about the poor boy whose hard battle through life had finally brought him fame, and, what caused Woods the most grievous heartaches, no one asked him if he would condescend to go on the stage or appear in pictures.

The Woods stunt constitutes an epic which no one has ever had the daring to conceive. It may never be reenacted unless the St. Louis wonder experiences a change of heart and decides to give New York another chance to welcome him as a national stunt man should be welcomed.

Woods came to New York from the hinterland with the idea of doing something big.

He first appeared on the theatrical horizon when he went to the Paramount News and offered to

(Continued on page 48)

It Ought to Be Good

Fifty-cent dramatic stock at the American Laboratory theatre, New York, is the first drama in New York at the scale.

Calling themselves the East Side Stock Company, the cast holds Byron McGrath, Lisa Rembo, Emily Floyd, Lydia Cortess, Helen Grayson, Walter Ellsberg, Carol Rembova and Herbert Ratner—10 acts, scenery and a play for 50 cents.

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AUSTRALIA

By Eric H. Gorrlick

Sydney, June 2.
Cold snap last week caused a slight falling off at the b. o. of several legit houses. Four new shows have lately opened with one or two likely successes among them. "Thank" presented by W. T. Williamson-Tait, with Hastings Lynn, Minnie Rayner, Cyril Vernon, Helene Simon at the Royal. It may get a break, although "Brookly Nook," played by the same company, caused little business. "Thank" will move to the Criterion this week to make way for Leon Gordon, who will open in "The Man Upstairs" under W. T. direction.

"Rio Rita" is a pronounced hit at the St. James for the Fullers. Capacity nightly. Gladys Moneroff, Charlie Syber, Dave Miller and Janette Gilmore principals. "Princess Charming," only musical comedy at present offered by W. T., may develop in the future at the present site in the balance. Kathleen Reece, from America and making a first appearance, scored nicely in the title role. Miss Reece is surrounded by a particularly fine cast, including Cecil Kewley, Reginald Dandy, Peter Gawn, Leslie Holland (who does a corking character bit) and Olive Sloane. The musical score does not carry anything startling with the exception of "Swords and Sabers," sung with gusto by a great chorus. W. T. staged the production. "Another new show was 'The Last Warning,' with Muriel Starr. She always has been a big favorite here and the show may get a run of several weeks. Musical plays are still rather popular here. Mayne Lynnon, Harvey Adams and a good cast helped in putting the show over on the opening night.

An Australian comedy, "The Rudd Family," opened successfully at the Opera House. It was written by Steele Rudd, who did "On Our Selection" some time ago. It broke many records here. As was the case with "Selection" so it is with this new comedy. It should do well, but would be quite unsuitable for America as other countries. The story is a simple and deals with the life of a Selector (small ranch owner) and his family. Play well acted by a good cast of Australian players. It is playing under the independent direction of William Russell.

Naylor's "Top Hole"
Rufe Naylor's "Top Hole" at the Empire got away to a nice start and may do well at popular prices. This theatre has 3,000 capacity. It is hoped to run this musical comedy until August, when the theatre will close for pictures with Fox's "Mother Macree." Whether the show can stand up this long remains to be seen. The cast carries no real name. Naylor is heavily relying on several artists from other productions. Van Lowe, juvenile, is opposite Audrey Lewis. Love is from New York, and first appeared here in "Sunny." As a dancer he is all right, but as an actor only so-so. Fred Bluet and Russell Scott are the comedians with Bluet outstanding. Violet Elliott is the best of the women folk. Rene Dixon is more suited to vaudeville than musical comedy. The success of the show goes to Maurice Davidson for the snappy way he has staged the poney ballet girls. Harry Hall did a good enough job in producing the show.

George Wallis and his tab were popular at Fuller's twice daily.

Business has been off at the Tivoli for the past week, but looks like picking up very big again now that Joe and Harry Kelly are back with their "Crazy Quilt Revue." The Kelly bunch includes Maury Kelly, Howard Nicholls, Captain Smithy and a couple of bright young men and women. Conking vaude bill has Mardo and Wynn, Meazza and Adrienne and Canda Ada. Jack Musgrove and Billy Maloney.

Pictures

"Wings" opened sensationally at the Regent and looks like running up a very big score. Byron Bidwell staged a brief, but memorable, prolog. The critics have been lavish with their praise.

No possible doubt about the Capitol being set as a success. Week after week has seen this ace house of Union Theatres crammed full. Entertainment value is high order. Current is "The Cohens and the Kellys in Paris." A big feature and added, Florence Vidor in "Doomsday." Big feature is the success has been Ted Henkel and his orchestra. Henkel has given presentations new to this country. To-

gether with Fred Scholl at the organ, and a corking house ballet, the American conductor has put this house across. O. Perry is another person who has become wise to what the public wants and has given it to them. The Capitol and also the Regent have hurt legitimate business at other theatres drastically. "Uncle Tom's Cabin" (Universal) opens today at the Crystal Palace for an extended season under Union Theatres direction.

Haymarket is playing "Getting Gertie's Garter" and "Shooting Irons." Two stage acts in Santell and Co., and O'Brien Sisters and Mack.

Lyceum has "Jaws of Steel" and "Ladies' Night." Dewar and Dawson on stage.

Lyric, "Midnight Rose" and "Jaws of Steel." "The Redheads" on stage.

Hoyt's presenting "Twelve Miles Out" and "Passion Island." Piccadilly has "The Prince of Adventure."

Empress screening "The Missing Link" and "Ragtime" and "Midnight Rose."

Melbourne

Margaret Bannerman is playing "Diplomacy" at the Comedy for W. T. W. T. Melba opera season has proven highly successful at His Majesty's. "The Girl Friend" looks like running up a nice score at the Royal. "Dear Brutus" at the King's under W. T.

Fuller-Gonzalez opera season doing splendidly at the Princess. Popular prices.

Tivoli's acts are Winston's Seals, Harvard, Holt and Kendrick, Jackie Collier and Sister, Stephanie Deste, Irving Rose, Ergott, Bert Errol. Bijou playing "Midnight Frolics," at the Regent.

Pictures

"Mother Macree" opens today at the Auditorium for an extended season. Majestic, "One Round Hogan" and "Getting Gertie's Garter." Paramount, "Love and Learn" and "Sally's Wives." "Gallipoli," Australian-made feature, being screened twice daily at Playhouse.

Hoyt's, "Twelve Miles Out," and "Come to My House."

Around the Continent

Joe Termini booked for Tivoli Circuit, to open in Sydney at early date. Comedian will headline in each house.

Bobby Jarvis and his wife leave today for San Francisco after a record season at the Empire, Sydney.

W. T. will shortly present "The Patsy" in Melbourne. Principals from America.

Following the opera at Princess, the Fullers will do "Good News."

Irene Vanbrugh and Dion Boucicault finished a successful season in London and have gone on the road for W. T.

Leon Gordon played a season in Adelaide where he presented "The Broken Billie" for the first time for W. T.

Donald Payne, English actor, died at sea on the voyage to England after playing for Fullers.

Wanda Savage Co. booked for a tour of the picture houses controlled by Union Theatres.

W. T.'s Gilbert and Sullivan Opera troupe will disband after several years under this management.

Film News

Australian Government has banned "Dawn," British-made feature. Hoyt's had booked the attraction here and will suffer a large monetary loss.

Craigford Picture Productions recently formed in Melbourne with a capital of £200,000 to make pictures. Gerald Gale producer, with the first picture "Sanctuary."

Chief censor passed "A Girl in Every Port" after the Sydney office had rejected it. Sydney office tried to overrule the censor's decision and withheld the prints until orders came from Canberra (federal capital of Australia) to release them without delay.

Hoyt's Theatres intended to play stage band units in each of their principal theatres, but owing to the high demands imposed by the musicians' union the idea has been dropped.

Two new movie houses opened in Melbourne last week. Burnley theatre will seat 1,200. Other is the Mayfair, combining cabaret and dancing with its pictures.



GEORGIE WOOD

The criticisms of the "Manchester Guardian" are to the provinces what Hanneb Swaffer is to London. Therefore I am justifiably proud of this: "In a curious sketch about a Boy Scout, wee Georgie Wood is a muted, realistic way which seemed strange in a sketch for the halls—strange and astonishingly effective in its sombre truthfulness and natural fun. The actor never shouted or emphasized anything, but he made every point far plainer than if he had roared through a megaphone. The halls have given us some great quietists, and here is one of them."

77 Tring Avenue, Ealing, London, Eng.

Chatter in London

London, June 30.

De Groot, who has been maître d'orchestre at the Piccadilly Hotel for the past 15 years, is leaving shortly. He is, as they say over here, fed up with the job. De Groot is an artist. To save all argument, he admits it. Despite that, he is really a nice fellow. De Groot has grown tired of people talking loudly when he plays his violin solos, not to mention guests dropping knives and forks on plates, waiters dropping plates, etc., during his quieter passages. Matters had gone so far that one evening he stopped fiddling and "shushed" a guest. The guest replied he came there for his own pleasure, of which De Groot was but a small portion, and did not propose to remain quiet for De Groot or anybody else; that when he wanted to listen to a concert, he knew where to go, but not while he was dining.

So De Groot, as before remarked, got fed up and quit a post that yielded him something like \$15,000 a year. He will play the halls and possibly the larger cinemas.

Joe Cohen, late of Lowenwirth and Cohen, Hebrew comedians, is back in London after a visit to America, and boasts he now has a good act for himself. He claims to have seen all the Yiddish comedians within his radius and prides himself he has made an excellent selection from their material. He thinks the stuff written by Andy Rice is the best in that line, but says there are plenty of others, and you needn't worry—he has all of it.

When the Lonsdale comedy, "The High Road," is produced in New York, English artists will have the star roles—Edna Best, Herbert Marshall, Fred Kerr, Alfred Drayton—the two last named appeared in the London production of the piece.

Eugene Ysaye, the famous violinist, is seriously ill in Brussels with diabetes and phlebitis.

W. W. Kelly, owing to ill health, is giving up management of the Shakespeare Theatre, Liverpool. House will turn to twice nightly variety under direction of Fred Collins.

Just before leaving for the States, C. B. Cochran signed up Jessie Matthews, his young star in "This Year of Grace" at the London Pavilion for three more years, considering she has great promise.

Gertie Gitana, for many years popular music hall singer, was married June 25 to Donald Ross, a young actor whom she had engaged for her company.

Paul Robeson, the negro star from "Show Boat," is giving a matinee program of spirituals and folk songs at Drury Lane July 3. He

(Continued on page 51)

This in Paris

By David Sturgis

Paris, June 29.

The Anglo Saxon is an idiot. But these Russians!

It is against the universal law—why not the human law?—for any but Russians to represent Art.

La Nikolska, the dancing beauty of the Palace Revue has driven me to Notre Dame. She is billed, in a pictorial album, as "Lilith, Biblical Mystery of Lasciviousness and Passion." On the stage she is Salome, Theodora and Matti Hari all in one. I hurried to make her acquaintance. This is what I found:

A young, timid artist; a cultured daughter of a Russian general; a graduate of the Imperial Ballet. And a saint of the Petrograd bells.

Snake Samaritan

She had a Chaldean love-verse tattooed on her arm. It was in Montmartre. Knowing my Araby a whit I spoke to her in Syriac. Venus. She smiled sadly; we quaffed; she was a snake-charmer out of work. Her reptile had died; her story was pathetic.

"It was too heavy for me." "How much for a new serpent?" "300 francs," she sobbed.

I had just won at Auteuil. Then royalties had arrived. We went to a serpentarium that night. Now she has her new bread-winner in my tranquil court. She is training her actor how to give zee caress without giving zee choke.

As I write these lines the brute is hissing at me.

Epic of the Ritz

Gloria Vanderbilt is finishing a screen story called "Ladies and Gentlemen." I read 10 pages. I am now her pupil in sophistication; her slave in the ironic touch. I cannot tell more, and we are old friends.

But Universum-Film Aktiengesellschaft of Berlin has heard of the script.

Screen and Stage

Leon Daudet, son of the author of "Sapho," writes in "Comedienne," Paris, theatrical daily:

"The screen, the automobile, are displacing the stage, the horse." Intellect again. Always wrong. There is no true analogy between the automobile, science and the horse, nature. Screen and stage are both arts. They are counterparts, opposite aspects of the same expression.

Raise them one dimension; make the twain one; and you have the new, universal theatre. Now, with the talking film, the universal screen will film the universal stage.

Neither will be neither when the true writer comes. He will be a magical poet; double-barrelled; synthetic and analytic. He will see the screen as the stage; the stage as the screen.

And this, miracle of miracles, in spite of Leon Daudet.

Motor Films

What superficial acting in the cinema! Screen plays should be rehearsed like stage plays. Scripts should be read to the cast over and over again. Image, thought, feeling, from the spirit not the bones.

Yank pictures in Paris are known by their rattle. Hollywood is Detroit with cameras instead of lizikes. Films are turned out like automobiles.

Part 1: Sam Goldwyn gesture. Part 2: D. W. Griffith sorrow. Part 3: Elinor Glynn wack.

No wonder they break down. The Frenchies never call them motion pictures. Their name over here is motor films.

Congress of a Corpse

The International Theatre Congress holding meeting at the Rothschild Foundation Mansion in the rue Berryer. Firmin Gémier, director, Odcon, has assembled delegates from 22 countries. Pedro de Cordoba (good, old name) represented Equity, New York. Edouard Herriot, Minister of Fine Arts, was a guest of honor. At the

same table sat M. Dolgovsky, Soviet Ambassador, and Dr. Kuhn of the German Embassy.

"We are pilgrims of art, shepherds of the intellect, defending the eternal quarrel between stupidity and intelligence." Gémier uttered this to a dramatic, literary and political world.

"And cheek by jowl, with many a growl they talked the maxvel o'er." An old, intellectual savor for an old, dead theatre.

Oh, for Egypt in Paris! "The Queen's Enemies," by Dunsany.

If the universe won't be the caterer—Mr. Sturgis will furnish the cakes.

Bernstein and Gémier

"Us two was pals, the Kid and me; 'Twould cut no ice if some goyces, As tough as hell jumped either one, We'd both light in and hand him one."

Bernstein of "The Thief" and Gémier of the Odcon. Them two was pals. They used to fight the gazette of stupidity together. Now they are jumping in each other.

Bernstein (Like a god):

You're talking against our theatre! You're talking against our France!

Gémier (Like a couple of gods): A theatre is a theatre! A nation is a nation—!

Bang! in the back! It may be the Kid's Last Fight.

Intellectual Corruptions

"Joan of Arc," Shaw. He couldn't rise to her spirit. He dragged her down to his banal brain. I gave him his chance to answer weeks ago. He crawled. Enough!

"Hamlet" in modern dress. Horace Liveright—and the Six Little Tailors—on the Acropolis. Enough!

"The Birds," Aristophanes. Dull! The modernised bungle in Paris. The irony of the play is absolutely changed. Can a fool tamper with a sage? Enough!

"Great God Brown," O'Neill. Paper, rather than skin, for a masque. The outer self, the false show, is the masquerade. How the Russians and Germans laugh at O'Neill! Enough!

"Sorrows of Satan," Griffith. Devil a whimpering society gent! Shakespeare made lago, Byron made Don Juan, Goethe made Mephisto—three, mischievous males. This for the Great Chemist of the Skies! No wonder the War of Wars! Enough!

Myriads more! Enough! Enough! Asides for John Esquire! Ashes for Mr. Intellect!

Men are only roosters—with their brains in their combs. A few pecks (Continued on page 37)

"SKULL" DUE AUG. 6

London, July 10. Victor Morley has arrived here to produce "The Skull" for Daniel Moyer.

It is also announced that the same concern will do "Contraband" early in September at the Princess. "Skull" opens Aug. 6 at the Shaftesbury.

Abreu's New Partner

Paris, July 10. Marcus de Abreu, formerly at the Ambassador, New York, with his new dancing partner, Enid Meredith, went into the Casino at Deauville last week.

SAILINGS

July 21 (New York to Paris), Ted Lewis and Band, Arthur Spitz (le de France).

July 20 (New York to Paris) Mr. and Mrs. Chris Pender (de France).

July 15 (New York to London) D. D. Day, Ad Schaumer, Sid Wagner (Berengaria).

July 14 (New York to London): Entire company for the London production of "Good News," Edwin Shaulpauch, Evelyn Hoey, Amy Rivers, Goody Montgomery, Zelma O'Neil, Juliette Johnson, Arthur West, Neil Collins, Stanley Tripp (Germia).

July 7 (New York to London): Ryan and Harrington, Oscar Lorraine (New York).

July 7 (New York to London): Orson Kilborn (Aquitania).

July 6 (New York to Hamburg): Ruth Hawthorne (Columbus).

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London as It Looks

By Hannen Swaffer

The case of "Spread Eagle," just produced in London, is one I should like to quote for the sake of those Equity members who are now so angry with English actors.

Oliver Blakeney, who played the part of the consumptive woman shot by Mexicans, received an ovation at the end of the play, and, on the following morning most eulogistic criticisms, some of them, indeed, extravagant in their praise.

A Few Facts For Equity

Now, Miss Blakeney, who came over here with "Broadway," afterwards acted in "Square Crooks" and is in exactly the same position as dozens of American players, whose work in London would be impossible if we had a rule similar to the new Equity one on your side.

Ben Welden, too, came over in "Broadway," and has since been in two or three shows, including "The Barker," but he, also, has not completed his 100 weeks in the last five years. James Dyrenforth, on the other hand, would be qualified if the Equity rule were enforced here about Americans.

No One Blames Them

There were present in the house, applauding this very clever acting, at least a dozen American actors who are hanging round London for re-engagement in just the same way you blame the English for doing on Broadway.

It is a common thing here. They never want to go home. Now, do not think I am complaining. I know most of them, admire most of them, and like them nearly all. Jolly good luck to one and all. It happens on both sides of the Atlantic, and causes here the same feeling among home-grown players as it does in New York.

Clever Actor Misses His Chance

Fritz Williams, who was brought specially over to play the financier in "Spread Eagle," bungled his chance. He could not be heard by more than half of the people in the audience. Otherwise, I am sure, he would have been fine.

I believe I gave "Spread Eagle" its only critical notice. I thought it cheaply over-done, and, when the patriotic part came on, did not know whether to cheer or laugh. Indeed, the audience tittered every now and then, although, at the end, they seemed to have forgotten it.

I doubt very much whether "Spread Eagle" will run. America, which seems to have been the last country to hear of the war, now seems to be the last to hear that war is wrong. I say this with all deep-hearted sincerity about the Kellogg plan. My impression of all the plays and books you are turning out about how naughty war is makes me realize that there are no new arguments. War was wrong when Cain killed Abel, and it would still be wrong if Hall Caine killed me.

William Mollison Attacks Cochran

A minor war may now be started between Charles B. Cochran and William Mollison.

Cochran, who seems to have read my "Variety" advertisement of Sophie Tucker, has now imitated it by giving Flo Ziegfeld a boost and jumping in on the band wagon that way.

"Ziegfeld is King," says C. B. Cochran, great London producer, "is the New York advertisement that Mollison sends me. 'Our poor English musical comedy merchants should bow their heads in shame.'"

"This has caused much indignation here, both among American managers and English people," writes Mollison. "Ziegfeld can spend \$250,000 on a show. No poor English manager can afford to do this. Consequently, his spectacular shows transcend ours. You can take it from me, however—and I have seen all the shows, good and bad—the standard of light musical shows is far below ours."

Mollison Spills Some Beans

Mollison feels especially annoyed because his firm, Clayton & Waller, for whom he produced in London "Mercenary Mary," "Princess Charming," "Hit the Deck" and "The Girl Friend," went to the Palace theatre, of which Cochran is chairman, when, according to Mollison, the shares stood at 36 cents, whereas, now, according to Mollison, they are \$4.20.

"Cochran has been the most conspicuous failure as a musical comedy producer," says Mollison. "Besides, I saw a revue here which surpasses, beyond words, Cochran's own revue. So I am going to counter with the same publicity, although I would not let fellow English managers down in the eyes of foreigners in the same way as Cochran has done."

How to Get Your Name in Print

Of course, this way of getting publicity is the easiest in the world. You say a manager is marvelous beyond words, and he advertises it all over London, or New York, as the case may be. If an advertisement agent writes to a paper and praises its "pulling power," he knows very well they will splash it, and he gets his name in free. It is the "Be-Kind-to-Auntie" way.

I remember the late Lord Northcliffe used to fill his columns, sometimes, with praise of his own policy, although he knew very well it had been inserted by lesser-known papers so that they would get a splash in the "Daily Mail" for nothing.

The truth is that nobody reads it.

George Grossmith Lets the King Be Wrong

By the way, George Grossmith met the King the other day. The King and Queen went to Daly's, where there was a charity performance of "Lady Mary"—why people cannot raise money for charity without roping in actors, I do not know—and between the acts, the King sent for Grossmith and said, "How do you manage to run and jump about the way you do? You know, you are three years older than I am."

"I suppose that is the life of the stage," replied Grossmith. Although George did not correct the King, he told a reporter afterwards that he was not three years older than the King, but 11 years younger.

"I am 52," said George.

According to "Who's Who in the Theatre," he is 54. But, still, we won't argue about that.

I hope Grossmith will now get his knighthood—for not correcting the King.

I Get Everybody's Goat

"Lumber Love" came to an end after 13 weeks in London. I have had several anonymous letters, feeling at me for championing it. The truth is it was murdered by mismanagement and general dissension in the company. When it started at Birmingham, everyone agreed it had the makings of a great show—managers, agents, the box office, everybody. Then, instead of being improved, as Americans would have improved it, it got worse and worse, and was by no means as good when it came to London.

I did my best to advise, early on, but no one would listen, and now I herewith retire from helping anybody—that is, until something else comes along.

You do not win battles in a spectacular way. You keep on plugging.

(Continued on page 48)

Newport

Newport, July 10.

None of the Casino players this season will live in much the style as did Julia Hoyt last summer. She was with her parents, Mr. and Mrs. Julian W. Robbins, on a fine rented estate. A prophetic note is said to be without honor in his own country, and a "society" actress may also be without a following in the smart set! At any rate, Newport manifested no especial enthusiasm for the dramatic ability of Julia Robbins, who divorced Lydie Hoyt and married Louis Calhern, the actor. This summer Julia, her husband and her parents are conspicuous by their absence.

New Clothes

Ina Claire has secured for Newport a wardrobe of exquisite costumes. For some years past this actress has been noted for her smart attire, on and off. So excellent is her taste, she never appears clothes-conscious. At Newport she faces fashionable audiences that have for years past been among her devoted followers.

Grace George has also discreetly assembled a modish array of frocks. As slender and shapely as a generation ago, Miss George appears incredibly young to be the mother of William A. Brady, Jr., and mother-in-law of Katherine Alexander.

Male Models

As for the men of the Newport Theatre company, Basil Rathbone and Rollo Peters ably demonstrate just "what the well-dressed man will wear," setting examples that might profitably be followed by various Newport society men whose income each week exceeds that of most actors for a year. Last summer Newport staged at the off-stage get-up of Basil Sydney, with his pith-helmet and his ivory-headed cane.

Season boxholders at the Casino theatre include Mrs. Cornelius Vanderbilt, Mrs. Paul Fitzsimons (mother of William Vanderbilt), Mrs. Henry Clews, Mrs. Alexander Hamilton Rice (formerly Mrs. George Widener, with one of the finest estates in Newport), and Mrs. Nicholas Brown, mother of John Nicholas Brown, "the richest bachelor in America."

The Hope Diamond

Mrs. August Belmont was, as Eleanor Robson, starring in "The Dawn of a Tomorrow" when she married August Belmont and retired. At the same time her mother, Madge Carr Cook, was starring in "Mrs. Wiggs of the Cabbage Patch." Mrs. Belmont inherited a Newport property which she rented last summer to Mr. and Mrs. Robert Gould Shaw, 24, of Boston, and has since sold to Mr. and Mrs. Edward B. McLean, of Washington. Mr. McLean owns the Washington "Post," and his wife owns the Hope blue diamond.

This famous gem was once worn by May Yohs, as the stone belonged to the first of her three husbands, Lord Francis Hope, now Duke of Newcastle. Mr. Shaw was divorced by Nancy Langhorne, now Lady Robert Gould Shaw, 34, who lives with the Astors. The present Mrs. Shaw was formerly Mrs. Converse, and is the mother of Gould Shaw, who married Hilda Burt, a chorus girl. As for Mrs. Belmont, a step-granddaughter, Bessie Morgan Belmont, has become stage struck and joined the headed by Players, headed by Baker, of Yale, and Hubert Osborne, former assistant to Baker, and author of "Shore Leave," the comedy on which the musical success, "Hit the Deck," was founded.

Appropos of stagestruck society girls, Elizabeth Wyatt, daughter of Mr. and Mrs. Christopher Wyatt and granddaughter of the late Judge William E. Wyatt, of New York, and of General Henry Van Rensselaer, toured this past season as a specialty dancer with "Oh, Kay."

Screen Errors

Variety recently announced that a former property boy and truck-driver had been engaged to direct features for a film company. It would not be surprising to learn that he will shoot "society" scenes. The two leading picture houses at Newport are patronized by fashionable folk who often laugh outright.

(Continued on page 50)

ADELE ASTAIRE PLANS

Will Wed Young Gaunt at End of London Run—Sailing July 12

London, July 10.

Most recent understanding here is that Adele Astaire will devote one more year to the stage and then retire to become the bride of William Gaunt, Jr. The marriage has been postponed until the end of the London run of "Funny Face."

The musical is due at the Winter Garden the first week in August, and, if following the Astaire tradition here, will play out the season.

Fred Astaire is due to sail from New York this Thursday (July 12). Miss Astaire was painfully burned in a motor boat accident Sunday. She will follow later.

Barrie Oliver Wins \$6,000 Against Clayton & Waller

London, July 10.

Barrie Oliver was awarded judgment in the local courts for about \$6,000 against Clayton and Waller. Oliver asked damages on the claim he was engaged for a principal comedy role in "Hit the Deck" and was handed a mere bit which he refused to accept.

Some time ago Oliver expressed willingness to let Variety's London office act as arbitrator, but the managers didn't warm up to the idea.

Kelcey Allen's Distinction

Paris, July 10.

Kelcey Allen, dramatic critic of "Women's Wear," New York, decorated recently with what he thought was the French Legion of Honor, found the ceremonies very solemn.

An actor from the Comedie Francaise made the speech and conferred the Ancient Order of the Republic of Honduras on Kelcey.

Kelcey couldn't understand the actor and decided the French Government had at last recognized his contributions to art.

S. Jay Kaufmann framed the stunt.

Kelcey is wearing a Legion ribbon in all seriousness, apparently.

Rosie Dolly Retires

Paris, July 10.

Rosie Dolly declares she has left the public stage forever though she may appear occasionally for charity performances. She has purchased a residence at Neuilly, suburb of Paris, and also a country house in the Ile de France.

"RITA" IN NEW HOUSE

London, July 10.

The New Dominion Theatre at Tottenham Court Road and Oxford Street will be ready by February. It has 3,000 seats and will be conducted by Sir Alfred Butt. "Rita" can wait for a practically all-American cast will be the opening attraction.

PAGE PUBLICITY

London, July 10.

London's Piccadilly Hotel is sending a page boy to New York on the "Barengaria," sailing July 7, to participate in the opening ceremonies of the Piccadilly Hotel, New York. The page will deliver a consignment of Christmas puddings.

TREVOR-MOSS TEAM

London, July 10.

Ted Trevor, formerly of Trevor and Harris, is forming a new dance team with Marjorie Moss, of Moss and Fontana.

The latter team were reported breaking up some time ago in New York, but reunited for a time.

BILLY BENNETT'S DEBUT

London, July 10.

American debut of Billy Bennett will be made in New York in September under the auspices of the Shuberts.

It will be in a show called "Bon Garcon." Bennett is a low comedian.

DEBENHAM-RIDDLEY RITES

London, July 10.

Cleely Debenham and Guy Riddley are scheduled to take the communal vows at St. Martin's Church July 26.

PEGGY JOYCE UNCERTAIN WHETHER TO GRAB LORD

Paris, July 10.

Peggy Joyce states it is just possible Lord Northesk may be her sixth matrimonial partner, as reported.

Peggy feels it is expecting too much to try to have her dream matrimonial possibilities 90 days in advance. It will be that long before the titled Englishman gets his divorce.

Herb Williams' Heat Hit; White and Manning Walk

London, July 10.

Holborn Empire looked like the Palace, New York, last night with numerous American show folk in the audience.

Herb Williams making his third English appearance and first at this house, wowed 'em with his hoke stuff, despite the intense heat.

Frank Conville making English debut was moved down from four to deuce. Act has possibilities but very spotty in present shape.

At the Alhambra, White and Manning walked off and out. Allice's ankle was not so forte and, according to the insiders, the team didn't care for their billing in the first place. They were booked for two weeks. Ankle may be better next week, according to billing.

Palladium's Headliner May Be Eddie Leonard

London, July 10.

The Palladium is having difficulty obtaining a suitable headline attraction for its opening bill, Sept. 3.

Eddie Leonard has been mentioned as a possible imported bill topper for the occasion.

Mundin in Sydney

London, July 10.

It is understood "Lady Mary," at Daly's, will exit within three weeks and that "Blue Sybil" will move over from the Piccadilly.

Closing of "Lady Mary" will release Herbert Mundin so that he can accept an offer from William-Sen-Tait to star in a series of productions in Australia. Helen Gilliland, in same company, is under contract to the Shuberts for a New York opening in September with "The Red Robe."

"Damsel" as Drama

London, July 10.

P. G. Wodehouse, the humorist, has dramatized his novel, "A Damsel in Distress." It will be produced by a syndicate headed by Basil Poster, who will play the lead. An out-of-town opening about Aug. 6 is likely, with a west end house later.

Cast of 28 includes Henry Kendall, Helen Hays, Aubrey Mather, Clarice Hardwicke, Celia Glynn, Clive Currie and Reginald Gardner.

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Par-Publix Biggest Musical Organization on Record; Composers, Directors, Etc.

Under the direction of Nathaniel W. Finston, the greatest musical organization of the show business, comprising approximately 45 nationally known composers and over 20 orchestrators, with an executive salary list of \$10,000 weekly for the 75 men who will direct the activities of the department, is being organized by Publix-Paramount.

"Almost every big name available in creative music has been signed up either directly or through plug-contracts with the best known music publishers. Finston has been placed in charge of music for both Paramount and Publix, with jurisdiction over theatres and talkers. Paramount-Publix employ between 50,000 and 60,000 professional musicians and an executive force, in charge of this division, of over 1,000 about half of whom are well known.

Approximately 22 composers have engaged directly with Publix-Paramount while 25 others, with music publishers, have signed contracts to produce special music for Publix or Paramount upon request, with the Paramount organization having first call on such compositions and determining when they are to be released generally.

Among the composers under direct contract are Frank Haebling, composer of "Deep River," an American opera; Dominico Savino, Girardo Carbonara, Dave Stamper, Herman Hand Karl Hajos, Elmer Swann and Adolph Deutsch, two of the outstanding arrangers of jazz music in this country, George Drum and Max Terr.

Pop Music Writers

Composers tied up with plug contracts with music publishers include the 25 best known in the pop field, music with such names as Walter Donaldson, Gus Kahn, Richard Whiting, L. Wolfe Gilbert and Irving Berlin in the list. Arrangements with these composers is that they can be called upon at any time to write special music and when required, either for Publix stage productions or for Paramount pictures. These numbers will be plugged in 1,200 Publix houses and wherever Paramount pictures are played, the plug being given in return for the music. The music will not be released generally until Publix-Paramount is ready.

In Publix houses the composers of the special music will be plugged via special synchronized trailers, this latter project to be developed as a special field. Donaldson and Gilbert have written "Out of the Dawn" and "Just Wild About Baseball," respectively, for "Warming Up." Paramount, with Richard Dix and, prior to the showing of the picture, these composers and their numbers will be plugged via a special synchronized screen trailer.

According to the new lineup the group in charge of scoring the entire Paramount film output, under the direction of Finston, will be Adolph Dumont, Irving. Talbot, Emmanuel Ezer, Andrea Setaro and Maurice Lawrence.

Par All Sound

Contrary to previous reports the entire Paramount product is to be synchronized in the east this year. Part of next year's product may be synchronized on the coast but this is not definite.

Key Centers

With the establishment of a central musical department in New York will follow the organization of regional music centers in seven or eight key spots throughout the country for a supply of music for non-synchronous equipment which will be in use in a large number of theatres pending Movietone installations. In addition 30 to 40 supervisors will be sent around the country to determine if the kind of music being used in each locality is suitable.

Finston, head of the combined departments, is only 35. He spent seven years with the Victor Talking Machine Company arranging for record production and was at one time concert master for the New York Symphony and New York Philharmonic. He has been with Balaban & Katz and Publix for approximately eight years. Finston's associates will be Boris Moros, in charge of Publix music, formerly conductor of the "Imperial

CORTLANDT SMITH MAY LEAVE MOVIE TONE

Report of Departure Within a Few Weeks—May Move to RCA Photophone

Despite denials of any differences between Cortlandt Smith, head of Fox Movietone and Winfield Sheehan, it is said that the reported split during the past two months has widened to the point where Smith is listening to a proposition from RCA to take a similar position over Photophone. According to scouts in communication with RCA's talker chief, there is a possibility of Smith being induced to make the change within the next few weeks.

This uncertainty is said to be partially responsible for Sheehan delaying his return to the coast over a month; also the possibility of his remaining east longer, despite his scheduled return next week.

Sheehan has spent considerable of his latest visit lining up legit talent. A number of tests have been made of players during the past three weeks. Although Sheehan has issued iron-clad instructions for all employees associated with Movietone to keep close-mouthed, it is known that over 20 legit players, writers and directors have been signed on long-term contracts to work exclusively for Fox in Hollywood. All names for the time being are kept secret.

Movietone executives and specialists who have finished their tests here are scheduled to entrain for Hollywood today (Wednesday). They include Ben Jackson, Freddie Schader and Joe Pincus. The Fox attitude for silence on its Movietone movements is summed up by one departmental executive: "We'll talk with our loud speakers. Let the other companies use big type."

M-G-M Buys 2 Woods'

A. H. Woods has sold the picture rights to two melodramatic stage successes, "The Trial of Mary Dugan," current on Broadway, and "The Green Hat," to Metro-Goldwyn-Mayer. "Dugan," for which \$150,000 is reputed to have been paid, will be made into a talker. "The Green Hat" was banned by the Hays office and the use of the book title for the screen still goes. It will be released under the name "A Woman of Affairs." M-G-M is said to have paid \$75,000 for the rights.

Greer Garbo will probably wear the color hat.

Austrian Girl Wins

After much switching back and forth between Eva von Berne, Irving Thalberg's Viennese discovery, and Anita Paige, Harry K. Thaw's contribution to the films, the Austrian girl has finally been given the leading role opposite John Gilbert in his new picture, "Mask of the Devil."

Gilbert and Victor Seastrom fought for Eva, who has been on a strict diet since her arrival in Hollywood. She has taken off enough weight to meet picture requirements.

SUE CAROL ON VACATION

Los Angeles, July 10. Failing to get a part in "The Singing Man," M-G-M's Sue Carol will shortly leave for New York on a vacation.

Miss Carol is under contract to Douglas MacLean, but has been farmed out to other producers.

Russian Cossacks' orchestra, and Morris Press, in charge of Paramount film synchronizing. Press, not a musician, acts in an executive capacity. He was formerly a professor at Columbia University.

NAME GOWNS AFTER STARS

Dress Company Places Lots Plan Before Studios

Los Angeles, July 10. Hollywood Screen Star Fashions, Inc., with offices in Hollywood, Los Angeles, Paris and New York, and a factory in Norwalk, Conn., is invading the picture studios with a proposition to induce each of the studio designers to draw gowns for their respective feminine stars. Idea is that the Fashions company will furnish the material with the studio the labor to make the designs. When accepted by the Fashions company, the gowns will be made in large lots and sold throughout the country in the name of the star for which they were designed.

Federal Agents Investigating in West and East

Following intensive investigations made by Department of Justice agents into Hollywood film properties, it leaks out that similar quizzes going on in the home offices recently have been brought to a close until after election. The federal investigators in New York, under the charge of an executive named Ben H. H. O'Sullivan, are investigating mainly to an auditing of film companies' books.

From a pioneer film man who has been approached repeatedly by the secret service men and who is also a Washington contact for the Broadway industry, it is learned that Paramount books were given the closest scrutiny, fully two months being spent on them alone.

This informant discounts reports that current investigations are the work of independent exhibitors charging violation of the Sherman act and conspiracy in restraint of trade. From his inside knowledge at the Capital he believes producers themselves are more responsible for inciting the local investigation through desire for a complete airing of potential mergers and a knowledge for the low-down with the hope of keeping those sitting not so prettily from getting submerged.

Weather Forecast

Washington, July 10. At request of "Variety" the weather bureau furnished the following outlook for the week beginning tomorrow (11) covering the country east of the Mississippi: Local thunderstorms Wednesday. Generally fair Thursday and Friday. Showers probably Saturday (14) or Sunday. Cooler Thursday, warmer at end of week.

Sues Betty Compton Over 2 Columbia Films

Los Angeles, July 10. Edward Small Agency has filed suit in Superior Court against Betty Compton to recover \$1,500 in commission. According to the complaint, it is alleged that Miss Compton signed contracts with the Small agency for two pictures to be made for Columbia at \$15,000 per picture.

It is asserted that after making the first picture Miss Compton cancelled the second contract with the agency and then resigned with Columbia for the second picture. In view of the ex-complaint sets forth that the agency feels entitled to the commission on the second picture.

Betty Dodging \$5,690

Los Angeles, July 10. Betty Blythe is attempting to ward off payment on a summary judgment for \$5,690 entered against her in the New York courts recently.

Miss Blythe was sued in the east by Arthur Leonard Horner, London solicitor, for attorney's fees amounting to \$5,000. He was awarded over that amount by the courts and has now filed suit in Superior Court here to enforce the judgment. Meanwhile the actress, through I. B. Kornblum, her attorney, has taken an appeal and the judgment is not yet final.

New York "Daily News" Editorially Raps Film Critics on Other Dailies

Editorial in the New York "Sunday (Daily) News" July 8:

Critique On Movie Critics

Do none but morons go to the movies? Is every movie made in the United States necessarily geared to the intelligence of a twelve-year-old child and no higher?

When a person enters a movie theatre, does he stamp himself automatically as a dumbbell and hence meat for the wisecracker?

The questions, and several others which we could ask if we had the space, are inspired by a perusal of several movie criticisms in a couple of highly esteemed metropolitan daily newspapers of the old school.

About "Wheel of Chance," a recent First National release based on a story by so generally acclaimed a writer as Fannie Hurst and starring Richard Barthelmess, who is anything but a barnstormer, one of these critical efforts says in part: "The Strand's gift to New York this week.

The story back of it all starts in faraway Russia. Instead of being a parody—as could be gathered from the names—used—the "Wheel of Chance" takes itself seriously. It appears to attempt proving that truth may be stranger than fiction, and that America, after all, is the melting pot. It follows both briefs in a very silly fashion."

That is a fair sample of the brand of movie criticism we refer to.

Another we lift from a review of Rex Beach's "The Michigan Kid" (Universal), with Conrad Nagel, Renee Adoree and Lloyd Whitlock. The prize morsel in this dish of critical sniffiness and superciliousness is the repeated rendering of the word villain as "villian." The rather important bit of information as to whether the critic thinks his readers will like the show or not is among the missing, though the wisecracker is thick and fast.

These critics seem to be people who hate the movies and everything connected with them. Or it may be they aspire to rise from the lowly fellowship of movie critics to the saintly brotherhood of critics of the legitimate drama, and believe the surest way to do so is to sneer continuously at the industry which is to blame for their present \$50 a week or whatever it is.

By way of contrast, and not caring whose feelings may be hurt, we take occasion to point with pride to the movie department conducted in THE NEWS by Miss Irene Thirer. Miss Thirer likes some movies, dislikes others. She writes what she thinks about them. She does not approach a movie palace with the thought that here is a place upon which an intelligent person confers a distinct favor when he or she steps inside its doors. And she states whether in her opinion you will like the show or not.

The result is that Miss Thirer has a large public which relies on her judgment of the quality of its movie entertainment. That seems to us a more solid performance of a movie critic's chief function than the acquisition of a limited public which dotes on sneers at the movie audiences' supposed lack of brains.

Perhaps our advice to the papers of the old school will not be received with gratitude. But if they want it, here it is. It is best given in the form of a question. The question is: "What kind of racing news would they expect to get if they sent to the racing reporters who hated horses; how would they expect to get their sports writers didn't like baseball; what kind of dramatic criticism would they get from people who preferred reading or checkers or polo to the theatre?"

For the condescending movie critics themselves, we'd advise applying to their papers for transfer to some other department if they are so fed up with the movies. Their output grows wearisome to those who read it.

Coast Daily's Racket To Bleed "Extras"

Los Angeles, July 10.

One of the Hollywood daily film hand bills now being published on the coast finds it tough to get circulation. After covering the community with free copies it has come to the conclusion that paper costs money and the printers must be paid every Saturday. With this in mind the paper is out to get everyone of the 12,000 or more extra players in the business as subscribers by promising to give them recognition in the paper and use its influence in establishing them in the good graces of the studio casting offices.

Their plan is what they term a co-operative one with rules easy to follow. All the extra needs to do is to send in two or more photographs with name, weight, height, age, whether brunet or blond, and how long in pictures and on the stage.

This must be accompanied by a personal check or money order for \$8 covering a year's subscription, or \$10 for two six months' subscriptions. The paper in return promises to publish the player's mug without cost and to submit the original photographs to the local casters with the assurance they will be carefully considered. According to their belief a number of these entrants will be granted personal interviews from the studio and in turn receive that long looked for break.

This may attract a number of people seeking to break into pictures and who can not become registered with the Central Casting Bureau. The established extra will not fall for the racket.

There are 12 extras for every job in Hollywood and any movement to increase this number will not be encouraged by the studios or the Producers' Association.

LaRoque's Appendix

Los Angeles, July 10. Red LaRoque was operated upon for appendicitis Monday at the Pasadena Hospital. Attending physicians held out the best of hopes. LaRoque was stricken at his home Sunday night.

FARM PROMOTION PLAN DISCLOSED IN HOLT CASE

Of \$250,000 Promotion Picture People Turn in \$100,000—Smyly Charges False Arrest

Los Angeles, July 10.

A farming promotion scheme, in which a number of picture people were heavily interested, came to light through the legal controversy now in the courts in which Jack Holt and his wife, Margaret (Peggy) Holt, figure.

Patrick W. Smyly, alleged promoter and organizer of the California Farms Industries, Inc., filed action against the Holts asking \$75,000 for false arrest. In a counter action now being prepared by Cantillon and Sievers, attorneys for Holt, it is disclosed that Holt recently attached Smyly's bank account for \$3,000. Holt claims this is coming to him from the corporation, which was organized with a capitalization of \$250,000, of which \$100,000 is asserted to have been paid in by picture people. According to Holt, the corporation ran into difficulties and he loaned it \$3,000.

Later, Holt claims, the corporation gave Smyly, an officer, the \$3,000 to return to him, all of which Smyly failed to do. On advice of his attorneys, Holt had Smyly brought up before the District Attorney for investigation. Smyly was arrested in his home and held for a short time, after which he was released with a promise that Holt would pay him. He didn't, and Holt made the attachment on his bank account.

Smyly's charge of false arrest is based on that incident.

WILLATT'S FORCED REST

Los Angeles, July 10.

Due to a nervous breakdown from overwork on "Out of the Depth," Columbia's Irvin Willatt was forced to give up the job.

He has gone to Colorado for a rest, with Frank Capra assigned to complete the production.

REDUCING THEATRES 25%

Jean Hersholt and Mae West Hold Hands for Hours at Mae's Seance; Mrs. Jean Finally Broke It Up

In the course of seeing all the shows in town during his visit in New York, Jean Hersholt attended "Diamond Lil," afterward met Mae West and was invited by her to attend a seance being held in the smoking room of the Theatre Royale.

Mr. Hersholt was not much impressed with the spooky doings, but he related the tale with relish.

"We all sat around a big table in a darkened room," said Hersholt. "I sat next to Mae West and held her hand for four hours, some kind of a record. The medium told us we were going to talk to Caruso and Valentino. The medium kept asking us if we could not hear Caruso singing? We could not, but I was waiting to hear from Valentino, who was a friend of mine.

"Suddenly a voice said, 'Jean,' I answered, 'Yes, Rudy. Where are you and how are you?' Rudy then proceeded to tell me that he was happy and that the Natacha Rambova had lied when she said that he had ever talked to her since his death. Rudy next told me to move out of my room in the hotel as something awful would happen within the week, but in spite of Rudy's kind advice I did not move and I am still here.

"Then Rudy called upon Mae. Mae was all aquiver and said, 'Yes, Rudy, I am right here.' Rudy said, 'Mae you have a lot of enemies and don't trust any of them.' Mae was quick to promise, 'No, I won't, Rudy.'

"A mysterious character named Bill wanted to talk. Nobody knew Bill, but Mae piped up and said, 'How are you, Bill?' Bill said he had killed himself and Mae answered, 'Yes, I know Bill. I hope everything is all right now.'

"Mae and Bill had a lengthy conversation and Mae was very serious about it. Then Mae and I, who were called on most of the evening, were told to come up to the altar to be blessed. We went up hand in hand, and someone threw a glass of water over us, only most of it hit my wife, who was sitting at the end of the table. She guessed she had gotten most of the blessing. That seemed to disturb the medium who said that someone was not in sympathy with him and for that reason he could not make Valentino talk.

"We waited until four in the morning for Rudy to talk, but he never did and I kept thinking of having to get up at six in the morning to shoot scenes for 'The Girl on the Barge.'

Mae Believed It
"If I had not been Mae's guest I would have made a grab for Rudy but Mae was very much in earnest and promised to have her picture taken with Rudy next week. Finally Rudy said, 'Jean, take good care of Mae,' and my wife said, 'Jean, we'd better go home; you have to get up at six in the morning.'"
Mr. Hersholt doesn't like to talk about himself. He says everything about himself can be read in the biographies the moving picture companies have written about him. He likes cold goose liver, blue shirts and "Strange Interlude."

After his next picture, "The Braggart" is completed, "Abie's Irish Rose" is to be remade with sound. Hersholt, who has had years of experience in directing, thinks that the addition of sound should make "Abie" a success.

"Abie's" Sound

Los Angeles, July 10.
Buddy Rogers played piano while Nancy Carroll sang for one of the sound sequences now being made for "Abie's Irish Rose."

Picture is being synchronized with a musical score in the east, but sound effects and dialog are being done out here.

Squawking Pictures

Alongside of the now prevalent talking picture phrase comes another, the squawking picture.

To denote the squawkers, they are of the class of "Uncle Tom's Cabin" and "Abie's Irish Rose."

CECIL DE MILLE QUILTS PATHE; GOING M-G-M

Los Angeles, July 10.
Cecil B. DeMille is no longer connected with Pathe. He has disposed of his interest in the company for \$1,000,000, and his negotiations with United Artists are not being continued.

At the present time DeMille is planning with Metro-Goldwyn-Mayer to produce a series of pictures which he will direct personally. Although DeMille has been adverse to financing his own pictures, his proposition with M-G-M is to put up his own money and utilize his own staff. Production, if the deal goes through, is to take place at Culver City.

DeMille and Louis B. Mayer have been conferring on the proposition for the past two weeks, the plan calling for DeMille to turn his pictures over intact to M-G-M for distribution.

First picture DeMille has in mind, he is reported to have said, will cost \$1,250,000.

Spray Beach With Yellow Paint to Soften Glare

Los Angeles, July 10.
It was necessary to spray several hundred square feet of beach sand with yellow paint at Santa Barbara for scenes in "Oh Kay," being made by First National.

Glare of the sun on the sand created too strong "halation" for the soft effects desired. This is the first time sand has been sprayed to close down light.

Telephoto Dress

Los Angeles, July 10.
As a test to show the capabilities of wireless photography, Metro-Goldwyn-Mayer ordered a design of a dress for Marlon Davies from Howard Greer, now in Paris, and a copy was received 24 hours later in Culver City.

Dress was made in accordance with the design and filmed the following day in "Her Cardboard Lover."

Talking Minstrel Show

Universal contemplates a sound picture called "The Minstrel Show" adapted from the story "The Mystery Man," by George Rogan and Norman L. Spurr.

The picture will have old time minstrel show stuff.

Universal is now looking for the ideal end men and interloper.

MAKE-UP BOYS' OPEN CLUB

Los Angeles, July 10.
Motion Picture Make-Up Artists Association opened its new club rooms in Hollywood with Rev. Neal Dodds officiating and Conrad Nagel, m. a.

A number of film stars attended.

SHOWMEN EXPECT IT WITHIN 2 YEARS

Means, However, but 10% Less Total Capacities—Small and Closed Houses Ones to Go—Some Will Disappear Through Realty Values—Percentages of Disappearances May Be Higher—Wired Houses Predicted to Have Strong Effect Upon Others

40% LESS INDEES NOW

Observing showmen assert without qualification that there will be a decrease of the present crop of theatres in the United States of at least 25 per cent within the next two years. Some showmen state with as much authority that the period will be less and the percentage of disappearances higher. There are between 18,000 and 19,000 picture houses in the country.

Of those theatres to go, in the picture division, will be many closed through chains adjusting local conditions. Others will be forced out by business competition, while the small towns holding too many seats will have to be compressed. Besides, it is anticipated that with the prevailing theatre conditions, many of the older houses well located will be abandoned for the owners to reap the realty profit.

In the reduction of the 25 per cent of standing theatres at present, but 10 per cent of the current total seating capacities will be eliminated. This in the past will be brought about through the closed houses being of the smaller capacity class.

It is stated and by independent picture exhibitors that the pure indie exhib has been cut down by 40 per cent within the past 18 months, talking in those who passed out before. This has occurred either through failure to successfully operate against the adverse film situation to the exhib or by merging with chains.

During the next two years granted for the extensive elimination of useless film theatres, but meager building will be seen, it is said. Theatre construction commenced to take a sharp drop in the middle of last season. Other than here and there a de luxe reported or a new house in a moderate sized town that could stand one, the building rush in the show line appears to have been stopped.

Necessary

The showmen who predict the gradual decrease say it is a necessary one. They allude as well to the wired theatre as a local opposition that will oblige many discontinuances of the straight or silent black and white film house. Going beyond the subject of the wired house itself, they state that with talkers generally produced and selection then with talkers as now with the silent pictures for the best the market holds, the wired house capable of purchasing the best services will smother not only the other silent theatres in town, but those wired as well. They say, they will be unable to compete on merit in the class talking full length pictures expected to be produced.

One showman when asked if 25 per cent of the theatres lopped off so quickly were not too many to go, replied that of the type of theatre included in that 25 per cent, it could easily be dispensed with and all others of an equal type, without regard to numbers or capacities.

Fox Sells Paramount 100% for Next Season's Product and Now Everything's Hunky Dory by Them

30 Tests Daily

The Fox studios in New York are said to have taken on the average of 30 tests daily all last week of leggy players.

Tests were on Movietone, for members of the Fox talking stock company and the cast for the Fox contemplated talker of "Behind That Curtain."

No announcement was made of any players selected.

Everything's hunky dory between Fox and Paramount.

Paramount is on the verge of buying the entire Fox product for the new season for the whole Paramount list, as available.

It's not yet closed by formal contract signatures. Understood yesterday that the dickering had been ended with the outcome to be placed in contract form during the week.

A sort of chilliness had been evident on the Fox part toward Paramount since the summer started. Fox did not appear wildly desirous of using Paramount product and as Fox within the past year has enormously increased its theatre holdings, it was something again to be considered by Par.

Particularly did this hit upon the West Coast situation, sorta of involved anyway as between Fox's control and Public's houses there, along with Loew's under West Coast Circuit operation.

Started in Chicago. The working out of the Fox-Paramount problem has been going on for weeks, with Fox making the first aggressive move when refusing to sell Balaban & Katz in Chicago the five Fox pictures B&K wanted. Jimmy Grainger told the B&K boys he had calculated they could use 15 Foxes and it would be 15 or out. It was 15.

The first Fox special to play for B&K, "Street Angel," at McVickers, Chicago, last week did \$41,154, breaking every record the B&K boys ever held and totaling "The Big Parade" by \$20. That may have made it a little easier for Mr. Grainger's dealings in New York.

It is expected that Loew's will also meet Fox on mutually agreeable grounds. With Fox loosening up in his attitude toward those other two picture houses, the hunky dory just fits in at present.

Paramount and Loew's doing a full business course with Fox and vice versa stamps that trio of producers and distributors as the new Big 3 of the picture business.

Hays' First Night List

The zeal of the Hays organization now extends even to the first night lists formerly made up by publicists. Newspapers, etc., alone are effected by this latest dictum. Unless they are first string critics they are out of luck as deadheads at film premieres here from now on. Keeping producing companies from being imposed upon by hordes of miscellaneous writers is given as the reason for careful carding of the first night dory list.

Film executives and their friends will continue to get the double-punched ducats. The seats made vacant by the order will also be filled.

Films at Madison Square

Madison Square Garden may become a picture house July 16, operating at 15-25 for the summer, it is reported.

In place of a stage show between pictures, fighters will be used for short sparring matches or, if among the well known, to speak to audiences on the fine points of the gentle art.

Sport pictures of various kinds are to be used.

WAMPAS SEEKS '29 SPOT

Los Angeles, July 10.
Wampas is lining up its next picture, which is due in February. Hardly likely it will be held here as the last one was not as financially successful as previous events. Those appointed on the frolic committee are: Howard Strickling, George Landy, Ed Perkins, Ray Collin, Jeff Laxarus, Sam Jacobson, Hal Wallis, Tom Engler and Pat Dowling.

REASON SURVEY FOR THEATRE ATTENDANCE

College Students Gather Data—Half Go to Kill Time

A test survey made by the students of the Southern Methodist College, near Dallas, at the request of a local advertising agency, regarding the show market in that territory showed that 226 people out of the 572 interviewed went to the theatre just to be somewhere, tending to minimize the importance of star, production and directorial drawing power in pictures.

Under the heading "Motives for Attending" it was shown that less than 20 per cent of the local fans went to the pictures because of favorites. The producer or director attracted only 6 out of 572, while the balance of the votes was as follows:

Humor	107
Story	68
Type of plot	63
Educational	21
Music	45
Other inquiries showed that preferences for certain types of entertainment were:	
Combination	310
Straight film	159
Vaudeville	59
Dramatic stock	57
Road Show, Little Theatre, etc.	20

It was found that of the 572 people interviewed 225 received their information regarding shows from newspapers, 175 by word of mouth, 53 from show-shopping, 45 from billboards, 20 from magazines and 47 from screen trailers.

Talker Talent from N. Y.

Los Angeles, July 10.
Robert Harris, assistant to Harry Rapf, M-G-M supervisor, has gone to New York to seek talker talent for "Nize Baby."

Film Flyers on Duration

Los Angeles, July 10.
Capt. Roscoe Turner and William Strapp, aviators, attached to Caddo films, plan a duration flight this month.

The men are out to break the record set by German flyers and will attempt to stay up 70 hours.

Monta Bell With Par

Los Angeles, July 10.
Monta Bell, directing for M-G-M for four years, has been engaged by Paramount.

British Film Field

By Frank Tilley

London, June 29.

Complication produced by the Finance Act this year over the bringing of negative of British films made abroad is likely to be sorted out within the next two weeks. For the first year of the Quota, British producers are allowed to make their films abroad in their entirety, and this year's budget was intended to give them the advantage of bringing in their shot negative at raw stock duty rates, which is two-thirds of a cent a foot, instead of at the exposed negative rate of 10 cents a foot.

But owing to the vague wording of the Finance Act, negative was only permissible for entry at the lower duty under the Quota conditions of the Films Act, which meant the full duty of 10 cents had to be paid on the negative taken, as the lower rate could only be claimed for the completed film after it had been accepted for registration as a Quota picture by the Board of Trade.

Producers making British films on the Continent were thus faced with the difficulty of bringing in possibly 100,000 feet of negative and having to pay 10 cents a foot on it, then getting a rebate of 9 1/3 cents on only some 8,000 feet, which left them well in the cart. But the Federation of British Industries has fixed things with the customs and with the Board of Trade so producers can put their negative in bond and pay only on the amount actually used for the making up of their complete negative.

This arrangement will effect a saving of around \$85,000 on the Quota film shot out of the country.

What Is Happening at Wembley?

Couple of weeks ago there was a big shout because Victor Sheridan had taken over the Wembley studio proposition, on which Ralph Pugh had been trying to promote for nearly two years without success. Part of the lineup was to form a producing company, with which Denison Clift—now directing "Parade"—for British Instructional and Reginald Fogwell were to be concerned.

Now there is silence. Rumor is Sheridan has not clinched the financial backing, and that he is going to America to look for assistant promoters there.

Anyway, ever since the British Empire Exposition fiasco a couple of years ago, someone or other has been making an exhibition of Wembley, and often of himself.

Another Producing Company

Can't get to the bottom of this Regal Film Company business. A. E. Abrahams, opening the new Regal Picture House at Marble Arch in the early fall, is believed to have hooked up with John Maxwell of British Instructional and Sam Bernay (who has a few theatres and is interested in others with A. E. Bundy of British Instructional), for the formation of a producing company to be called Regal Films. Abrahams has denied he is concerned with the company's formation, but his name appears as one of the board of directors.

At this writing Abrahams was out of town and his office had "nothing to say," and Maxwell is on his native heath in Glasgow and couldn't be reached. Most likely the promotion is concerned with using up more floor space at Eldon and attract more folk there pending the completion of the house building and land development scheme that's back of it all, and looks like maturing.

One of the Talkies

A demonstration was given plus lunch and many quarts of champagne of the British Photophone. This is an offshoot of British Brunswick, which handles the Panatrope, a disc record synchronizing device which was used for effects on the presentation of Paramount of "Wings" here at the Carlton.

Photophone is a contribution to the sound stampede. A company with a capital of \$1,750,000 is to be floated for it, and P. E. Bonders of the British FBO (handling Columbia films here) is associated with it as a director.

Synchronized musical items were pretty good, but they tried to have the speech of the chairmen at the lunch done on their system and the apparatus would not function. Not that it's to be blamed for ducking an after lunch speech, but it turned the proceedings into a bit of a fiasco.

and another demonstration is to be given later.

Other Sound and Cost
Expanded Variety's recent layout of the existing sound systems and their operators and costs, here are some on the market on this side: British Acoustic Films. Film track method. Controlled by Gaumont Company. Installation cost around \$1,500.

Phonoflms. Controlled by I. W. Schuster. Film track method. No installation cost. Film hire around \$27 per 1,000 at minimum. Phototone. Controlled by British Brunswick company and to be operated by a subsidiary company. Disc record method. Costs \$1,250 to install, unless Panatrope is already in use, when additional cost is about \$600.

First National and British Production

Something seems to have come unstuck on the First National-Pathe outfit.

Graham Cutts started making films for them for Quota purposes and for distribution by F. N. in America. Made "Confetti," which was not so good. Then "Eileen of the Trees," having previously done a great job of a subsidiary company, another "But Ray Rockett and some of the boys came over and Cutts was paid out and didn't do the fourth.

After Pathe's own producing unit, consisting of Manning Haynes and Jack Raymond, were to go over to the combine and produce some more. Now it's all off, and F. N. is not to make any more Quota films.

Trouble on the inside of some kind, because Atkinson, of the "Express," has had a smack at F. N., saying they are going to buy the cheapest British-made films they can get to fulfill the Quota requirements, and adding that's how all the American distributors are behaving when they might have made a good thing of friendliness to this market. And Horace Judge, of First National, comes back and says this isn't true; that F. N. has only shut down production here because its Quota requirements are fulfilled.

As Beaverbrook controls both Pathe and the "Express," and as W. H. Evans, head of Provincial Cinematograph Theatres, is also head of the combined First National-Pathe company, and as Beaverbrook is P. C. T., there's something in this woodpile. Whatever it is, it's causing lots of conferences among the folk associated with Beaverbrook in his various film enterprises, and Sir Herbert Holt, the Canadian banker, is here taking part in them.

Folks Here and There

King Vidor and Eleanor Boardman are back from a jaunt on the Continent.

Alex Cowen, touring the Public theatre orchestra leader, is here on vacation, and leaves this weekend for France and Italy.

J. R. Rubin, vice-president of M-G, arrived this week-end from New York.

George Pearson, who used to direct Betty Balfour films, has taken a company to Spain on exteriors for "A Girl of the Day."

Scott Sidney is over to direct a feature comedy for British International. Using a couple of comedians from Denmark, known as Pat and Patsy, Long and Short here.

Denison Clift left Thursday for Nice with Betty Balfour for "Parade" exteriors.

Harry Lachman, also directing for British International, has found it necessary to do some stuff in Paris and Deauville.

Fetching Them Home?

Pola Negri is expected to come here to play in "Piccadilly," when E. A. Dupont starts making it for British International. Another foreign acquisition of this company is being negotiated by John Maxwell with the Munchener Lichtspielkunst of Munich, usually known as Emelina Linceu, is believed to be an exchange of pictures in each other's market and an exchange of stock.

Another company, called British Amalgamated Films, to make "Mightier Than the Sword," with Percy Marmont, this year, is trying to get Lya de Putti to play opposite.

Color Company

British Multicolor Film Corp., of which Charles Gulliver is to be president, is to ask the public for \$1,500,000. Percy Marmont and Jack Lachman are supposed to be signed as stars and the company, when floated, will take over a distributing concern, Graham-Wilcox Films. British Int'l is to direct some pictures and Arthur Maude is to be chief director.

There seems to be an idea this British Multicolor is the British

Ufa Reported Giving Up U. S. Franchise Idea

Ufa officials are slated to sail from Germany July 14 to investigate what is delaying New York headquarters from executing plans announced last winter for a thorough coverage of American territory. At the same time, the story is that the original plan to franchise production in this country will be abandoned, because of its costliness, and that the Germans will okay immediate establishment of Ufa exchanges throughout the country.

Under the original plan only one New York by David Brill. Within the last few weeks Brill has found it necessary to take in a partner with "angel" friends. At that, he has been getting a 50 per cent. break on rentals of all Ufa films. At present he has seven pictures with 26 scheduled for fall release.

Under the present arrangement Paramount gets first opportunity for the cream of Ufa product reaching here. This is okayed by the home office, it is said, because of the prestige given such product in Paramount playdates.

German officials, whose arrival here is definitely set for later this month, are headed by M. Huber.

U's 'Boulevards' Disguised

Paris, July 10.

As result of new quota law the American picture, "Boulevards," contains no caption clue of its American origin. Everything has been done to disguise its nationality.

This may become a common practice over here under present conditions.

Positive Film Exports Off 4,000,000 Ft. in 5 Months

Washington, July 10.

Film quota laws and other restrictive legislation abroad aimed at American made pictures, are now being reflected in the export figures maintained by the Department of Commerce.

Drops recorded on positive film exported for the first five months of 1928 ending May 31 disclose a total of 88,816,134 feet, which is a difference of approximately 4,000,000 feet.

A tabulated list shows drops in France, Sweden, United Kingdom, Canada, Central America, British West Indies and the Bermudas, Argentina, Chile, British India, Japan, Australia and New Zealand.

To contract these lessened imports the only increases shown are the footage going into Denmark, Germany, Spain (the most substantial recorded), Mexico, Cuba, Brazil and China.

Must Be in Spanish

Washington, July 10.

According to new regulations issued by the Cuban Government, and effective Sept. 1, consular invoices covering shipments to Cuba will not be accepted by Cuban custom authorities unless written in Spanish.

This includes motion picture films.

Bulgarian Theatre List

Washington, July 10.

Department of Commerce has a revised list of picture theatres in Bulgaria.

Copies may be secured by addressing the Commercial Intelligence Division of the department and making reference to the code number, NE-2380-A.

One-Man Censor Board

Washington, July 10.

Prime Minister of the Bey of Tunis has been appointed a one-man censorship bureau on motion pictures shown in that regency, reports Vice-Consul C. B. Bayard, Tunis, to the Department of Commerce.

rights on Technicolor, based on the fact Maude was credited with having come here with such rights. One of the directors of the company, who is also to be in charge of production, is E. A. Godal.

Carmel Myers is reputed to be coming here, arriving July 1, to work for this company.

Colonial Stuff

A white back Arthur Shirley came here from Australia with a stone of what a lot of successful films he had made there. Was going to tell us what they were and show (Continued on page 14)

Russia

Berlin, July 1.

Mejrabrom-Russ, the Soviet state film corporation, is in the process of reorganization now, the changes being caused by the recent deals of co-operation concluded between the Soviet movie powers and the German film company, "Prometheus." From now on the German company will function as a branch of the Soviet corporation, which, in order to show its new international character, has changed its name from that of Mejrabrom-Russ to that of Mejrabrom-Film.

German film actors and actresses are going to Moscow to work in the local studios as a result of the deal. Bernard Goetzke is working now in the local Mejrabrom studio, going through the scenes of "The Salamander," designed to be one of the first German-Russian co-operative films. Goetzke was given a gala reception upon his arrival here from Berlin. The reception took place in the hall of the State Academy of Art Sciences, where speeches of welcome were delivered by Lunacharsky, the Soviet Minister of Education, and Artie; Mme. Kameneva (Trotsky's sister), and other Soviet dignitaries.

Both contracting sides believe in the lasting character of the deal. The German actors are prepared to stay in Moscow for quite a while, and have already started to tackle the old Russian verbs and the new Soviet spelling.

"Kino-Sibir" is the name of a new Soviet State film company endeavoring to cause a new movie industry to bloom in the frozen tundras of Siberia. "Kino-Sibir" works in contact with the "Sovfoto" and with some foreign organizations. Cameraman Konstantinovskiy is shooting some industrial and scientific reels in Tomsk to fulfill an order said to have been received by "Kino-Sibir" from America.

Pathe-Nord purchased from "Vafku" (Soviet Ukrainian State film company) 13 program features, among them "The Sorochinsky Fair" (based upon Gogol's famous tale), "Behind the Wall," "Kira-Kiralina" (directed by B. S. Glagoln, the Soviet stage director, now visiting the United States), and other hits of the Soviet screen. The French firm will exhibit the purchased Soviet films in France as well as in other European countries. A flyer at the American field is probable too.

The Odessa studio of the Vufku company (Soviet Ukrainian State movie corporation) is finishing the filming of Upton Sinclair's "Jimmy Higgins." Tassin, the Soviet movie director, is in charge of the production, while the American author offers his suggestions via mail.

A long street in the Odessa studio was built in the Odessa studio especially for this film, and a call issued for any Russians who by some miracle or other happen to be the owners of white collars and western suits of clothes and thus are qualified to play extras in the American-made film of Soviet make. Getting such Russians was a slow and painful task.

France

Paris, July 2.

Maurice Tourneur's assistant, Jean Bertin, who was to have co-operated on the production of "Le Capitaine Fracasse," has resigned from the Societe Luce-Film. A new producer will have to be appointed for the realization of the film version of the Alexandre Dumas' popular book. Luce has booked a new star, Marthe Therese Vincent, for a lead in "Capitaine Fracasse."

Jacques de Baroncelli is held up on his screen version of the comedy "La Femme et le Pantin." He has not found a woman for the lead. In a like manner, Gaston Ravel is looking for a suitable Cherubini for the picture founded on Beaumarchais' "The Barber of Seville" and "The Marriage of Figaro."

A new French producing company under the trade name of Roebuck Films, has been established here.

Another new concern, under the trade name of Societe des Films du Grand Guignol, will produce pictures adapted from the mixer repertoire of the famous little chamber of horrors.

Harry Pilcer, American dancer, is heading the cast of Jean Durand's picture, "La Femme Revee" (The Ideal Woman), being produced for the Franco Film Co.

Soviet Films Hit By Foreign Censor U. S. Is Liberal

Moscow, June 25.

A detailed report has been given out by the Soviet movie authorities reciting the hardships of foreign censorship the Soviet films have to face when exported.

France has banned the following Soviet films: "Potemkin," "Mother," "Abrek Zaur," "Bear's Wedding" (immoral grounds), "According to Law."

England has banned "Potemkin" and did not admit "Czar Ivan the Terrible," sending it back from the custom-house "Katka" is also banned as having scenes of childhird. Japan has sent back from her custom-house to the Soviet port of Vladivostok the films "Potemkin" and "Palace and Fortress."

Hungary has banned "Potemkin," "Palace and Fortress," "Aelia," "The Jewish Luck," "Czar Ivan the Terrible," and "Abrek Zaur."

Sweden, Norway and Denmark have banned "Bear's Wedding" as being an immoral film. Norway and Denmark admitted "Potemkin," but Sweden vetoed it. Denmark has banned "Czar Ivan the Terrible," "Aelia" and Germany display the most liberal attitude to Soviet films, yet in Berlin such films as "Potemkin," "Bear's Wedding," and "The Strike" had to be submitted to the censors several times before permission to exhibit was granted.

United States has seven Soviet films now being shown or soon to be shown. The American movie people in Moscow consider this as quite a mark.

In all, Soviet films are being exported to 54 different countries over the world. The best profits were brought by the foreign sales of "Potemkin" and "Czar Ivan the Terrible." The Soviet movie people claim that prior to the World War almost no Russian films were exported abroad, and the new Soviet film export is only two years old.

\$1 Per Foot for Olympic Newsreel Shots from Luce

Paris, July 10.

The American newsreels negotiating with Luce, Italian film company, has agreed to a price of \$1 a foot for all stuff accepted on the Olympic games.

It is the same price the American newsreels paid last year.

Luce has a monopoly.

SHERIDAN'S FLOTATION

Plenty of Its Dependent Upon Public Buying

London, July 10.

Victor Sheridan will float a public stock issue of \$1,500,000 to organize the Allied British Film Company.

It is announced that Denison Clift, now with British International, and Graham Cutts, recently released by First National, will be directors.

It is also stated that the company will place a picture in production within a fortnight if the Wembley Studio is available.

Fascist Films

A series of films dealing with Italy and the Fascist regime will be exhibited in the United States shortly through the National Institute Luce.

This is according to information given Variety by an Italian consular agent. It is understood the pictures will be offered for general distribution.

MORE CUBAN TRADE MARKS

Washington, July 10.

With the Cuban laws granting exclusive right to trade-mark upon registration of same, any such registrations are looked upon with interest by the Department of Commerce, which has twice warned American business to protect itself.

Most recent marks to cause interest are "Photomovette," "Photomotion," "Photomatic" and "Photomotion," all of which cover the same product, an automatic photographing apparatus.

SOUND DEVICES HIT SNAG

Chatter in New York

Marjorie Adams of the Boston "Globe" is due in town next week for a vacation.

Sam Weinberger of the Fifth Avenue Playhouse did the framing for Mr. Sumner to remove the nudes from the lobby.

Irene Thirer, "News" picture critic, is on vacation.

Donald Barr Chidsey, of the "Standard News," just sold his first book to John Day Co. It's a biography, "Bonnie Prince Charles."

Barclay McCarty, dramatic critic, is spending his vacation on Capt. Frank Hittler's Ohio River showboat.

George Jones, Jr., secretary to the mayor of Boston, sold his book, "Shapes of Clay," on a visit to New York.

Willard Keefe has taken an unexpected vacation from his publicity job.

Amelia Earhardt's Broadway reception was an attendance fizzle.

Wilson C. McCarty, author of two crossword puzzle books, has gone to "Frisco to play the lead in 'Able's Irish Rose'."

Two bucks for a ginger ale bottle full of bathtub gin is the price currently asked for the beverage butchers at local sporting events. Most of the boys sell, and many of them even make the first advances to the customers.

Lessons for Talkers

A male movie star of the exotic type used to affect a thick foreign accent, so phoney it couldn't be identified for nationality. In New York recently, he astounded everybody by speaking a clear, intelligible English.

When one rude person commented on the sudden change, he alibied that he had been taking English lessons for the talkers.

Midnight Soupe Parties

The night owls are setting up howls on the French Line's recent decision to halt the open house on midnight sailings. The line, which caters to the Riviera gang, has had more trouble than its competitors with the mobs who go on board to say good bye. A single passenger has been known to appear with a farewell escort of 20 Broadway souses.

The stunt has become so popular that parties often go to the boat on a chance that somebody they know might be sailing. The railroad stations have barred the midnight farewell drunken troupes from the trains and platforms. Now the French line is issuing only one shipboard pass to a passenger.

The gang will have to cook up some other form of free excitement.

Picking on Girls

A newspaper man who recently took a disastrous fling at producing is credited with authoring and supplying dope for a series of lurid, moralistic show girl exposes running in a local tab.

Men's names aren't mentioned. But several of the girls picked out and described as nervous wrecks and moral wrecks are squawking.

Foolish Femme

One of the femme movie stars has just looped the town with the most daring, wide-open attack on her company chief. In interviews the lady picturesquely described him as a nit-wit and worse.

The lady's tribute to her boss was so exaggerated and so libelous it was safe from publication, of course. But one reporter, who had previously aimed at picture writing, has made a break for executive attention by telling the yarn in all the right spots.

Blackjacking

The rivalry for loot among the chatter writers is bringing the thing out in the open. One girl of the weepy type has borrowed for "an operation" from half the stars on the coast. One star now out of the money has been seriously embarrassed by her dear friend's difficulties. She wasn't able to come

through and got a nice cat write-up on how fat she was getting.

Jeffrey Holmesdale is back on the morning "World," dramatic department. He motored to Hollywood and blew the town after eight hours.

Joseph Friedman, general supervisor for Universal in Europe, leaves for Europe on the "Deutschland" July 14.

Dancing on a Cruiser

Edgar J. MacGregor, Jr., midshipman at Annapolis, and son of Edgar J. MacGregor, is gathering together a number of girls from "Good News," "Funny Face," "Here's Howe!" and "Vanities" to attend a tea dance to be given by his company, which won the colors at Annapolis this season. The dance will be on board the battleship "Arkansas," July 5.

Whistling Sequence

"White Shadows on the South Seas," slated for the Astor, New York, will be M-G-M's first sound production. The whistling sequence between the boy and girl has been inserted. At an executive conference on the coast the company decided not to be stampeded into the talker field, rather concentrated on sound effects until their system is perfected.

"The Bellamy Trial" is being fitted, however, with talker summing up by the defense attorney and the D. A.

Florence Reed's Mannequins

Florence Reed returned from Paris last week, bringing with her half a dozen French mannequins who will be used in her new play, "The Legacy," by Sidney Howard. Al Woods will produce it in the fall. Joseph Graham directing.

Ruth Brady of New York City and Alice Haynes, of Philadelphia, both of the Boston "Good News," sailed on the Franconia Sunday for a two-month trip to the Continent. Both girls have been with the show since it started.

Agreeable Hostess

A couple of New Yorkers, who dislike night clubs but admire a certain nightclub hostess, wandered into her emporium some time ago, having a yen to hear her sing. They found the club hot, smoky and dull. Upon inquiring when the lady was going on, were told not for a couple of hours. The man of the pair was for leaving, but the girl, signaling him to play straight, sent for the master of ceremonies.

"I hate to trouble you," she said, looking up at him with as much witfulness as she could manage, "but my husband and I are here from Chicago. We're going back first thing in the morning and have all our packing to do. We've never heard Miss Whoosis sing and we're crazy to. I just can't go back home and tell my friends I've missed the best thing in New York."

"Couldn't you explain to Miss Whoosis and ask her to sing just one song?"

The m.c. disappeared and came back a few minutes later, leading the hostess to the table.

She spoke to the couple, thanked them for their interest and said she wouldn't dream of sending them back home without having heard her. Then she took her place on the platform and gave them her whole routine, although the place was almost empty.

Jack Miley has joined the editorial staff of William Fox's Movietone News. Ed. Hurley, former picture p.a., is doing Broadway for the "Mirror." Hurley will handle assignment stuff.

FATHER AND SON

Los Angeles, July 10. One of the first instances of father and son playing father and son on the screen is in a Technicolor picture just completed but untitled.

William Walling plays the father and Richard Walling the son.

W.E. G.E. HUNG ON INTERCHANGE

"King of Kings" Has Trouble Over Photophone Score on Movietone Equipment at Rivoli, N. Y.—Film Too Wide—W. E. Gives Special Permission for Changes

WARNS NO PRECEDENT

The question of interchangeability of equipment, according to Robert T. Kane of R. C. A. Photophone, and representative of Joseph P. Kennedy's picture interests, is being overly emphasized.

Like Western Electric, Photophone (General Electric's sound device) also has a clause in exhibition contracts cautioning against interchangeability of devices. But, says Kane, this is a dead letter issue with both electrical corporations who must necessarily protect themselves since they own the equipment and merely rent it out on royalty. The \$7,500 to \$15,000 costs for wiring equipment covers a royalty for the first five years. After that, some arrangement may be made for full sale.

Neither company can coerce or attempt to dictate to exhibitors that only its own product be used. That comes under the anti-trust law violation supervision and so, if Movietone equipment can play Photophone subjects, and vice versa, there's nothing to stop exhibitors from so doing.

The only protection for exclusiveness any one can create for himself is through some basic patent principle, just as in the Victor Talking Machine Co.'s patented groove on its records which makes their own discs the only ones susceptible to automatic repeating on Victor machines. The Victor machine, however, can play any other make of record but as far as the wrinkle of automatic changing, that's an exclusive patent. Similarly, if some attachment for the accommodation of wide film or narrow film is available, nothing can hinder exhibitors from projecting whatever they wish on their equipment.

General Electric's Photophone has made much of the fact its product can be used on Western Electric equipment. Western Electric, having everything to gain and nothing to lose, has "urged" against this interchangeability since the major companies are hooked up with it for Movietone. W. E., however, dare not go beyond that for obvious legislative reasons, but states it cannot accept responsibility for the equipment should the interchangeable practice become common and other than Movietone subjects be projected on Western Electric sets.

Situation With "Kings"

One manifestation of this interchangeability is current at the Rivoli, New York, where "King of Kings" with Photophone was shown an accompaniment amplified by Movietone equipment. It indicates that the sound equipment made by W. E. and G. E. is not interchangeable without difficult changes and that those houses equipped for Movietone will not be able to use Photophone productions.

When it was found that the Photophone synchronization of "Kings" did not fit with the projection the film was reprinted. But the reprint failed to meet the requirements. General Electric men then proposed to change the Western Electric system of projection. W. E. protested that General Electric could do anything they wanted with their records but that the Western Electric equipment was to remain unchanged.

Hurried meetings were held Friday and, as a result, executives of R. C. A. asked Western Electric for consideration. The latter agreed to alter the aperture of the projector

Foreign Countries Full of Reasons For Eliminations in U. S. Pictures

Hays' Ticklish Job; That of Press Agent

One of the most ticklish press agent jobs is about to be open again. It is that of publicist to Will Hays.

In this post, according to a few of its past incumbents, a press agent must have his copy okayed from every angle before it reaches the boss for the final once-over. The copy must conform in every way with Hays' own idea of the facts or near-facts.

Under the rules for Hays press agenting, there is also a requirement that the copy get into the newspapers exactly as it was when it left Hays' desk. This one ruling alone caused so much anguish for early p. a.'s. that of late it has lessened in importance and with it has been a considerable cut in the original bulk of copy.

Of the press agents who have served in this capacity, the first was Joe O'Neill, who got the job through a coincidence. Joe, full-fledged New York star reporter, had written a signed article in the Sunday supplement of the "World" which caused Hays, then just opening his film tribunal, to send for O'Neill. Thus Joe got the first crack at this job, which his own ability and contacts enabled him to live through for the first three years regardless of organization censorship.

After O'Neill came Jerry Beatty, about whom little is noted other than a pleasant personality and an always "Nothing new" for the sleuths. When his specialty ended, Jerry tied up with his present berth at First National.

Following Beatty came Frank Walsh, the present incumbent, on whom the Indian sign is now reflecting, it is said.

It also seeps out from the Hays office that the boss was interested in giving the head of the national press association at Washington a fling at the job. Interest suddenly abated when the newspaperman said he would come into New York for 30 grand a year and a contract which would guarantee no interference or censorship while his sleeves were rolled up.

Theatres for Trade Shows Make London Trouble

London, July 10.

The question of where producers may preview their pictures for the trade is involved in a threatened boycott by Provincial Cinematograph Theatres against A. E. Bundy. Bundy has fixed two trade show dates at the Piccadilly theatre.

P. C. T. demands that previews be shown in regular trade show West End theatres. Denman Theatres and General Theatres Corp. may combine with P. C. T.

Exhibitors insist that trade shows must be held in their own theatres.

to allow for the proper showing of the film with sound.

No Precedent

W. E. executives explain that the permission granted for the change in the case of the Rivoli sets no precedent and that equipment throughout the country cannot be changed to suit Photophone productions. In the case of the Rivoli, Western Electric engineers made the required changes.

If the equipment is not interchanged, then houses with Photophone will not be able to use the sound-or-diting productions of all Movietone or Vitaphone producers. These include Paramount, M-G-M, U. A., Fox and Warner Bros. Keith houses are expected to install Photophone equipment.

It is understood that, in future, Western Electric does not intend to allow any changes in its equipment to meet the requirements of other films of synchronization.

Los Angeles, July 10.

Requests of sales organizations in foreign countries on what not to put in pictures are frequently received at the studios on the coast. These requests are taken seriously. One of the largest studios recently held a meeting of its foreign relations committee at which it was pointed out that the things most offensive to Spain are the portrayal of officials in villainous and ridiculous roles and inaccurate Spanish nationalistic ideas, customs, geography and rural and urban scenes.

It was shown that France resents inaccurate historic events and costumes. This country seems very proud of its monarchical past, and is also proud of its foreign legion. The final objection of France is its abhorrence of the constant showing of its men as worthless or effeminate types and screen emphasis upon Paris women of the streets.

The objections received from Germany are that the country is still sensitive regarding Germany or Germans in war pictures and German characters as of the Prussian "squarehead" type. They also are not keen about seeing flashes of submarine warfare on the screen.

Italy does not like royalty in an unfavorable light or military or civil officials.

In Latin America

The Latin American countries resent their nationalisms as villains and their officials in villainous and ridiculous parts or as revolutionists or grafters. This is especially in pictures where they have the hero an American or foreigner. They resent the picture of their cities as villages, revolutionists and inaccurate customs and dress.

Brazil does not like being described as Spanish with Spanish atmosphere and Spanish dress. This country is strong on its thorough Portuguese. This country resents its cities as dirty, tropical or with hovels.

England resents the burlesquing of any member of the royal family or of any royalty, in pictures or in titles, and also the Englishmen as of the silly ass type, with moustache, monocle and spats.

Franklin Leaves

With seven weeks of film buying among other matters attended to in New York, Harold B. Franklin, head of West Coast Theatres circuit, left New York Monday for Los Angeles.

Franklin is reported to have fairly well filled the W. C. books for feature pictures for the new season distributing the buys over the New York market.

It is said that Franklin made no outright purchase of First National, but reached an understanding with Ned Marin of that producing organization. It is reported mutually satisfactory.

FORMER EXTRA NOW LEAD

Los Angeles, July 10.

Fred Matkay, former extra boy discovered and given his first part by Universal, has been retained to play opposite Mary Philbin in her next picture.

This was decided after seeing the boy's work in "Forbidden Love."

JACK PICKFORD'S BAD HEART

Los Angeles, July 10.

Jack Pickford was stricken with a heart attack and removed to St. Vincent's Hospital.

His physician declared Pickford will recover, although he will be confined for some time.

LEAVES COT FOR ANOTHER

Los Angeles, July 10.

Mrs. Charles Chase, wife of the screen actor, celebrating her departure from a hospital, was thrown and received a broken collar bone on a toboggan at Ocean Park.

Stage Draws \$29,000 for State; Ruth Roland at Met Totals \$24,300

Latter Boosts, "Hot News" \$7,000—Stock and Pictures Passed Up at Belmont, \$2,900

Los Angeles, July 10.
(Drawing Population 1,350,000)
(So. Cal. Usual)

Eddie Peabody, heading a Fanchon and Marco unit, brought Leew's State back to former standards when returns edged to \$29,000 last week. On the screen was "Heart of a Foolies Girl." Metropolitan got a break too, though it ran around \$5,000 behind the State. House had Ruth Roland as a special attraction and she helped Bebe Daniels' "Hot News" get about \$7,000 more than the film would have without her.

"Tenderloin," in its third week at Warner Brothers, went over \$20,000 and should go another two weeks.

July 4 was not a great date for any of the above mentioned houses. Balance of the first run houses dropped considerably. Carthy Circle struggled along trying to get them to see "Fazil." It was expected that with a first run at pop prices, Chaplin's "Circus" would go great at United Artists. However, they were not so curious downtown and it was scratching to get over \$10,000 on its first week, red for the house.

Egyptian was lucky in having "Happiness Ahead." House got over to a profit on the week. Private was the boulevard, which seems to have been hit a bit by vacationists leaving this neighborhood. Criterion, figuring the average business, it has been doing lately, was okay with "The Chorus Kid." Stock first run picture racket at the Belmont was not such a happy thought. Folks do not seem to crave this sort of get at the atrical menu. Less than \$3,000 came in against a nut of close to \$4,000.

Estimates for Last Week
Boulevard (WC) "Buck Privates" (U) (2,164; 25-75). Business off, \$5,900.

Belmont (Trot) "Dugan of the Dugouts" (Gotham) (1,550; 25-50). Combination of screen with stock troupe not so good; had "Three Wise Fools," excellently done on stage, but b. o. answer only \$2,900.

Carthy Circle (Miller-W. C.) "Fazil" (Fox) (1,500; 50-\$1.50). Not keen for this one at all; even Movietone shorts not able to get \$6,000 for fourth week; "Lila Time" opens July 16.

Criterion (W. C.) "The Chorus Kid" (all-star) (1,500; 15-40). With trade shot here of late, \$2,500 okay.

Egyptian (U. A.-W. C.) "Happiness Ahead" (FN) (1,800; 25-75). Colleen Moore sure helped matters; \$8,500.

Loew's State (Loew-W. C.) "Heart of Foolies Girl" (FN) (2,200; 25-\$1). Eddie Peabody with F. & M. unit did the trick; around \$29,000.

Metropolitan (F. & M.) "Hot News" (Par) (3,355; 25-75). Ruth Roland as added attraction with Public unit help d greatly; \$24,300; Bebe Daniels has been off as b. o. attraction here for quite some time.

United Artists (U. A.) "The Circus" (UA) (2,100; 25-\$1.10). At first run pop prices was not b. o. laugh expected; \$10,200.

Warner Bros. (W. B.) "Tenderloin" and Vita (WB) (2,756; 25-75) (6th week). For fourth week held up in great style; a bit over \$20,000.

U's Collegians Doing Full Length Feature for Sound

Los Angeles, July 10.
Universal's Collegians will do a college story to sound following completion in August of the present series of two reels.

Carl Laemmle, Jr. in charge of the Collegians unit is now working on plans and expects to begin production in September.

It's the first time on record where a company devoted to short comedies makes a long one on the same subject and then reverts to the regular series of two reels.

START WORK IN EAST

Los Angeles, July 10.
Universal's "Cohens and Kelleys in Atlantic City" is slated to start Aug. 6 in Atlantic City.

Decision to begin the picture in A. C. was dictated by a desire to please George Sidney, now in the east recuperating from illness.

G. HENSCHEL CRITICALLY ILL

Los Angeles, July 10.
George Henschel, press and road agent, is dangerous ill in Hollywood. His recovery is doubtful.

2 PTLD. HOUSES BIG AT \$17,000 EACH

Portland, Ore., July 10.
(Drawing Population 310,000)

Two local long runs, "Ramona" at the Columbia, and "Lumbar, Ltd." stage stock at the Hellig, continued to hold up for their third and fifth weeks respectively. Five weeks is the longest stage run ever made here and is within one week of the longest film run.

Broadway did well with "Telling the World" last week. The Portland landed also for a big week with "Cossacks."

The two film houses wound up in high favor and the same gross, \$17,000.

Estimates for Last Week
Portland (Publix-W. C.) (3,500; 35-60) "Cossacks" (M-G). Did fairly. Public stage shows being withdrawn for F. & M. units; \$17,000.

Broadway (W. C.) (2,000; 35-60) "Telling the World" (M-G). Rated good and drew well; film billed above personal appearance of Sally Rand; Fox Movietone news; \$17,000.

Pantages (Pan) (2,000; 35-50). "Chicken a la King" (Fox). Did \$11,000.

Oriental (Tebbetts) (2,700; 25-35) "Ship Comes In" (Pathe). Special patriotic program exploited; \$9,000.

Columbia (U) (1,200; 35-50). Third week of "Ramona" (UA) did big business; picked up good exploitation during run; \$5,500.

Hellig-Henry Duffy Players (2,000; 25-\$1.25). Fifth week of "Lombard, Ltd." with Leo Carrillo; Carrillo's engagement here or show might have lingered; strong at \$7,500.

HEAT IN TOPEKA

Pleased Farmers But Killed Theatres Last Week

(Drawing Pop. 30,000)
Weather: Hot and Dry

Topeka, July 9.
The first blaze of summer, while welcomed by Kansas farmers harvesting the wheat crop, did not meet any cheers from the Topeka theatre men.

There were two immediate results of the big smash. Grand finally announced the long expected closing of the extended season by the Clyde M. Waddell Players, who move to Danville, Ill., opening in September. The extended run of the Russell table company at the Best was cut short and a new company substituted, the Russell Company breaking up the show.

The best show for the week was made at the Jayhawk, equipped with cooling apparatus, but even when the management declared it was the worst week the house has had in the two years of its existence.

Estimates for Last Week

Jayhawk (1,500; 40) (Jayhawk). "The Noose" first three days; "Lilies Funtured Romance" last half.

Grand (1,400; 75) (National). Orpheum (1,200; 40) (National). "Laugh, Clown, Laugh" didn't hold up against the heat. Under \$1,000.

Novelty (1,100; 25) (Crawford). Higgins' "Follies Town Mads" put in miserable week. Under \$1,000.

Cozy (400; 25) (Lawrence). "Buck Privates" first half, and "Square Deal" hardly \$500.

Best (500; 20) (Lawrence). Russell's tab company fell down hard. Supplanted by Bob Meyers' "Synopating Steppers." Barely \$350.

Jenner Joins Price

Los Angeles, July 10.
William Jenner, formerly general manager for Harry Langdon, has aligned with Oscar Price and will produce five Westerns, with Richard Tailings starred. These pictures are to be made with sound.

Production begins July 16 at the Consolidated Studios. "San Mateo" first will be "The Bachelors Club" by Rex Taylor. Barbara Worth will be the feminine lead, with Noel Smith directing.

Torrence's Five Years

Los Angeles, July 10.
Ernest Torrence has been placed under a five-year optional contract by Metro-Goldwyn-Mayer.

Torrence is to be featured.

COLLEEN MOORE BEST IN MONTREAL, \$12,000

McLaglen Also \$12,000—
British Film Flops—Two
Holidays Help

Montreal, July 10.
(Drawing Population, 600,000)
Weather: Fair

St. Jean Baptiste procession, held after a couple of postponements, put the film houses out of the running for matinees Sunday, but made up for it by drawing the crowds at night. Transient business is now at peak and combination of Dominion Day and July 4 brought them in by thousands. Imperial reopens next Sunday after a six days shutdown for renovation. Picture will be out and vaude installed. Seats will be reserved.

Colleen Moore in "Happiness Ahead," at the Capitol, held the house to a little better than normal and \$12,000 is good. "Skirts," British picture featuring Syd Chaplin, was not of much use to the Palace. British films have been so uniformly poor here that people are beginning to fight shy of them. House was lucky to gross \$9,000.

Loew's "A Girl in Every Port" and Victor McLaglen went over plenty after the near-flop with "Hangman's House." Vaude at this house was a washout, but picture drew for a fair \$12,000.

Charles Emerson Cook tried out "Little Nellie Kelly" with the Savoy musical stock and grossed his usual nine to ten thousand.

Estimates for Last Week
Capitol (FP) (2,700; 40-60) "Happiness Ahead" (F. N.). Colleen Moore goes well here, although picture away from her usual style; fans were surprised, but agreeably; attendance built later part of week; well over average of usual summer picture; \$12,000.

Palace (F. P.) (2,700; 40-60) "Skirts" (M-G). Only good thing about this was the row it provoked in local press, where one editor quoted a quotation from subtitles and said: "If this keeps up no picture house will be able to show British-made unless they offer a bonus with admissions; poor \$9,000."

Loew's (F) (3,200; 45-75) "Girl in Every Port" (Fox). Shared week's honors with Capitol; Victor McLaglen scored; vaude under average; acceptable at \$12,000.

Strand (UA) (800; 30-40) "50-50 Girl" (Par). "The Upland Rider" (F. N.). "Lady Be Good" (F. N.). "The Desert Bride" (Col.). Fair at \$3,500.

Neighborhoods. Hit by Dominion Day holiday with clients picnicking, etc.

BUFFALO STILL SLIPPING

\$25,000 for Clara's "Mob"—Hipp \$10,000 but Great Lakes—\$9,000

Buffalo, July 10.
(Drawing Population 500,000)
Weather Hot

Business continued to slip to low figures, with only a few downtown houses remaining open.

Estimates for Last Week
Buffalo (Publix) (3,600; 35-40) "Ladies of the Mob" (Par). "Flapdoodle" unit. House held closest to normal though under satisfactory returns; \$25,500.

Hipp (Publix) (2,400; 50) "The Big Kill" (Par) and vaude. Nothing exciting on this program; over \$10,000.

Great Lakes (Fox) (3,400; 35-50) "Finders Keepers" (U) and vaude. Although expected that this house would profit by the closing of Loew's and Lafayette, there has been no material difference in receipts; under \$9,000.

Movietone Lot on Former Mix Ranch

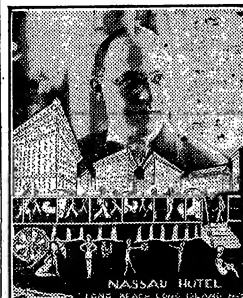
Los Angeles, July 10.
It has been determined that the new Fox Movietone studios, with from four to six stages, will be at Fox Hills on the lot known as the Mix Ranch.

The plant will be between two boulevards, with the Movietone front facing Pico boulevard. It's a large enclosure and the cost of the Movietone installation will run to a considerable sum.

MYSTERY FILM'S MYSTERY

Los Angeles, July 10.
Much secrecy surrounds Paul Leni's "The Last Warning" for Universal.

Not even important studio executives are permitted to pass the policemen stationed at each entrance unless fortified by a pass signed by Carl Laemmle, Jr., supervisor of the film.



THE GREAT QUESTION

"Where to go? Where to go? That's the puzzle that confronts only those people who haven't visited the Nassau Hotel at Long Beach.

Cuisine, service and music—
All the last word.

Especially the Orchestra—
It's MEYER DAVIS' MUSIC.

Capitol's 4th a Bust; Palace Okay, \$17,000

Washington, July 10.
(Estimated White Pop, 450,000)
Weather: Warm and Hot

One thing recorded last week was the prize flop of the holiday. Every body was out of town. Biggest takings went to the Palace, featuring a birthday party for the m. c. Wesley Eddy. Second in line was the Metropolitan with "Glorious Betsy."

Columbia got the usual break with "Three Ring Marriage" and "Diamond Handcuffs," but could have done better. The Barle, continuing to show improvement for the past several weeks, was forced to take a lowered gross with "Three Ring Marriage" and an ill m. c. Jack Pepper.

Fox dropped with "A Thief in the Dark" and Borrah Minevitch on the stage. Nothing the matter from either angle; they just didn't come.

Estimates for Last Week
Capitol (M-G) (3,200; 35-50) "Diamond Handcuffs" (M-G); 1,323; 35-50. Heat counteracted usual Hearst display; title nothing extra as a draw; possibly \$10,000.

Palace (F. P.) (2,700; 40-60) "Three Ring Marriage" (N. F.) and stage show; (2,244; 35-50). Off again, but not down to previous low figures; near \$9,000.

Fox (Fox) "A Thief in the Dark" (Fox) and Borrah Minevitch; (3,434; 35-50). Though praise for Minevitch, screen feature and stage show may not have hit \$10,000.

Met (Stanley-Crandall) "Glorious Betsy" and Vita W. B. (1,518; 35-50). Liked and going into a second week legitimately earned; around \$11,000.

Palace (M-G) and "Main Street to Broadway"; Public unit; (2,355; 35-50). Plugging Wesley Eddy, m. c., strong with specialty plays and much in the way of daily newspaper advertising may have forced things up; over \$17,000. Excellent for time of year and pop holiday.

Rialto (U.) eleven revivals (3,783; 25-35). Even this didn't help, though plenty of names were played; doubtful if it reached \$4,000; house closes next week to prepare for new policy.

K. C. RED HOT

Near 95 All Last Week—Grosses Say So Too

Kansas City, July 10.
(Drawing Population, 700,000)

With the thermometer hitting around 95 all week, the cooling plants helped plenty. Holiday hurt, and the day after was worse.

Newman played its first second run picture, "The Crowd," the last half and with follow up "Legion of Condemned" and "Laugh, Clown, Laugh." This second run policy, it is understood, will prevail until wiring is completed. Talkers at the Midland will probably only be shorts and news features.

Estimates for Last Week

Midland—"Street of Sin" (Par) (4,000; 25-35-60). Management featured Fay Wray in the publicity as Jennings is not considered so much of a draw here; stage show was "Knick Knacks." Public unit; results disappointing; \$15,500.

Mainstreet (Orp.) "Wheel of Chance" (F. N.) (3,200; 25-50). Barthelmess thriller a set up for this house, where star is strong; Sunday opening was capacity, with trade holding up all week; \$19,000.

Newman (Loew) "The Vanishing Pioneer" (Par), first half; "The Crowd" (M-G), second half (1,930; 25-35). Billed in these pictures, a year ago, would have meant big business for this house; now, it's another story; another rather ordinary week at \$3,500.

Paradise—"Diamond Post" (Fox) (2,200; 25-50). "Typical Mix opera and vaude did \$8,700.

CENTURY'S \$20,500 'WAY OUT FRONT IN BALTO

Haines Does It—"Cossacks"
Fair, \$9,500—Stanley's
Bad WK., \$14,000

Baltimore, July 10.
(Drawing Population, 750,000)
Weather: Fair and Warm

July 17 is the date on which it is generally understood the local Loew-United Artists' houses will turn on the talkers. This will anticipate the reopening of the Rivoli with sound about Aug. 1. New still remains dark with no reopening announcement. The only mark in the big local house not definitely lined up for the talkers.

The combination houses, New Garden and Hippodrome, are finding the going pretty rough just now. As a thin silver lining comes the statement of Manager E. A. Lake, of the Hipp, that day for day grosses are slightly ahead of last summer.

Holiday week found the usual outdoor competition in full blast. Steamboat excursions are a great competitor, and July 4, 3,000 were left on the docks. Add to this the 125,000 who attended the two fireworks displays in the city parks and it is easy to figure the competition.

Century once more led the procession, and by a wide margin. "Telling the World" was advanced by a tie-up with the Scripps-Howard "Post" and delivered at the b. o. "Cossacks," at the Valencia, got off to a poor start but built in mid-week. Parkway got a satisfactory week. The second week with "Sadie Thompson." Elsewhere the story was a sad one. Stanley found it extremely difficult to build with "His Girl Lady" and finished well in the red.

Estimates for Last Week

Stanley (Stanley, Crandall) "His Girl Lady" (Par) (3,600; 25-50). Started very badly; film wasn't liked by Menjou fans; Wayburn's girls in "Graduation Day" held up the stage end; attendance picked up slowly but couldn't overcome lame start; not over \$14,000.

Century (Loew-W. C.) "Telling the World" (M-G) (3,200; 25-50). Did a tremendous summertime trade; intake started with a rush Monday and continued steadily. "This Way," unit, on stage, hooked up with "Happiness Week"; \$20,500.

Valencia (Loew-W. C.) "Cossacks" (M-G) (1,500; 25-50). Started poorly; film proving strong counter; picked up, however, and finished week strong; good seasonable gross of over \$11,000.

New Garden (Schanberger) "Alex the Great" and K-A vaude (3,200; 25-50). Business followed the general downward trend; decidedly low week for big combo house; about \$11,000.

Hippodrome (Pearce & Scheck) "Skinner's Big Idea" and K-A vaude (3,200; 25-50). Done with the rest; slump noticeable Saturday matinee.

Parkway (Loew-W. C.) "Sadie Thompson" (U. A.) (1,000; 25-50). Seasonable but not outstanding business; picture never developed any remarkable b. o. potentiality in this town, although far from flop class; about \$3,500.

DORIS KENYON IN TALKER

Los Angeles, July 10.
After making four years as a contract player with First National, Doris Kenyon signed with Warner Brothers for "The Home Towners." Other members in this Vita cast are Richard Bennett, Irene Rich, Robert McWade, Robert Edeson and Stanley Taylor. Production starts this week.

4 FOR PAR WORK

Los Angeles, July 10.
The next group of pictures to go into production at the Paramount studios will be the next four weeks are "The Marines" starring Richard Dix, "The Wolf of Wall Street," "The Canary Murder Case," "The Case of Lena Smith" and "Dirigible."

BOOTIFUL USHERETTE

Los Angeles, July 10.
Virginia Pizani, usherette and retail cashier at the Dome theatre, Ocean Park, will be sent to the Pike beauty contest at Miami.

She has been the most beautiful girl of Venice and Ocean Park.

FEATURING JEANETTE LOFF

Los Angeles, July 10.
Pathe plans to feature Jeanette Loff before the year is over.

Miss Loff's next assignment is the title role in the screen version of Booth Tarkington's "Geraldine."

Heat and Holiday Jammed Up B'way Film Houses—Six Specials Remain

Crowd Uses Roxy's Lobby as Free Cool-Off—Opposition May Again Clock Strand's Improved Biz

Generally speaking, the boys were rather glad when last week was over. Between the heat and freer day, not much coin for the theatres, the outdoor sites getting their best break in two or three years.

To follow this up, the weather turned on a torrid week-end, which developed into Manhattan's hottest day in two years on Monday. A laugh along was the Roxy closing its lobby doors after becoming the corner loungers chattering up the entrance to get in on the cooling system without paying toll.

Heat took all the wind out of the sails of "The End of St. Petersburg," which opened at the Hammerstein Sunday night. Decision to close was made the previous day. This gave the Russian film a run of five weeks. "Dawn," also departed from the Times Square after six weeks, which leaves the street with but six twice daily film showings, the lowest number in some months. The house previously showing the feature, the 44th Street, Hammerstein, Times Square, Colony and Central are now dark, the latter until "Lilac Time" comes in Aug. 3.

Capitol ran "The Paragon," mouth, unusual, "Cossacks," second week was claimed good enough to get \$66,000, while the Beery-Hatton "Big Killing" failed to give the Public's headquarters enough momentum to reach \$66,000. The Roxy's third Universal picture in a row, "Michigan Kid," practically held even with the preceding week, \$58,000.

Comparatively, the Strand did as well as anything on the street in turning over \$30,000 for "Wheel and the Pin," and the accompanying sound shorts. "Lights of New York," Warner's full length talker, opened to a reserved seat showing at midnight Friday, and was around \$20,000 by the time the week-end was over. Strand has unquestionably picked up in pace, and will probably force the other big emporia to start clocking its attendance again.

Another high spot during Saturday-Sunday was marked at the Paramount where "The Racket" broke the Saturday night record by getting \$7,000, and in the face of some scorching weather. It's the first time Tom Meighan has stepped out on Broadway in some time.

Both the twins were on the verge of tears. The Rivoli probably may call off all house attaché vacations as a result of the heat, and the joyed during "Uncle Sam's" two weeks. The famed meller followed a \$10,500 first week by a \$6,100 second week, the least attended fortnight the house has known since a grind, "King of Kings" (Pathe) came in here Saturday, offering Photophone's first score synchronizing and working at a disadvantage because of the Western Electric house equipment, which doesn't jibe with the R. C. A. (General Electric) system. A. T. & T. watching its children bicker over the situation. "King of Kings" (Pathe) "Drug Net" was only \$15,500, not a good third week. Cameo's triple bill failed to meet \$5,000.

"Red Dancer" \$5,500 on its second week at the Globe; but has a chance to recover if the weather breaks. "Fazil" smeared itself with red and will depart shortly. "Temptation" was just over \$5,000 at the Embassy, and "Trail of '98" was only \$800 better than that for the Astor. Warner's was fair with "Lion and the Mouse," and "Wings" plugs along, near a full week's run, and still has b.o. lines Monday, irrespective of the thermometer.

Estimates for Last Week
Astor—"Trail of '98" (M-G) (1,128; \$1-32) (1st week). (Cally blow anytime but will hold on until first of month; \$6,800, no figure at all.
Cameo—"Shoulder Arms" (545; \$0-75). Bargain bill failed to attract; \$4,800 fair in lieu of hot weather, although really just another week.
Capitol—"Cossacks" (M-G) (4,620; \$5-75-75-1). House added \$66,300 on Gilbert film holdover; good enough to top Paramount, unusual enough to rate mention; \$137,400 on two weeks.

Criterion—"Wings" (Par) (826; \$1-32) (4th week). Still best \$2 bet for consistency on Street; \$10,900 despite heat; only four weeks (8.9 years' run); contrasts out for fine sound road shows in fall, with all in by Jan. 1; score and effects being recorded here and in Canada in preparation of program release.
Embassy—"Temptation" (U. A.) (596; \$1-15.00) (8th week). Stream evaporated to that dribbling stage; just edged past \$5,000.
Gaiety—"Fazil" and Movietone

"LION-MOUSE" BEATS 1ST WK. ON 2D, \$12,000

Seattle's Marked Increase—
Seattle, \$19,000—5th Ave., \$20,000

Seattle, July 10.
(Drawing Population, 500,000)

Weather: Cool and Cloudy
Cool weather Sunday and also on July 4 was a break for local show business. Lena Malena lived up to advance notices at the Seattle Stage show was good and the picture, "Diamonds and the Old Maid," Aug. 1 Public units go out for Fanchon and Marco "Ideas." Fifth Avenue will then adopt film runs.
"Patent Leather Kid" surprised upon second run in town, and United Artists gained with its 25-cent policy and reduced band. Orpheum improved, with the old policy again in vogue.

Estimates for Last Week

Seattle (W.C. Pub.) (3,100; 25-60) "Diamond Handcuffs" (M-G). Public unit and Lena Malena in person. Lena bowled 'em over; billed heavily as "Hollywood's newest sensation"; good value all around; \$19,000, best in weeks.
Fifth Avenue (W.C.) (2,700; 25-60) "Telling the World" (M-G) and F. & M. "Ideas." Got \$20,000. Very big.

United Artists (W. C. U. A.) (1,700; 25) "Raider Emden." Just fair at \$4,900.

Columbia (U.) (1,000; 25-50) "Those of the Golden West" (F. N.). Those who went liked it better than title sounded; \$3,600.

Blue Mouse (Hamrick) (950; 50-75) "Lion and the Mouse" and "Vita" (W. B.). Nightly lines for second week; looks good for nice run; got \$12,000, beating first week.

Winter Garden (U.) (850; 15-25) "Patent Leather Kid" (U. A.). Lots of printers ink used and lines formed from first afternoon; dandy front caused comment; big great at \$3,800, breaking house record.

Parade (U.) (850; 15-25) "Chicken a la King" (Fox). With good vaude bill seems to be picking up; \$7,500.

Orpheum (2,700; 25-1) "We're All Gamblers" (Par). Vaude improved and first week of higher scale and two shows daily, except continuous Sunday, was okay; \$11,500.

President (Duffy) "The Free Solo" (Duffy Players). Berton Churchill and Helen Audiffren in leads; attendance showed pickup; \$4,200.

(Fox) (808; \$1-32) (6th week). May quit end of this week, certainly by 22d; heat knocked bottom out of bucket already full of holes.
Flobe—"Red Dancer" and Movietone (Fox) (1,418; \$1-32) (3d week). Took decided dip in second week; chance to demonstrate staying powers this week if weather permits; \$7,500.

Paramount—"The Big Killing" (Par) (3,666; 40-65-75-1). No excitement until Saturday when "The Racket" broke night record by doing \$7,000; Beery-Hatton (U) in high favor here and picture and Ash but fair at \$65,800.

Rialto—"Drug Net" (Par) (1,960; 35-50-75-1). Departed after three weeks; \$15,500; previously played week at Paramount; lightweight stay; "Man Who Laughs" (U) current.

Rivoli—"Uncle Tom's Cabin" (U) (2,200; 35-50-75-1). Did \$16,000 on two weeks; record low for house at grind but profit for theatre because producer-distributor guarantee.
Strand—"Wheel of Chance" (Pathe) current, synchronized by Photophone and footage set to permit turnover; light week end.

Warner—"The Michigan Kid" (U) (6,205; 50-75-1-15.00). Held even with preceding week, \$88,000; house getting ready to turn loose Fox pictures previously on Broadway at \$2.
W.C. (2,900; 35-50-65-75) "Has-been" figures since adopting all film and some sound or all sound; farthestness good at \$20,600 in hot week; "Ladies of New York" (W.B.) current and close to \$20,000 on week end; seven red talker almost sure to hold over.

Warner's—"Lion and the Mouse" and "Vita" (W. B.) (1,360; \$1-32) (4th week). Going along evenly but bad, causing particular splash; maybe around \$10,000; can figure out this week whether Strand is hurting.

Both houses holding Vita talkers.

EVEN COOLING PLANTS COULDN'T HELP MINN.

Bow Show to \$10,000 at State
—Pan, \$4,800—Too Much Heat

Minneapolis, July 10.
(Drawing Population 450,000)

Weather: Hot and Clear

First torrid spell of the summer raised havoc with business. Thousands of people left town before the Fourth and remained away all week. Those in the city even passed up the cooling plants.

Attractions looked strong on paper but none aroused any great amount of interest among the faithful. "Ladies of the Mob" and "Cossacks" seemed poor vehicles for Clara Bow and John Gilbert from a box office standpoint. Miss Bow, always sure fire, didn't flap enough to suit her followers and the f.m.m. fans complained because "Cossacks" failed to afford Gilbert opportunities for more necking.

Tom Mix brot "a little big into Pantaglow at the pickings were pretty slim. Wallace Beery and Raym-d Hatton didn't do much for the Lyric with their "Big Killing."

There were supposed to be from 10,000 to 12,000 visitors in town delegates to the National Educational Association's convention, but no one showed it. From the standpoint of the theatre this was the worst convention yet to hit here.

Estimates for Last Week
Minnesota (4,100; 65) "Ladies of the Mob" (Par) and "The Big Killing" (U. A.). Public unit and splendid show but picture didn't hit fancy of many fans; Clara Bow's name helped to counteract effects of heat and exodus over holiday; \$26,400, a drop of about \$19,000 from previous week with Whiteham.

State (2,500; 60) "Cossacks" (M-G) and Mitchell Brothers on stage. Good all around program but not so good locally. Abundance of fighting held no mark of merit for Gilbert followers; about \$10,000.

Hennepin-Orpheum (2,800; 50) "If We Were Single" (W.B.) and vaude. Good show at price with Jeanne Eagels heavily billed; failed to pull against blistering weather; picture fair; nearly \$9,000.

Pantages (1,000; 25-50) "Painted Post" (Fox) and vaude. Tom Mix only attraction of box office value; about \$4,800; closing of Seventh Street, W. V. A. house, apparently did not help.

Lyric (1,500; 35) "The Big Killing" (Par). Hatton and Beery no magnets here; close to \$15,000.

Grand (1,200; 25) "Laugh, Clown, Laugh" (M-G). Second loop run; about \$500, bad.

Milwaukee's Dull Week; Wisc. Around \$13,000

(Drawing Population 650,000)

Weather: Hot

Prayers of some of the theatre men for less rain and more heat were answered last week. First half was plenty hot, but by 4 we had and few stragglers came into the amusement centers. Last half, somewhat cooler, brought better results.

At the Wisconsin, where Riehy Craig made his debut as m. c., little failure was noticed. "Tenderloin" bowed out at the Garden after 17 days of fair to middling business. The Miller, starting its grind summer run at 15 and 25 cents with three changes weekly, got a good play.

Estimates for Last Week
Alhambra—"Partners in Crime" (Par) (1,800; 25-50). Beery and Hatton are quite through as far as Milwaukee is concerned; even stage show didn't help; down to \$5,000 margin.

Garden-Brin "Tenderloin" and Vita (W.B.) (1,200; 25-50-75). With complete Vita and Movietone bill, orchestra out, picture did fairly well for last seven of 17 days; around \$7,800.

Merrill (Midwestco) "Honor Bound" (Fox) (1,200; 25-50). Lots of red; couldn't have been more than \$1,800.

Palace (Orpheum) "Hold 'Em, Yale" (Pathe) (2,400; 25-50-75). With vaude, over \$15,000.

Riverside (Orpheum) "Three Ring Marriage" (M-G) (2,000; 25-40-50). Orpheum acts and picture; house did some business in spite of heat; has grabbed the vaude customers; the Miller dropped with its policy; near \$10,000.

Strand (Midwestco) "Shepherd of the Hills" (FN) (1,200; 25-50). Meant little or nothing; under \$5,000.

Wisconsin (Midwestco) "Laugh, Clown, Laugh" (M-G) (2,800; 25-50-60). Chancy usually better than this; if \$12,000, it's a loss.

"Angel," \$41,150, McVickers Record; Chicago and Oriental Both Jump

Whiteman Gives Big House \$54,000—Haines Film Panned, but \$40,000—Keaton Off, \$20,000

DETROIT'S SUGAR MELTS; \$44,900 FOR HAINES

State's First Sound Program
Quits to \$17,000 After 3 Wks.
—Sennett's "Kiss," \$13,000

Detroit, July 10.

Weather: Very Warm

All the sugar melted last week. A broiling sun made both sight-sound programs, "Glorious Betsy" and "Tenderloin," say uncle and out to one week what might have been a two-week run for "Good Bye Kiss."

"Betsy," which opened the State's all-talking picture and proceeded to grab two tidy sums until hitting last week's hot spell, withdrew in favor of "Lion and the Mouse," also with ear accompaniment, after establishing itself as the first successful policy ever tried at the State. And this house has tried 'em all. "Tenderloin," after an excellent run of seven weeks, was followed in by "Jazz Singer." Jolson film clicked off nine weeks here; earlier in the season and its performance on the opening two days of the rehash denotes it has enough left for about a fortnight.

"Steamboat Bill" went under average first week figures at United Artists but seemed satisfactory considering the weather. It's good for two, with "The Teller" to follow. Michigan with "Telling the World" and the Capitol playing "Ladies of the Mob," did pretty well. Neighborhoods reported okay, suggesting the natives preferred walking to trolley riding.

Estimates for Last Week
Adams (Kunsky) "Good Bye Kiss" (Sennett) (1,700; 50-65). No bathing beauty; failure of name of producer; \$13,000 for war stuff and out for "Cossacks" (M-G).

Capitol (Kunsky) "Ladies of the Mob" (Par) and "Here Comes the Bride" (unit) (8,448; 50-75). Bow drew but didn't please; \$28,450.

Madison (Kunsky) "Tenderloin" (Vita (W. B.) (7th week) (1,976; 50-65). Good talker but good run and profit all along; final week only questionable one; bowed out to \$8,500. "Jazz Singer" following on repeat run.

Michigan (Kunsky-Public) "Telling the World" (M-G) and "Bowery Follies" (unit) (4,100; 50-75). Big house okay; Bill Haines account; \$44,900.

Oriental "Clothes Make the Woman" (T-S) and vaude (2,950; 25-75). Usual enemy fare and gross, \$7,000; receivers' dilemma "Speedy" (Par).

State (Kunsky) "Glorious Betsy" (Vita-Movietone (W. B.) (3d week) (3,000; 50-65). Third and last week of State's first all sound bill; \$17,000 not bad after excellent opening pair of weeks; "Lion and Mouse" current.

United Artists (U. A.) "Steamboat Bill, Jr." (U. A.) (2d week) (2,000; 50-65). First comedy film to play house brought \$17,500, fair.

St. Louis Hot, But Cooled Houses Drew

(Drawing Population 1,000,000)

Weather: Hot and Clear

A torrid week as St. Louis boasts every few years or so, swept the city early last week, stayed over July 4. Ice-cooled theatres boomed. Hot evenings boded ill for the big Municipal theatre in Forest Park where "Rose-Marie" promised to eclipse all records.

Estimates for Last Week
Moussouri (Skouras) (3,800; 35-55) "Wired for Chance." Picturization of Fannie Hurst's "Roulette" a credit to novel; \$28,800, fair.

Loew's State (3,300; 25-35-65) "The Address" (M-G). Nat Nazario took "Hush" picture in a performance called "Hush"; \$15,000.

Ambassador (Skouras) (3,000; 35-65) "Ladies of the Mob" (Par). \$19,800.

Grand Central (Skouras) (1,700; 50-75) "Lion and the Mouse" and (W.B.) Vita. In its fourth week and still going big runs; \$8,500.

St. Louis (U. A.) (4,000) "A Ship Comes In" (Pathe). Got

Chicago, July 10.
Weather: Hot

With recent week-day business registered at most loop houses July 4, grosses were just what they would have been without the holiday. Final checkups showed railroads and the customarily consistent downtown section.

"Street Angel," with Movietone accompaniment and first of the 15 Fox features booked by B. & K., started the week policy at McVickers to \$41,150. This is the highest figure the house has ever reached. Notices were raves and the picture seems set for plenty of weeks. Previous specials here, minus wiring, have opened in the high 20's.

Paul Whiteman, on the Chicago stage, was another ace attraction, lifting that first \$12,000 above average to \$54,000. He had good support in "Hot News" (Par), starring Bebe Daniels. Whiteman didn't receive the exploitation accorded "Street Angel," but he didn't need it.

William Haines, at the Oriental in "Telling the World" (M-G), meant something, although the picture drew generally unfavorable comment. He lifted the house from \$38,000 to \$40,000. "Lion and the Mouse" is enjoying a big run at the 760-seat Orpheum, dropping several hundred, but holding to a high \$9,300. Film hasn't dropped below \$5,000 during its four weeks. "Steamboat Bill, Jr." disappointed in its first week at United Artists getting the lowest opening gross this comparatively new house has had. It drew \$20,000 on the week and may be jerked at the end of its two-week booking.

"Cossacks" remained high in its second week at the Roosevelt, drawing \$20,000 after opening to a great \$18,000.

Estimates for Last Week

Chicago (Public) "Hot News" (Par) (4,500; 50-75). Paul Whiteman on stage responsible for powerful \$54,000; Bebe Daniels liked on screen, but unable to demonstrate draw against Whiteman; "Rio Romance," Public unit.

McVickers (Public) "Street Angel" and Movietone (Fox) (2,400; 50-75). First \$41,150, film in loop a riot; opening week \$41,150; given the works in exploitation and set for good run.

Oriental (Public) "Telling the World" (M-G) (4,000; 35-65). Bad week by reviewers, but helped house rise over previous week; high at \$40,000, with Kvale on stage helms; "Movie Party," Public unit.

Orpheum (Warner) "Lion and the Mouse" (W. B.) (760; 50). Fourth week, and talker still going strong in second week; \$9,300 with Vitaphone subjects.

Playhouse (Mindlin) "Wall Street" (Ufa); "Russian Revolution" (Colwyn) (600; 50-75). Double feature brought additional big; \$3,500.

Roosevelt (Public) "Cossacks" (M-G) (1,400; 50-75). Renamed strong in second week; \$15,000.

State-Lake (Orpheum) "Home, James" (U) (2,500; 50-75). Laura La Plante comedy considered good; got extra money with Orpheum; \$17,800.

United Artists (U. A.) "Steamboat Bill, Jr." (U. A.) (1,702; 35-75). Disappointing on opening; \$20,000 lowest first week house has had; in for two weeks.

Pantages in Tacoma Beat Pan's Seattle

(Drawing Population 125,000)

Weather: Cloudy

A. R. Brace, now manager of the Colonial, put on a song contest in the pit and it attracted. Union rules all night permit the house to compete with stage hands on the job.

Blue Mouse had nothing to kick about with the second week of "Lion and Mouse." Pantages is coming along fair. Last week \$15,000, a record in Seattle; not so bad for a town of one-fourth the size.

Estimates for Last Week

Pantages (1,500; 25-50) "Why Suffers" (W. B.) (1,500; 25-50). Huge at \$8,200.

Rialto (W.C.) (1,250; 25-50) "Telling the World" (M-G). Haines can't get 'em into the seats, and added; \$4,500.

Blue Mouse (Hamrick) (650; 50-75) "Lion and the Mouse" and Vita (W.B.). Held up well for second week; about \$8,000.

Colonial (W. C.) (850; 15-25) "Rose of the Golden West" (FN). \$2,300; best week of this year to date.

Weekly Studio Survey

Los Angeles, July 10. Studios last week took a slight rise on production. A total of 64 features and 24 shorts are now in work.

Warners top for activity with seven features and four Vitaphone sketches in work. Features are: "My Man," directed by Archie Mayo; "The Singing Pool," by Lloyd Bacon; "The Little Wildcat," by Ray Enright; "The Outlaw Dog," by Ross Lederman; "Home Towners," by Bryan Foy; "The Terror," by Roy Del Ruth, and "Noah's Ark," by Michael Curtiz.

Universal is next with 11 fea-

thers," by Ludwig Berger.

First National also has six with "Oh Kay," directed by Mervyn Le Roy; "Wrecking Boss," by Eddie Cline; "Water Front," by W. A. Seiler; "Show Girl," by Al Santell; "Divine Lady," by Frank Lloyd, and "Your Duty," by William Beaudine.

Fox has five and one Movietone subject in work. Features are: "Making the Grade," directed by Al Green; "Dry Martini," by Harry D'Arrast; "The River," by Frank Borzage; "Cyclone Lover," by R. L. Hough, and "Riley the Cop," by John Ford.

Metropolitan, a leasing studio, has five features including "Hell's An-

This table shows a summary of weekly studio activity for the past 21 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	Dark	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	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	9	65	
April 18	52	17	67	6	62	
April 25	52	15	67	7	62	
May 2	54	17	71	4	67	
May 9	63	20	83	3	77	
May 16	66	21	89	2	84	
May 23	68	24	92	0	87	
June 6	65	32	97	0	90	
June 13	77	31	108	0	101	
June 20	76	30	106	0	99	
June 27	64	25	89	0	86	
July 4	56	24	80	0	78	
July 10	64	24	88	0	83	

tures, serials and shorts including "The Kid's Clever," directed by William Craft; "Last Warning," by Paul Leni; "Forbidden Love," by Wesley Ruggles; "The Girl on the Barge," by Edward Sloss; "Horace from Hollywood," by Edward I. Luddy; "Mystery Rider," by Jack Nelson; "Wolves of the City," by Leigh Jason; "Beauty and Bullets," by Ray Taylor; "Range Wolf," by Walter Fabian, and "The Boundary Battle," by Joe Levigard.

M-G-M has eight features in work including "West of Zanzibar," directed by Tod Browning; "Masks of the Devil," by Victor Seastrom; "Single Man," by Harry Beaumont; "Morgan's Last Raid," by Nick Grinde; "Alias Jimmy Valentine," by Jack Conway; "Romance," by Clarence Brown; "Gold Braid," by George Hill, and "Her Cardboard Lover," by R. Z. Leonard.

Par. and F. N. 6; Fox 5

Paramount has six features going with "The Fleet's In," directed by Malcolm St. Clair; "Doctors of New York," by Josef von Sternberg; "Take Me Home," by Marshall Neilan; "Moran of the Marines," by Frank Strayer; "Interference," by Lothar Mendes and "Sins of the Fa-

gels," directed by Howard Hughes; "The Mating Call," by James Cruze; "Chinatown Mystery," by Sydicate; a feature for Rayart and one for Excellent.

United Artists has four including "The Rescue," directed by Herbert Brenon; "The Awakening," by Victor Fleming; "The Night Stick," by Roland West, and "Love Song," by D. W. Griffith.

FBO also has four features working with "Rough Riding Red," directed by Louis King; "Fury of the Wild," by Leon Deoussou; "Singapore Mutiny," by Ralph Ince, and "Sinners in Love," by George Melford.

Pathe has two features with "Shen Folks," directed by Paul L. Stein, and "Marked Money," by Spencer Bennett. Tec-Art has one feature and one short comedy in work.

Studios with one feature each are Tiffany-Stahl, Chaplin and Chadwick.

Columbia has two features including "Scarlet Lady," directed by Alan Crossland, and "Into the Depths," by Frank Capra.

Studios engaged in short comedies are: Bennet, Educational, Christie, Roach and Stern Brothers, each with three. Cal-Art, Dalley and Novelle each have one.

L. A. to N. Y.

Alice Joyce
John W. Conscience, Jr.
George Fitzmaurice.
Robert Harris.
Mr. and Mrs. Arthur Ungar.

N. Y. to L. A.

Jesse Lasky.
Ben Schulberg.
Felix Young.
John Monk Saunders.
Ray Wray.
H. B. Franklin.
Helen Ware.
Charles Judels.
Ben Jackson.
Fred Schader.
Jesse Lasky.
B. P. Schulberg.
Harry Goetz.
John Monk Saunders.
Ray Wray.

RENEWAL CONTRACTS

Los Angeles, July 10. Paramount has exercised its option for another year on Malcolm St. Clair and Harry D'Arrast, directors, and Ruth Taylor and Gary Cooper, players.

Continuity has also given a new year's contract to Art Smith of the technical department.

No Club House

Los Angeles, July 10. Academy of Motion Picture Arts and Sciences has definitely abandoned its idea of erecting a club house.

Board of directors decided maintenance would remove from existing institutions necessary support. The Academy is to install two projection machines in its headquarters at the Roosevelt Hotel. The machines will be equipped to give weekly previews of synchronized subjects.

Organization is also proceeding with its plans to produce a picture the profits of which will be divided between the Academy and the Motion Picture Relief Fund.

The new committee has asked and received authority to go ahead with arrangements from producing and distributing companies of full co-operation. The story has been selected.

CONNOLLY'S ASST

William Gleason O'Brien has resigned as U. S. Vice Consul in Paris to become assistant to Jack Connolly in handling Movietone overseas. It is said that O'Brien will be responsible for the Fox talker in Italy, Belgium, Spain and France.

Real News Stories Urged For Publix's Press Men

Ben Serkovich, editor of the Publix house organ, "Publix Opinion," has issued a notice to publicity men of all Publix Circuit houses not to send conventional press matter to the newspapers on the grounds that it creates unsatisfactory relations between the press and the theatre.

Serkovich stated that pure publicity material doesn't convince the public even if it is printed and that, for that reason, a real news story concerning the theatre is often discounted when it does come.

The notice adds that there is plenty of real news concerning the theatre if the men in charge of publicity have intelligence enough to see it. Further, stressing the value of show news, "Theatre news ranks second as a newspaper builder and circulation holder because the population of the United States goes to the popular-priced theatre approximately 1.5 times per person per week. There is no other entertainment attraction anywhere near it in magnitude."

Sounding "Two Lovers" And Other U. A. Films

Los Angeles, July 10. Dr. Hugo Riesenfeld, managing director of United Artists' theatre here, leaves next week for New York where he will adapt the score for "Two Lovers" to synchronization. This makes the Goldwyn film United Artists' first sound picture.

Riesenfeld will also repeat the undertaking for "Tempest," using his own score, with the Victor Talking Machine Company to make both recordings. Riesenfeld states all future U. A. sound films will be synchronized out here.

The local U. A. house is being wired and indication, are that the first sound feature will come in late this month or early August. Following the world premiere of "The Toilers" tomorrow (Wednesday) night, FBO's "The Perfect Crime" is due with "Tempest" tentatively set to open July 25. "Man Who Laughs" (U) is also scheduled for an August showing in this house.

Cruze's Indies Off?

Los Angeles, July 10. From indications James Cruze will not become an independent producer. Cruze has signed a contract with Metro-Goldwyn-Mayer and will direct two pictures for that organization.

Both films are to star William Haines.

FOX UNIT SAILS JULY 15

Los Angeles, July 10. As fast as passports can be obtained for Douglas S. Doty, writer; Ad Schaumer, Sidney Wagner and George Eastman, cameramen, they will leave for New York to sail on the Berengaria July 15.

Other members of the David Butler company to film "Chasing Through Europe" (Fox) will be on the same boat.

MLX'S 1ST FOR FBO

Los Angeles, July 10. Tom Mix's first for FBO will be "Son of the Golden West," by George W. Peyer.

Sharon Lynn will be opposite the star and E. J. Ford will direct. Story is of the pony express.

LEAVES ZAKORA FOR T-S

Bernard Sholtz has resigned from the salesmanship of Zakora Film Corp. to accept a position with Tiffany-Stahl.

William Horne, formerly with Warners, replaces at Zakora.

Poland Supervising Tryout

Los Angeles, July 10. Joseph P. Poland, supervisor of feature comedy stories for Universal, assigned to supervise production on Glenn Tryon-features.

Poland also is a guide for the Reginald Denny unit.

Levigard's Second Feature

Los Angeles, July 10. Joseph Levigard, who after making short subjects for Universal was given an opportunity on a feature, has been assigned to a second feature.

It is a western going into production this week.

Hays Still Instructing

Chicago, July 10. Will Hays, here for a day on his way to the Coast, once more gave his "first" interview on sound.

It was accompanied with instructions to the newspaper boys on how it should be written.

\$600,000 in 2 Houses And Neither Has Opened

San Francisco, July 10. Speculation is rife as to the outcome of two Class A houses in the Peninsula district.

First of these houses is the new Burlingame, Burlingame, 18 miles south, erected by the Vision Realty Co. It's a 1,500 seater, fully equipped, and though finished half a year ago no tenant has as yet been found to take it over for operation. At San Bruno, a few miles north of Burlingame, work was started on another big one. Walls are up, and the exterior practically finished but four months ago building suddenly stopped, since which nothing has been done to complete the structure.

Citizens of both towns have issued protests over the failure to have the houses opened, but a scarcity of operating tenants is blamed. Investment to date in these two Peninsula houses figures close to \$600,000.

Rogers' "Age of Lust"

Louis T. Rogers' "Age of Lust," starring Emil Jannings, will have a pre-release showing at Schenectady, N. Y. Rogers will road show the feature.

Rogers has also purchased from Edward James, all rights to the white slave story "Protect Your Daughter." It follows closely the recent suppressed report submitted to the League of Nations Commission on the international white slave traffic.

The story was syndicated through King Features Syndicate and published in six instalments.

Small's N. Y. Agency

National Artist's Service is the name of a new agency formed by Eddie Small and Francis O'Reilly, in New York City. The firm will do a general agency business.

Bertha Karp will represent Edward Small in the New York office, with Morris Small and George Frank handling the Los Angeles end. Mike Connolly will also be associated in the New York office.

No Phoney Sunday Concerts in Topeka

Topeka, July 9. Bootleg Sunday benefit shows must cease.

This mandate has been issued to the local theatre managers by Paul Heinz, county attorney, who is engaged in a campaign against dealers in this county as a finale to a series of raids.

For six months nearly every theatre in the city has been giving "Sunday Benefits," naming no beneficiary and instead of "receiving contributions" has been setting a price for admission. The county attorney declares he will make it obligatory upon all managers giving Sunday benefits for a thorough accounting of the receipts and disbursements.

Fairbank's Advisor

Los Angeles, July 10. Maurice Leloir, authority on France, accompanied Doug Fairbanks back here and will act as technical adviser on the new Fairbank's picture, "For All Eternity."

Gilbert's Desert Yarn

Los Angeles, July 10. "Thirst" is John Gilbert's next for M-G. It is an original by John Thomas Meville.

William Nigh will direct this desert tale.

Archinbaud On Barrie Story

Los Angeles, July 10. George Archinbaud's next for Tiffany-Stahl will be Sir James Barrie's "The Twelve Pound Look." Frances Hyland is adapting.

N. Y. STUDIOS ALMOST READY FOR SOUND

Reconstruction of New York studios for the making of talkers has reached a stage where the cast may resume production activity before fall.

M-G-M started Monday to wire and equip Cosmopolitan studios, while work has progressed to such an extent at Paramount's Astoria, L. I., studio that the lower stage is practically completed.

First National will use the Biograph plant where wiring has been under way for the past fortnight, and the Vitaphone studio is ready with Warners having already outlined a production schedule there. Fox is using its 54th street plant to average around 18 tests daily.

Aschers Make No Move To Retrieve Circuit

Chicago, July 10. Although Ascher Bros. have been free to take over their circuit of houses from the Chicago Title & Trust Co., since the circuit was declared solvent, they have not as yet shown any intention of doing so.

Aschers are reported unwilling to go into operation again with Fox who has a heavy investment in the circuit. It would require \$500,000 to buy out the Fox interests, plus interest.

Out of theatre operation for the time being, Nate Ascher has been outgunning the market. He said to have received \$300,000 in 60 days on a \$10,000 investment.

Adapter's Own Dialog

Los Angeles, July 10. Universal has commissioned Marion Page, who made the adaptation of "It Can Be Done," to write dialog for her story. It will be a talker release.

POVERTY ROW'S OLDEST MOVE

Los Angeles, July 10. Poverty Row has lost its oldest film inhabitant.

Morris R. Schlank, independent producer, who for 15 years has maintained offices in the neighborhood, has moved up the hill to Hollywood Boulevard.

10 WKS. FOR "REVENGE"

Los Angeles, July 10. Edwin Carewe has finished "Revenge" after 10 weeks of actual shooting.

He leaves around Aug. 1 to film the next Delores Del Rio picture in France.

WAITING ON SHEEHAN

Los Angeles, July 10. With five pictures in production at Fox, there will be no new picture started until the arrival of W. R. Sheehan.

Latter is expected on the Coast next week.

LA PLANTE DYING HER HAIR

Los Angeles, July 10. Laura La Plante will not wear a wig as "Magnolia" in Universal's "Show Boat."

She will dye her hair.

Laemmle Home

Los Angeles, July 10. Carl Laemmle arrived home Saturday.

This is the first year since the war that the head of Universal hasn't visited Europe.

Changes Screen Name

Los Angeles, July 10. Beth Laemmle, niece of Carl Laemmle and who had her first important role in "The Gate-Crasher," has changed her screen name to Beth Herol.

Jones' "Shopworn Angels"

Los Angeles, July 10. F. Richard Jones will direct "Shopworn Angels" for Paramount. Gary Cooper and Nancy Carroll will be co-starring.

Howard Estabrook is making the adaptation, with production scheduled for Aug. 1.

Roach Checking Up on Pathe Sales After Going on M-G-M Releases

Hal Roach is having, all of the returns on his product while released through Pathe carefully checked. It develops that special Roach investigators are questioning individual exhibitors for details of the transactions when they signed for Roach shorts on the Pathe program.

Roach's attorney made a special trip from the coast to consult with Nathan Durkan on the procedure of this investigation shortly before Durkan sailed for Europe. It was about the time of this consultation that Roach's lawyer opened an eastern office for his client in the Loew building, a few floors above Metro-Goldwyn-Mayer, now releasing Roach shorts.

At the same time at a reported high figure the lawyer retained a man who has specialized in exhibitor contracts both for theatre owner organizations and producers for a number of years.

One Roach man said Roach could not understand why M-G-M, getting higher rentals for the shorts, should have bigger sales than Pathe, which had been recognized as the leader in the handling of short material.

At the Pathe office no one could be reached who would talk about the investigation. Colvin Brown, vice-president in charge under the reorganization of the company by Joseph P. Kennedy, stated:

"Whatever it is, it has not been sufficiently important to get in this office. It is a common occurrence for a producer to check his distributor; and if Roach has not checked in a number of years, it is certainly time he did."

Talkers Starting at Par's L. I. Studios

Talking picture production will start at the Paramount Long Island studios next week. Jesse Lasky and Ben Schuberg, in New York conferring with Walter Wanger, left for the west coast Saturday.

Monta Bell was due to arrive from Los Angeles yesterday (Tues.) to take charge in Astoria as production executive in charge of production at the Long Island studio.

"Burlesque" will be the first feature length talker on the Long Island schedule, but short subjects are also to be shot as soon as the final installation is complete.

Sound effects to be used in Paramount features will be either Victor recorded or treated to sound at Long Island until the west coast sound installations are completed.

The success of the Victor sound interpolation in the forthcoming Richard Dix feature, "Warning Up," is said to have convinced Paramount west coast officials that sound is of utmost importance as a bolster for an ordinary program. The Dix picture was proclaimed as of average program quality until the sound effects were added in the east. At the preview of the picture with the sound record it was almost unanimous that the sound saved the picture from mediocrity.

"GODLESS GIRL'S" PERSONNEL

Los Angeles, July 10.

M. C. Coyne has been appointed general manager for the western division of the "Godless Girl" (Pathé) as a road show which opens here at the Biltmore Aug. 20. Assisting him are Richard Obee, business manager and advance agent; Tom Hodgman, acting manager, and John Brassill, second agent.

Sam Blair will have charge of the eastern division of the picture, which opens at the Gaity, New York, about the same time.

M-G Doing 'Mrs. Cheyney'

Los Angeles, July 10.

Through an arrangement with United Artists, M-G-M will produce "The Last of Mrs. Cheyney" as a starring picture for Norma Shearer. This will follow "The Little Angel," Miss Shearer's present picture.

Volck Switches Over

Los Angeles, July 10.
A. George Volck, assistant general manager at Pathe, has resigned to become production manager for future C. B. DeMille productions.

Florence Sweet's Gun

Florence Sweet, 25, of 232 West 74th street, picture actress, who arrived in New York recently from Hollywood, pleaded not guilty to a charge of unlawfully possessing a revolver. She was continued under \$500 bail for trial on July 19.

The actress was arrested on June 24 by Policeman William J. Kennedy, of the West 68th street station, in her home. He had been called to the place by tenants in the building, who told him a girl was flashing a gun in the hallway.

Kearney said Miss Sweet had the revolver in her hand when he arrived and that she admitted its ownership. She said she had brought the revolver from California, not knowing that she would be required to get another permit in this State.

W. E.'s Training School; Sending Men to Chi Plant

Chicago, July 10.

Western Electric engineers are engaged in remodeling several huge factories at the local W. E. Hawthorne works. When completed the buildings will manufacture Movietone and Vitaphone equipment. W. E., in lieu of a shorter trade name, is designating studio sound production equipment as "Western Electric Systems for Sound Pictures," and theatre equipment as "Western Electric Sound Projector Systems." Original estimates on production and amplifiers schedule for the fiscal year of 1,000 projectors have been found to be conservative.

Men from other Western Electric engineering and manufacturing departments are being transferred to a training school here for instruction on installation and wiring. New equipment is also being designed and produced for use at the Hawthorne plant to lessen cost of production.

DeLacey-Tyler's Last

Los Angeles, July 10.

Robert DeLacey will direct Tom Tyler in "Law of the Plains" as his last western in the Tyler series, FBO's 1928-29 program. It will also mark DeLacey's last directorial job on westerns after doing 27 over a period of two and half years. DeLacey will continue as a director for the same organization.

Fox's Dialog Feature

Los Angeles, July 10.

Fox will use Movietone for three sequences in "Making the Grade," being directed by Alfred E. Green. Sound will be used throughout the picture, but in three sequences dialog is to be induced in between Edmund Lowe, Lois Moran and Lucien Littlefield.

HEDWIG LAB. STOCK ISSUE

An issue of common and preferred stock of Hedwig Film Laboratories, Inc., a New York corporation with offices at Park place and Congress avenue, Flushing, is to be floated in New York State. Secretary of State Robert Moses has licensed the company to offer the issue for public sale in accordance with the provision of the general business law.

EXCELLENT'S HITCH

Harry Hoyt has not yet begun to function as general production manager for Excellent Pictures. A hitch has developed, by report, regarding selection of story material. Hoyt, a director, scenarist and supervisor, wants the say-so on stories, but Samuel Zieffler, president of Excellent, is unwilling to relinquish this authority.

Panama Unit Leaves This Month

Los Angeles, July 10.
John Francis Dillon and his staff troupe, headed by Richard Barthelmess, leave for the Panama Canal the latter part of this month. It's to film "Scarlet Seas."

Milt Gross Coming East

Los Angeles, July 10.
Milt Gross is en route to New York after completing the screen treatment on "Nize Baby" for M-G.

Musical Union Intentions On Extra for News Reels

Movietone, or any Vitaphone "tone producing" process turning out sound news reel must pay additionally to the regular musical score for music reproduced, according to Joseph Weber, president of the American Federation of Musicians. The question as to whether compensation should be demanded and what the amount will be is a matter of local autonomy, he said.

This question came up when E. L. Smith, business agent of local No. 47, Los Angeles, bumped into such a condition on the west coast where Fox is making Movietone newsreels.

The Fox people are in harmonious relation with No. 47 and employ union musicians in their studios, yet the music used where news shots are made and reproduced on the screen that the use of music where a union band or orchestra is playing should be paid on the same lines that music is used by the radio.

A member of the Fox New York Movietone department when asked about the proposed demand for pay for music in public places, etc., that it wasn't likely that compensation would be asked where shots of national or international significance were taken. He illustrated this by saying a news reel of President Coolidge where a band happened to be playing would naturally be recorded but that it should be shot the same as a regulation news reel.

It is the union men's belief that union musicians should receive additional pay where they are not regularly engaged for the musical accompaniment at the local scale in vogue for Movietone or Vitaphone work.

The Movietone news reels happen to be the particular bone of contention on the part of the western local at this time, yet the preference of President Weber is for all makers of "sound" or talking-musical news reels.

The extent of the additional compensation is expected to run into considerable money according to the view of some of the film men but so far none is crossing a bridge until reaching it.

Victor's Hollywood Bldg.

Los Angeles, July 10.

Victor Talking Machine Company will erect a \$250,000 building in Hollywood to synchronize pictures. Structure, ground for which will be broken in July, will extend from Orange Drive to Sycamore Avenue and will be situated between Santa Monica Boulevard and Romaine street. Site comprises three-quarters of an acre. Equipment is now being assembled at Camden, N. J. There is a Victor branch in Oakland.

Christie's Sound 2-Reeler

Los Angeles, July 10.

Word here is that Christie's two reel "The Dizzy Diver," featuring Billy Dooley, has been synchronized for sound and music by Victor and Nathaniel Finston, musical director for Public.

So far as known it is the first two part comedy so treated without dialog. William Watson directing.

2 Stagers at Capitol

Daniel Gould has been placed at the Capitol, New York, alternating with Chester Hale in producing the dance numbers for the stage shows.

Hale will specialize on ballet, top and classical numbers, with Gould doing the jazz and novelty numbers, as he did during his two years with Balaban & Katz in Chicago.

CHOOSING FOR "NIGHT STICK"

Los Angeles, July 10.

John W. Considine, Jr., leaves for the east this week to secure a cast for "Night Stick," which will be directed by Roland West. The trip is due to the intention of United Artists to employ Movietone in the making of the story and stage players. Film will go into production about Aug. 9.

Cappel's Originals for Miss Philbin

Los Angeles, July 10.

Will Cappel, author of "Water Front" and "Gold," both purchased by First National, signed by Universal to write originals for Mary Philbin.

WARNERS' AT NEW PEAK, 46 1/4; PARAMOUNT MAKES 2D TOP, 132

On Contrary Pathe Slips to Low of 15 1/2 on Movement—Fox Takes No Part in Upturn Based on Future Profit—Keith Neglected, Preferred 82

Two movements in amusement stock prices monopolized interest, Warner Bros., beginning early in the general recovery, progressed from 35 last week to a brand new top for the year yesterday at 46 1/4, while Paramount, which long has swung in narrow range near 123, jumped into action yesterday and in two hours of trading up to noon sold 12,900 shares, reaching a second peak within a fraction of 132. Old top was 131 1/2.

Profit Taking

At both these tops profit taking came in and yesterday's final prices were somewhat below the best, although levels were maintained at a substantial advance. Both moves were governed entirely by cliques operating in the individual issues; in Warners' basing the campaign upon the well-advertised possibilities of profits in talking pictures, and Paramount in a belated sally to draw attention to potential benefits in the position to split the stock into smaller units. This comes up for a vote of the stockholders the first week in August.

Elsewhere in the theatre group stocks were neglected; turnover was small and price movements negligible. The clique operation in Warners' ordinarily would have been reflected in Fox, which also stands in admirable position to benefit from the sight-sound innovation. That Fox paid no attention to the development was just another indication of the fact that the trading mind is divided against itself at the moment.

There seems to be no doubt that there are two factions at work. One, represented by the Cuttens, the Durants and the other "big bulls" seem intent upon forcing the issue, while the other, while bullish for the long pull, chose for the moment to hold off until some sort of a line may be had on the money and credit outlook. How sharp is the division was apparent yesterday when General Motors was pushed up to 200 at the very moment Steel was easing from 141 to around 138. When these two old leaders take different courses of definite nature almost anything can happen to the rest of the list. The campaign in Motors was on heroic scale. In the half hour between 140 and 141, the stock rose 14 points.

Summary of trading for week ending Saturday, July 7:

STOCK EXCHANGE									
High	Low	Sales	Issue and rate	High	Low	Last	Chg.	Net	Chg.
45 1/2	34 1/4	700	American Steel (4).....	35 1/2	34 1/4	34 1/4	—	—	—
100	92 1/2	1,000	De pref (12).....	92 1/2	91 1/2	91 1/2	—	—	—
190	163	2,200	Eastman Kodak (8).....	178 1/2	178 1/2	178 1/2	—	—	—
77	69 1/2	30,500	Low (3).....	68	67 1/2	67 1/2	—	—	—
110 1/2	96 1/2	1,000	Do pref (10).....	96 1/2	95 1/2	95 1/2	—	—	—
23 1/2	15 1/2	2,500	Keith.....	20 1/4	19 1/4	19 1/4	—	—	—
92 1/2	75 1/2	500	Do pref (7).....	75 1/2	75 1/2	75 1/2	—	—	—
72 1/2	64 1/2	14,900	Fox Class A (4).....	64 1/2	64 1/2	64 1/2	—	—	—
34 1/2	22 1/2	1,600	Madison Square Garden (2).....	22 1/2	22 1/2	22 1/2	—	—	—
11 1/2	8 1/2	300	M-G-M pref (1,800).....	8 1/2	8 1/2	8 1/2	—	—	—
131 1/2	111 1/4	14,900	Paramount-Pamoun-Lasky (8).....	123 1/2	123 1/2	123 1/2	—	—	—
9 1/2	8 1/2	9,800	Pathe Exchange.....	8 1/2	8 1/2	8 1/2	—	—	—
23 1/2	9 1/4	4,700	Pathe Class A.....	18 1/4	18 1/4	18 1/4	—	—	—
69 1/2	54 1/2	2,800	Shubert (3).....	54 1/2	54 1/2	54 1/2	—	—	—
100	92 1/2	1,000	Universal pref (8).....	92 1/2	92 1/2	92 1/2	—	—	—
40 1/2	22 1/2	20,500	Warner Bros.....	42 1/2	42 1/2	42 1/2	—	—	—
10 1/2	13 1/4	900	Con. Film Ent.....	14 1/4	14 1/4	14 1/4	—	—	—
32 1/2	17 1/2	79,700	Fox Theatres.....	27 1/2	27 1/2	27 1/2	—	—	—
25 1/2	17 1/2	900	Gen. Theatres.....	18 1/2	18 1/2	18 1/2	—	—	—
34 1/2	13	13,300	Warner Bros.....	8 1/4	8 1/4	8 1/4	—	—	—
101 1/2	93	\$17,000	Keith 6 1/2 '40s.....	93 1/2	93 1/2	93 1/2	—	—	—
112 1/2	105 1/2	63,000	Loew 6 1/2 '41.....	105 1/2	105 1/2	105 1/2	—	—	—
102 1/2	99	81,000	Do ex war.....	100 1/2	100 1/2	100 1/2	—	—	—
80 1/2	77 1/2	20,000	Pathe Exch.....	77 1/2	77 1/2	77 1/2	—	—	—
101 1/2	98 1/2	74,000	Paramount-Pamoun-Lasky 6 1/2 '47.....	99 1/2	99 1/2	99 1/2	—	—	—
88 1/2	86 1/2	18,900	Shubert 6 1/2 '48.....	86 1/2	86 1/2	86 1/2	—	—	—
122 1/2	80 1/2	10,000	Warner Bros 6 1/2 '28.....	122 1/2	122 1/2	122 1/2	—	—	—

Ex dividend.

ISSUES IN OTHER MARKETS

All Quoted for Monday

Over the Counter

New York

Quoted in Bid and Asked

Roxy, Class A (5.00).....

Unit 10.....

Do Pref 10.....

Technicolor.....

Subline Ch.....

Philadelphia

1,718 Stanley Co. of America.....

108 Balaban & Katz.....

278 Roach, Inc.....

Skoutnik.....

40 Fam. Play.....

Novarra Starts This Week

Los Angeles, July 10.

Ramon Novarra has returned here after three months in Europe.

He starts work this week on "Gold Brail," M-G.

M-G Borrows Byron

Los Angeles, July 10.

Walter Byron, under contract to Sam Goldwyn, has been borrowed to play opposite Greta Garbo in "Romance" for M.G.

Inside Stuff—Pictures

Photophone, the RCA-General Electric sound device, is making its New York bow this week at the Rivoli in conjunction with "King of Kings" (Pathe). It's not an auspicious start because of reported projection difficulties. Story is that the film with its sound track was too wide for the projector. Western Electric wouldn't permit the necessary change, presumably widening of the gate, but finally gave its consent because of the scheduled and already billed showing. Temporary measures taken to meet the situation are probably the cause of the faulty amplification, the score coming across plus scratches and a quaver similar to a tremolo in a human voice.

"Kings" has been severely cut from its road show footage. Understanding is that the feature is now under 9,000 feet. The score listens as a duplicate of that used when an orchestra was in the pit, plus sound effects during the scenes of the Crucifixion. These simulate the cries of the mob as Christ carries the Cross to Calvary and the subsequent storm and earthquake. A vocal chorus is brought in during the final footage to sing "Rock of Ages."

The storm has been well recorded and the score sounds good enough. Allowing for the disadvantages under which Photophone was working, it's reasonable to suppose that normal amplification will increase the tonal quality at least 50 per cent. As a matter of fact, the booth at the Rivoli seemed to be in something of a turmoil Sunday. The newsreel started but didn't finish at the 5:30 performance. Pit orchestra blared away for the opening clip, but the film evidently broke on the first flash. A full minute's wait produced nothing on the screen and finally the back stage amplifiers started to clash with the musicians, immediately after which the title for "Kings" came on and the pit director stopped his men.

On a torrid Sunday afternoon the Rivoli was better than three-quarters filled on the orchestra floor, but over an abnormally hot week-end the picture fell just a little short of \$6,000, not good for this house.

Taking advantage of the trade unsophistication of Lupe Velez, Dorothy Herzog, a chatter writer for one of the national services, tipped that Miss Velez had a dinner engagement with a nationally known magazine writer at a Hollywood cafe, appeared at the appointed hour and sat near the screen girl. Eventually Miss Herzog eased over to ask Lupe to autograph a photograph, which the latter promptly did. The press clown thereupon flitted from table to table shouting to everyone that she had an autographed picture of the Mexican girl.

The youngster couldn't hide her embarrassment before the other screen people, but with a flash of her typically fiery temperament Lupe rouged her lips heavily and ran to the shouting chatterer. Placing her arm around the female columnist she pretended to kiss her, leaving a heavy red mark on Dorothy's nose which the latter didn't discover until all the diners present had had a pretty fair vindictive laugh.

The co-operation extended Pathe by the Naval authorities in filming a screen version of "Annapolis" at the Naval Academy, is responsible for giving the picture an inestimable amount of "production value" that could not be duplicated in Hollywood for much less than \$500,000.

One instance alone, through the Annapolis co-operation, permitted the producers to film the big "Ring Ball" staged annually by the Academy in which several thousand people attended in all the formal splendor befitting the occasion. So rigid was the formality of this affair that the director and his many assistants were compelled to work in evening dress.

It required 50,000 feet of cable to be strung throughout the huge auditorium for the necessary lighting and the ball was filmed with such precision that would have required days to film had the participants been employed for the occasion. In addition to this, the producers were granted every courtesy and assistance possible by the Academy, including the permission to film the school's routine of drills down to the cadet's private life in the huge dormitories. Everything was placed at their disposal for the authentic transferring of academy life to the screen.

An executive at one of the comedy studios who has to do among other things with selling his company's product calls attention to the failure on the part of west coast exhibitors to identify by title any talking shorts on their program. It may be pointed out that the man making the comment up to the present has had nothing to do with finished talking pictures, but incidentally he has hopes.

The executive cited the parallel between the present practice of using two or more talking shorts on a theatre program without indicating the advertising value they are and the rule prevailing in the days when features were first shown. In that period all attention was centered on the longer subject and no notice was given to the supplementary pictures, often the backbone of the program when the feature proved weak.

Producers and distributors of comedies worked for years in efforts to induce exhibitors to recognize the importance of advertising by name the comedies that went on the program—not only in newspapers but where one is provided in the house program. Gradually their arguments prevailed and newspaper advertising carried mention of the comedy, especially if the featured player was one of prominence.

The result of these efforts is being dissipated by the present practice of ignoring the character of the talking shorts. The commenting executive suggested in many instances exhibitors were losing advertising value of good box office names, as in the short talkers strong vaudeville performers frequently appear. Furthermore theatre men were minimizing the quality of their own show by failing to let the public know all that is to be seen at their house.

No one seemingly is aware of the exact number of picture theatres operated by Publix Theatres and its affiliations. The number has been variously placed from 400 to 1,300. The most accurate estimate is accepted at between 800 and 900 houses. Publix subsidiaries or "partners" continually tack on small circuits and houses here and there, probably without informing the Publix New York headquarters. It all comes out in the annual statements, though.

Of the Publix large list, many of course could be set down as in the shooting gallery grade. In the first-class theatre line must be 100 Publix houses, with nearly all of those of the deluxe kind. Included also are a large number of grade B, C and D theatres.

The total number of Publix by far the most extensive theatre chain of this country, and probably the world.

Regardless of what merging consummation, if any, is reached by the Stanley Company, that merger cannot well affect the present direction of First National, without the consent of the voting trust formed for F. N. some weeks ago. The voting trust is in control and runs for 10 years. It has the first and last say on all matters. Should Fox merge Stanley, the Stanley's holdings in F. N. would be of no avail to Fox for F. N. control in concert with his West Coast similar holdings unless the F. N. voting trust approved.

In the same way it is said the authority granted Jos. P. Kennedy to operate First National, and also through the power of the voting trust, may be revoked by the same trust at any time.

A story is told in Hollywood of a manufacturer of one of the old line projection machines who decided to remodel his apparatus. When he was warned he first should take into consideration the possible requirements of various methods of synchronization he replied that was not his worry, the way to handle the situation would be to let the makers

of sound devices come to him or make their equipment fit his machine. The company manufacturing the largest proportion of sound device equipment saw the matter in a different light and declined to depart from plans already outlined. The result is that the projection machine company is faced with the alternative of devising something in keeping with the ideas of the synchronization manufacturers.

Picture makers say that talking full-length pictures with the sound film will run through an ordinary projector as a silent black and white, without change. This, according to that version, permits the producer to make but one negative that suffices either for the talker or quiet screen.

Independent exhibitors on Long Island and elsewhere are shying off at booking "King of Kings" under the present \$1,500 guarantee required by P. D. C. Many of the exhibitors approached by salesmen have been willing to put the picture in but insist on straight 50-50 split sans guarantee.

P. D. C. is still holding out for the guarantee.

Aasi Mundzatk, considered the Jackie Coogan of Germany, is now in Hollywood where he recently appeared in a part for Sam Goldwyn in "The Awakening." He will remain in Hollywood but will use the name of Aasi Ben Jack.

Production on "The River," Fox, struck a snag when it became necessary for a few of the characters to engage in the sign language. In order that this might be portrayed authentically, it was necessary to teach the actors the dumb mutes' manner of speech.

Some 13 players prominent in serials of other days were in Syndicate Pictures' "Chinatown Mystery." Included were Sheldon Lewis, Grace Cunard, Helen Gibson, Francis Ford, Jack Richardson, Frank Moran, Rosemary Theby, Harry Myers, Frank Clark, Paul Panzer, George Cheesbrough, William Clifford and Ernest Shields.

The largest script in Hollywood hangs on the wall of Robert Fairbanks' office at United Artists' studio. It is blueprint, 30 by 70 inches, and in skeleton form tells the story of what tentatively is known as "Further Adventures of d'Artagnan," Douglas Fairbanks' next picture.

As each sequence is photographed a red pencil is drawn through it, showing at a glance the approximate progress of the production.

There is a long, lean, lanky director on one of the major lots who has a keen sense of humor, especially when it applies to supervisors.

The other day this director was given a picture under the supervision of a producer who is small in stature. When the director started work he sent for the property man and requested him to get a large mouse trap and bait it with cheese, this was done, then he wrote a note to the supervisor in which he said, "If you come on this stage the mouse trap is set for you."

That the world may get a slant on the trade slogan "Master Showmen of the World," FBO's publicity chieftain, Hy Daab, is getting out a page announcement on the organization in 10 languages. Hy's versatility got by the printer with the first nine nationalities. On the Chinese transcription the printer threw up his hands.

"We ain't got the furniture," he said.

According to the latest decision First National will change the title of its Mack Sennett release from "The Goodbye Kiss" to "Love and Bullets." The picture which Sennett produced over a year ago and which since has played the Carthay in Los Angeles and McVickers, Chicago, will have another 20 grand added to its budget by the change.

During investigation of National Playhouses' circuit of 10 Chicago picture houses, now in the hands of receivers, it was found that Ebersson and Ebersson, architects, were credited with 900 shares of stock as part payment for construction work. Architects denied ever having received the stock.

Cooney Bros., then operating the circuit, received a \$2,500,000 loan from Barrett & Co., eastern bankers, for operation of the houses. It has been discovered that the 900 shares are in possession of the bankers, as partial collateral for the loan.

Chicago Title and Trust Co., receiver for Ascher Brothers, National Playhouses, and other independents, has been renamed "Chicago Title and Trust Circuit" by local showmen.

Chester Davis, an attorney and assistant trust officer of the company, has become paradoxical head of the biggest "circuit" in town with 14 theatres under his management.

To obtain free atmosphere for a scene in a circus picture, FBO placed banners and streamers over the entrance to its studio, which faces a much traveled thoroughfare, announcing and inviting the public to a free circus. Banners emphasized some headline attractions and an opportunity to see how pictures were made.

To assure a big response, a Sunday was picked for the event. Circus tent seated about 3,500, and to employ extras to fill would have cost in the neighborhood of \$17,500. The gag worked, as usual.

Standing by the side of the road leading to Universal's back ranch, eight tourists were watching the Ken Maynard troupe at work. Four were women and four were men.

Three of the four men had cameras, the movie kind, carrying 16 m. film.

Hal Roach was recently approached by a theatrical producer and agent, suddenly turned picture producer, for the loan of one of his "Gang" members to assure the sale of picture, the latter's now in production. Roach refused, as he always has done, to farm any of the "Gang" to another producer.

Reports still come forth it is not child's play to temper the several factions within the Stanley Company. One of the strongest is the Fabian (New Jersey), end. The Fabians are reported holders of over 200,000 shares of Stanley stock, with around 900,000 shares outstanding.

Exhibitors are commencing to talk about the rentals asked by Warner Brothers for their Vitaphone talking pictures. Small-town exhibs are squawking the loudest. An exhib stated that in one of his towns of 60,000, a weekly rental of \$1,000 was asked for a Warner full-length talker. Most of the towns on that chain hold a wired theatre without wired opposition.

Jos. M. Schenck's present trip to Europe, taking in many of its countries, will probably last for two months or longer. Mr. Schenck's visit abroad at this time is reported solely as a business one.

LOUISE FAZENDA, FREELANCE

Los Angeles, July 10.

Louise Fazenda shortly concludes her five-year contract with Warner Brothers and will freelance.

More than 50 per cent. of the time Miss Fazenda has been signed with Warners she has been farmed to other companies.

LOUISE DRESSER HOLDS OVER

Los Angeles, July 10.

Louise Dresser, playing the title role in "Mother Knows Best," Fox, retained by that company for "Aviation." Latter film is Fox's second air picture within the year and will have sound effects and dialog.

FILM NEWS OVER WORLD

Washington, July 10.

Reports received from abroad in the Motion Picture Section of the Department of Commerce. Quebec Theatre Owners' Association. Theatre owners in Quebec have formed a new organization known as the Province of Quebec Theatre Owners' Association, advises Trade Commissioner W. J. Donnelly. It has a membership of about 115. J. L. Patenaude, of Montreal, is president; D. A. Burpee, Montreal, vice-president; and secretary, George Gancetkos, Montreal, treasurer, and several others directors.

Bengal Censor Board Report

Bengal Board of Censors has just issued its report for the year ending March 31, 1928. During that period it examined 719 films, according to Consul General Robert Frazer, Jr., Calcutta, India.

These films were supplied by the following countries: America, 418 or 57.5 per cent.; British, 187 or 26 per cent.; French, 61 or 8.5 per cent.; Indian, 36 or five per cent.; German, 30 or three per cent.; other countries, two or three per cent.

Of the above total the board passed 634 films and refused certification on seven. Exclusions were made in 83 films before they were certified.

Children's Pictures for Adults

It is being argued that one of the recommendations of the Royal Film Commission, Australia, unless changed, will work to the detriment of circuits and individual owners of continuous houses. One of the proposals of the commission provides that only pictures marked "pictures suitable for universal exhibition" can be shown at matinees, exception being made in the case of long run houses. It is expected that city theatres will be affected as much more adversely than the commission foresees, that amendment of the recommendation must be made.

Total of children who attend matinees in Australia is generally considered to be less than 10 per cent. Any enforcement of this censorship provision will mean that about 90 per cent of the matinee audiences, all of them adults, must witness nothing but juvenile pictures during the day. It is claimed that if this provision is allowed to stand it will not be long before the country house will have to show two entirely different programs daily.

Matadore Film, German representative of Universal (U. S.), has changed its name to Deutscher Universal Film Verleih.

5% More for 2

German Film Renters' conference held in Berlin recently with the two feature program question and decided that houses playing double features where percentage prevailed should pay 30 per cent. against 25 per cent. for the single feature program.

Comedies and short educational are not to be counted as features.

Picture Men in Reichstag

For the first time a representative of the picture industry has entered the Reichstag. Herr Wilhelm Scharf, Berlin exhibitor and vice-president of the German C. E. A. is among the new members.

Discussed Pictures

Bayerische Film G.m.b.H. of the Emelka consortium, Germany, will release the much discussed production of the Olga Tchecowha-Film-Gesellschaft, Berlin-London. This gives Emelka three films starring Olga Tchecowha: "The Victory," "Woman in Flames" and "Dream of Gold."

German Films Barred

Alleged to propagate prostitution, sadism and apathy, three German productions, including "Black Envelope," have been prohibited in Soviet Russia.

Georges Petit Dies

M. Georges Petit, head of the French film distributing firm of Etablissements Georges Petit, one of the most important concerns of the country, is dead.

Publix Unit Route; Minneapolis to L. A.

Los Angeles, July 10. West Coast circuit Publix has been informed that with the elimination of Publix units at Portland and Seattle the units would jump direct to Los Angeles from Minneapolis, opening Thursday, July 26, instead of Saturday as at present.

From here the units will go to San Francisco, opening there Friday and jumping to Denver. In the past shows came here direct from San Francisco and then to Denver.

Talking Shorts

Suggestions for Shorts

CONLIN AND GLASS
VITAPHONE NO. 2577
"Sharps and Flats" (Comedy)
8 Mins.

Strand, New York
Conlin and Glass in this Vitaphone "Sharps and Flats" compose a sure-fire comedy talking short for any bill. In fact they will get more laughs through this talker than they did with their vaudeville act they drew it from.

Jimmy Conlin and Myrtle Glass first produced "Morning, Noon and Night" in vaudeville in August, 1925. It ran in three parts, a couple of brief scenes leading up to a parlor set with Miss Glass singing "Morning, Noon and Night" as the stall song to her partner's comic make-up, business and piano playing. It includes low comedy and some slapstick, both by Miss Glass and stage hands, with the latter besides holding "Whoa" at any time all times. A wise midnight audience at the Strand paying \$1.50 for their seats, laughed immoderately and repeatedly during this canned skit. It is funny. Conlin and Glass in person would have to follow it with something different and funnier. That's going to be difficult.

Or, for instance, if Warners charge \$100 weekly for this Conlin and Glass record, how about the manager playing it and satisfied, when offered Conlin and Glass in person for \$700 a week, saying: "Tell them to make another record and I'll play that instead."

Or, for instance, Conlin and Glass in person in one house, and nearby Conlin and Glass on the Vitaphone in "Sharps and Flats" in opposition, with the record the funnier. Although of course the town might go to see which is the funnier.

Plenty for vaudevillians to think about on this canned stuff.

MOVIEWEEK NEWSREEL

Issue Week July 7
10 Mins.
Strand, New York

Some good clips, five in all, to make it worthwhile in any house for 10 minutes. Strand is now running it in a separate unit, a brief break marking the end of the silent magazine and MovieWeek's entrance.

Current reel starts off with Gov. Smith again. Presidential nominee here makes his New York address in which he urges the citizenship to vote and study the platform of the political parties. "Mike" Change in command takes place on ship with bugles and drums heralding the arrival of the succeeding admiral. Next the girls trying out in the water for the Olympics. One free style race shown with most of the footage given to Helen Mcany's diving, normal and slow motion. Miss Mcany doing a back kick, straight from a dive with a full twist and one and a half front looks particularly good.

Reel ends with a religious ceremony in Vienna in which both the Church and Military join. Runs a bit long and splicing it in earlier might have improved the general effect, using Smith or the aquatic race to close.

Third item is the fleet changing admirals, the outgoing and incoming commanders making their formal and very brief addresses before the MovieWeek "Mike" Change in command takes place on ship with bugles and drums heralding the arrival of the succeeding admiral. Next the girls trying out in the water for the Olympics. One free style race shown with most of the footage given to Helen Mcany's diving, normal and slow motion. Miss Mcany doing a back kick, straight from a dive with a full twist and one and a half front looks particularly good.

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GIOVANNI MARTINELLI
VITAPHONE NO. 204
7 Mins. Song
Strand, New York

The leading tenor of the Metropolitan in solo of "Celeste Aida," third or fourth appearance of this fine singer for the Warner Bros. series. Subject is a magnificent musical record, but the screen recording is not fortunate.

Martinelli appears alone in ancient Egyptian costume in an appropriate set suggesting a corner in an ancient temple or palace. For some reason the singer's face remains in shadow throughout, so that the lip movements are not clear, perhaps to avoid the confusion of unintelligible foreign lyrics. Singer's figure is lighted from right of deep rear, which leaves the heavily made up face almost black.

The aria is magnificently delivered for musical effect, although, of course, the point made is entirely formal in the grand opera manner. Valuable short for the name and musical quality, and also for balance in a comedy group.

CHARLES (CHIC) SALE
MOVIEWEEK NO. 5
"They Are Coming to Get Me"
10 Mins.
Strand, Yonkers, N. Y.

MovieWeek gives Chic Sale an excellent setting in which to do his preacher character, the set being a church interior with the congregation waiting for the minister. A comedy sexton is also included and a squalling infant, as well as a black cat.

Despite the elaborate preparations, Sale doesn't register for laughs consistently.

One thing that seemed to detract was the slowness of tempo. Sale's deliberateness, which in vaudeville was perfect technique, is all wrong for the screen.

Another factor that hurt was the necessity of cutting away from Sale to show the reaction of his congregation. This killed several laughs. Also several gags interpolated, such as the old gentleman sleeping, the lovers and the kid chewing gum, got nothing. All are alien to his stage specialty and were probably contributed by the MovieWeek writers.

Sale's "announcements" got laughs, but his sermon on "Old Mother Goose" didn't get anything like its usual returns. Sale photographs well and his enunciation is perfect. For a finish the congregation, led by Sale, sing "They're Coming to Get Me." Two insane asylum keepers lead the pseudo preacher out the door. This also was a trifle flat.

A disappointing number. Con.

HAPPINESS BOYS

VITAPHONE NO. 536

8 Mins. Songs
Clinton, New York

Familiar broadcasting trio (Dave Ringle, Eddie Roth and Billy Sharkey) in an abridged version of their microphone song cycle, done in a colorless "salon" setting. Men are stiff and wooden before the camera. This record of their voices is particularly hard and inflexible.

Reproduction quality suggests the record was made in an empty studio with no draperies to absorb or temper the sound volume or the sound control was in error. This quality persists when the record is projected in a theatre filled with people and the effect is false.

The men are not good camera subjects. Their bearing is lifeless and they introduce no "business" to relieve the formality of standing before the recorder, delivering routine songs. Mechanical reproduction of sight and sound is the acid test of entertainer personality. If it doesn't get over, it doesn't get over and that's all. Here the performers are strictly puppets and even their voices do not warm up.

Just a program filler, if that.

Rush.

HANDLEY AND MCFADDEN

VITAPHONE NO. 2262

10 Mins.
Strand, Yonkers, N. Y.

Jack Handley made this Vitaphone talking short while acting as m. c. for Fanchon and Marco on the west coast. Flo McFadden is the vaudeville partner. Both are now in musical comedy in Chicago.

For his film-speaking appearance Handley used practically his entire m. c. routine consisting of an opening in "one" where he monologues old gags, getting off to a slow start with the wheezes, but gradually building on delivery and personality.

Miss McFadden joins him in full stage. After some crossfire of equally ancient material she goes to the piano to accompany "Rifle" he dances on a mat. The taps register clear cut. Handley is a clever hooper and has a likeable manner of selling his dialog.

At the finish they had established themselves mildly, but minus the personal touch the stuff didn't get its usual returns.

Bryan Foy directed. Con.

HOOT-GIBSON-TRIO

VITAPHONE NO. 2132

10 Mins.
Strand, Yonkers, N. Y.

Three Hawaiian musicians in a routine of pop numbers play and sing. Instruments are uke, steel guitar and banjo.

All three are excellent musicians. The steel guitar solo and doubles stand out through thick stuff. Most of the closeups eliminate a third

Variety's reviewers in their reviews of presentation, vaudeville, musical comedy or burlesque shows will denote the artists, acts or skits if any, they believe suitable for talking shorts.

member, when duo numbers and songs are used.

Music usually sure fire in the shorts is augmented by an excellent vocal edition.

Fast entertaining record for any short bill. Con.

REB SPIKES' BAND (12)

VITAPHONE NO. 2123

6 Mins. Songs
Park Plaza, Bronx, N. Y.

Colored jazz organization depending for its strength on four hoofing members. Vitaphone is not particularly successful at catching taps so this is a flop, although visually it's apparent the boys are feverish stoppers.

Music of usual Harlem type, okay, but with little to recommend release to the discriminating buyer.

Filler for Vitaphone bills of four or more acts but not strong enough to be one of only two members as here at the Park Plaza. Land.

LYNN COWAN'S Community Sing

VITAPHONE NO. 2288

10 Mins.
Clinton, New York

Apparently Vitaphone intends to do a series of these Lynn Cowan community sings. Cowan is a Los Angeles film house m. c. and a ballad-singer. He starts songs urging the audience to join in the chorus.

An invisible chorus (on Vitaphone) joins in but the audience did not at the Clinton. Possibly in other localities the audience might warm up to the singing, but if they will the Cowan series might develop; otherwise it's just an ensemble singing. Hard to start an audience anywhere without a live leader.

Cowan sang "East Side, West Side," "After the Ball," and "Alexander's Rag Time Band." Land.

POLICE QUARTET

VITAPHONE NO. 2320

9 Mins. Songs
Clinton, New York

A sight and sound short that demonstrates that good, old-fashioned four-man harmony is fool proof. In dressing arrangement and number selection this record is the old hoke. Four men in policemen's uniforms are gathered around a table. They're to sing at a charity concert and go into rehearsal. Few words set the situation and they are off on the routine.

No attempt at giving the thing atmosphere or humor. Boys just open up the pipes for the barber shop effects and they come through with flags waving. Fine rich bass voice gives the harmony substantial foundation, with high tenor for syrup harmonics.

Open with typical quartet bit called "Skinn-a-Mink-a-Bink-a-Mink." Then in fall each picks a different Mother Goose rhyme and they go into a medley of words to a harmonized tune. Finish with comic song, "Waddle," although without comedy business. This East Side New York audience liked the record best of a three-number program.

Rush.

BANIAMINO GIGLI (1)

VITAPHONE NO. 498

Operatic
9 Mins.
Strand, New York

Perhaps the best vocal canned record yet of the Met tenor. Four arias, light and brief, with Gigli singing up in "one" to pianist accompaniment in 9 minutes.

Voice clear and well synchronized. Without elaborate setting or operatic effects such as ensembles or character make up, tenor on screen looks and sounds more human than usual. Facial make up however, not so good, the heavy lip rouge seeming to throw his mouth into disarray at times, while his eyebrows don't appear to have been made up in union.

Record otherwise excellent and a straight bill of shorts could stand it in second or third spot nicely, or in those houses where Gigli, canned, not previously heard. Bows properly timed.

LIGHTS OF NEW YORK

(TALKER)

Warner Brothers' production on the Vitaphone and release. No cast member starred or featured on program of this short. Story and scenario by Jack Lasker and Murray Roth. Directed by Bryan Foy. Production cost, \$100,000. Opening midnight, July 8, at special presentation, \$1.50 top, at Strand, New York, continuing burlesque at regular prices. Running time, 57 minutes.

Cast: Helen Hayes, Marie Prevost, Eugene Pallette, Robert Elliott, Sam, Tom Dugan, Collins, Tom McGuire, Tommy, Guy Kirby, Mr. Jackson, Walter Percival, Mr. Nicholson, Irene Diney.

"Lights of New York" noisy or still, to the sophisticated is applicable in every way, but as a talker can be pronounced a money-getter for the exhib, even downtown in key cities. This is not solely through the talker, but through the hunt for some time to come, but because this picture is getting pretty billing in Warners describing it as the first 100 per cent. all-talking picture.

The Warners have made it all talking, with every character speaking, more or less. Some exhibits who are not conversational in their houses wired may choose "Lights of New York" for the first talker, but that might be avoided. The all-talking here comes at a cost, so what against the Warners' earlier talkers with broken-up dialog. It might be preferred to lead up to this one as the Warners have done.

It's no and upon having their houses wired may choose "Lights of New York" for the first talker, but that might be avoided. The all-talking here comes at a cost, so what against the Warners' earlier talkers with broken-up dialog. It might be preferred to lead up to this one as the Warners have done.

As a picture this is an open-faced story with roll-your-own dialog. It's underworld, starting in a small town and moving to a nite club on the Giddy Wild Way. There are bootleggers and gunmen, cops and mugs, the latter a couple of simps falling for a back-ho, and a hotel about twice the size of the town—from the looks of the set.

In the nite club are the chorus, the boss logger, who also runs the joint, and a money leader. Then comes the murder of the boss logger as he is about to kill one of the goofs he had failed to tame. A big gag starts to show the simp, a hand comes from the folded curtains and he's shot. It's a self-exposer—the boss' mistress he walked out after about 20 years. She gets fumed up when he termed her an old hen. This same "mystery murder" gag is a two-reeler expedient.

It's that kind of a sappy mixture, the kind that recalls the mellers of the ten-twenty-third of ages ago. As Sid said about a talking automatic sketch a few weeks ago: "It's a novel, it's a novel, but in six months it will be a chaser." In a year from now everyone concerned in "Lights of New York" will run the river before looking at it again.

Yet the Broadway twist, the double-crossing, the crooks, the fake film for a risk, the dames and the dames, the mush stuff and the terrible voices will still interest nowadays when the terrific quantity of universal publicity being given the talkers before they are actually known keeps curiosity pepped up for something different on the screen.

In work in this talker, casting aside its plotting by its plotters, Hugh Herbert and Murray Roth, and the cast of nearly all vaudeville actors who had been in the movies before they are actually known keeps curiosity pepped up for something different on the screen.

Helene Costello, in the firm lead, a total loss. For talkers she has a better lead to school right away. Cullen Landis opposite, if a juv even in the indies, will never make anyone believe it in this one. He seemed to have no much effort. Nervousness might be claimed by all excepting the stage trained, Wheeler Oakman as the leger got through fairly, but with much of the bad dialog. Mary Carr in a bit as the mother gave an illustration of what may be accomplished by timed talk from ex-film.

It was well done in a way by Jere Debaney and Walter Percival as the con men, while Tommy Dugan slipped in some semblance of the right a sporadic hit. The detours as one of the gangsters, Tom McGuire nicely played and looked a police chief, with hardly anything to say.

Photographed very well and the nite club set tastefully good-looking. "Lights of New York" may be

called a pioneer in the real sense as an all-talker. Though this 100 per cent. talking picture is 100 per cent. crude, so much so it's conventionalism is tiresome. There are 1,000 holes in it alongside of what it should have, from standards adopted or adapted by the industry. The persons themselves in other talkers, amount others—but still this talker will have pulling power, and the Warners should not even think of even if they didn't do it with a polish.

Yet "Lights of New York" besides being a pioneer, which excites so much, stands out as the beacon that there can be no chances taken in casting a talker.

THE RACKET

Crude production, presented by Howard Hughes, Paramount release. From stage play of same name by Bartlett Cormack, adapted by Robert Lord. Produced by De Anza. Titles by Tom Miranda. Stars Thomas Meighan, with Louis Wolheim, Helen Hayes, Marie Prevost, and Louis Wolheim. Running time, 10 mins. Plot: A story of a week's life of Captain McQuigg, a Thomas Meighan, Helen Hayes, an entertainer, Marie Prevost, a dancer, and Louis Wolheim, a boss. Amos, a cub reporter. "Skeets" Gallagher, a reporter. "Lee" Moran, a chief of police. "Tommy" Carlo, a hooligan. "Henry" District Attorney. "Sam" De Grass, "The Guy Man," Burr McIntosh, Johnson, a patrolman. "Pat" Collins.

A good story, plus good direction, plus a great cast and minus dumb supervision, is responsible for another great under-world film. Thomas Meighan, who has his best role in years as Captain McQuigg, and Louis Wolheim as Nick Scaris, adds to a screen rep that has already labeled him the best character actor of the day-eyed monster has ever pecked at.

In transferring "The Racket" from stage to screen, Meighan has sacrificed nothing. His Helen Hayes, capricious and sexy, as the actress, the camera has added an inch or two to its original stature as an entertainment. Cormack did his own adaptation, keeping the script out of the hands of the enemy, and was given as much license as pictorial requirements would allow. The result is as nearly perfect a slice of screen life as has been seen in the gauntlet in months. It has all the ear-marks of a special, and may move from the Paramount to a higher box office take.

Howard Hughes, the young oil magnate producer, who took over Meighan's contract from Paramount, after he had nearly been obliterated with junk stories, has a few chuckles coming. He has brought Meighan back with a vengeance and by releasing him or the picture, "The Racket" has a male box office magnet, second to none. Wolheim will also pay heavy dividends while in the Hughes stable. "The Racket" was a first-class picture, started with a great yarn and a director alive to its possibilities. It grips your interest from the first shot to the last, and never drags. It's a story of another tale of the underworld, a battle of wits and cunning between an honest copper and a gorilla who has the town in his lap.

Nick Scaris (Wolheim) is the bootleg king and gang leader who has been getting away with everything on the calendar, until Captain McQuigg is determined to get Nick.

Nick tries to make McQuigg, in the usual ways, but the copper won't turn. Scaris' political connections are the strongest through his control of votes and repeaters. He has the captain transferred to a precinct where the gents are the only traffic problems. Two days later, the police are all brands. Nick has incurred her enmity at a birthday party he gave the kid brother. At the party Helen, doing a Helen Morgan sort of a dance, is the kid brother at Scaris' table, when the gorilla kicks the piano across the room. The gal flies back at him and bawls him plenty. Then the detours to make play for the kid, just to burn Nick up. They are out in the kid's roadster, prior to the pinch. She drives him off when he pulls auto passing, stops as she steps out of the car. The kid screws, the copper chasing. During the fight a sporadic hit. The detours continue, pepping on until he runs the car into a fence, and is nailed.

Joe is booked under a phony name as a refund to his bail is slurred. Helen tips his rail (Continued on page 25)

BRITISH FILM FIELD

(Continued from page 6)

us some. But never did. Got himself a bit of a job for a little while as assistant director.

Now turns up in Rhodesia, which he has discovered is the ideal spot of the world for making movies. Going to float a company to be called Rhodesia Films, Ltd., and make a picture called "Sons of Rhodesia," with tobacco farm settings.

Admission Tax Adjustment

On June 26 there was to have been put to the committee stage of the Finance (Budget) Bill in the

House of Commons an amendment for the repeal of the entertainment tax.

It pointed out there was unfair competition from cabarets not having to pay admission tax, and from the tax being nearly equal to 20 per cent. on turnover. It also complained the tax was a war measure and should be treated as such, and, if not repealed, at least lowered to the same rates as those on betting, which are about 3 per cent. on turnover.

Every member of the House of Commons got a copy of the appeal, and a good deal of lobbying was done. But so much time has so far been taken up on committee stage on the Finance Act by income tax, the national debt, the betting tax and the attempts to make co-operative trading societies

subject to income tax it has not yet been possible to reach a point in committee where any such entertainment tax amendment could be put forward.

This despite the fact the House of Commons sat till after 7 o'clock Thursday morning on the budget, the first all-night sitting there has been this session.

Wallace Films Distribution

A deal has been closed by which Gaumont-British Corp. will handle the films produced by Edgar Wallace's company, British Lion. Those so far produced, but not yet viewed, are "The Finger," "The Forger" and "Chick."

Where Do They Get It?

Two film trade dailies here re-

cently came out with the full story of British International's deal with four American corporations for distribution and interchange of artists. Companies credited with being concerned are: Paramount, First National, FBO and Pathe of America.

Everything was given in detail. How the newly groomed stars from F. N. and Paramount were coming here, how some of British International's stars were going to America to play for four American companies and how each of the four would handle the product made here with their stars, while British International would get the stuff from America with their stars.

Good story, only none of it is true. When Maxwell was in America recently, he never discussed exchange of stars with anyone; he had no conversations or meetings with any of the First National people, and none of the arrangements credited have been made. In fact, Maxwell is insisting on both dailies publishing denials.

Real facts are, there has been some discussion between Maxwell and Earl Hammons as a second string to the deal with Jaydee Williams in case that didn't materialize. But a statement made to Variety just before the mail left by Maxwell, who had returned from Scotland that (Friday) morning, both to the above effect and also that the deal with Williams will most likely be closed this week-end.

Bundy Slams Fool Money

Said A. E. Bundy, head of British Instructional and Pathe companies, speaking before Graham: "The Bill has succeeded a little too well as regards finance and the public seems ready to fling its money into any cap held out. This over-confidence must lead to trouble; some of the flotations have little or no chance of success and the reaction will be much greater than the mere loss of money to shareholders."

"The public ought to be warned against reckless investment and told of the need for the most serious consideration of any film prospectus issued."

Fine. But who is going to warn the public, and how? All any writer can do is to say an issue is highly speculative. There have been some prospectuses for which the promoters ought to have gone to jail. Probably they'll land there yet when it comes to a showdown. But if I or any other writer had told the half of the truth about these promotions and their organizers, we should have been the fellows who would have figured in Old Bailey for criminal libel. Possibly because we had libelled criminals.

But, however, much we love John B. F. Public, we ain't going up the river for him. At least, I'm not.

The Independent's View

Earlier in the day J. C. Graham had declared Paramount had a lot of theatres in America it would be glad to get rid of, and asserted no one man could run 200 theatres, which got a big laugh on W. H. Evans, of P. C. T., who refused to reply.

Followed in the afternoon a statement by G. F. McDonald, a theatre owner from the Midlands and a former president of the Exhibitors' Association, on the position of the independent. He claimed the position facing the small man was the machinations of groups of financiers who were not content with their handsome profits from one branch of the film business but wanted to monopolize the whole field.

Personalities

Having directors on one another's boards is becoming a new indoor sport here. Following the fashion set by Gaumont and Goss Empire, British Screen Productions Co. and Automatic Film Printers, Ltd., have exchanged directors. Alan J. Williamson, of the latter, goes on the Board of British Screen Productions, and Harry Pearl (also an exhibitor) and George Pearson go on the board of the Film Printers. It appears the producing company has put money into the film printing concern.

D. Carreras, formerly concerned with a circuit of theatres known as the Blue Halls, is building the Lido picture house, Goss Empire, to seat over 2,000, another Lido at Islington, some 500 seats smaller, still another in Rayswater, to seat 2,500, and has also bought a couple of theatres at Redditch, Surrey. In addition he owns a house in Barnes, London, and two more at Cardiff, Wales.

British Instructional's new studio at Watlington, Oxford, will be in use in August. First film to be shot there will be "Conquest," story by Colonel John Buchan.

Monte Blue and wife arrived here and are staying at the Berkeley, on Piccadilly.

Lupu Pick started shooting on the first of the Blattner productions, "A Knight in London," with Lilian Harvey as star. Studio stuff is being done in the British International plant, Elstree.

N. A. Pogson, who recently resigned from the board of Whitehall Films Co., has registered a private

company as Inter-European Film Syndicate to acquire screen rights.

British Production Since the Quota
Since the Film Bill came into operation, 24 home made feature pictures have been made shown, and 15 more are ready and awaiting.

There are a further 14 in production, including "My Wife's Husband," with Monty Banks and Estelle Brody, Harry Lachman directing; "The Triumph of the Scarlet Pimpernel," directed by T. Hayes Hunter, with Matheson Lang and Juliette Compton as leads, and "Paradise," a Betty Balfour feature directed by Denison Clift.

This latter director, in conjunction with Graham Cutts, is lining up a producing company in association with Victor Sheridan, for public flotation. This company is to operate at Wembley and would give Sheridan's studio company there its own production unit.

2 Title Changes

Los Angeles, July 10.

Title changes on pictures in production on the coast this week are "Cyclone Lover" to "The Girl Shy Cowboy" for Fox; "Power of Silence" for Tiffany-Stahl, changed to "Patience."

MR. EXHIBITOR!

You Will Get

"MAKING THE GRADE"

From a George Ade Story Soon
With Fox Movietone Attachment

IT IS AN

**ALFRED
E.
GREEN**

PRODUCTION

So YOU Cannot Go Wrong
Booking It

**Les
Stevens**

Master of Ceremonies

with his orchestra

NOW AT

MELBA, BROOKLYN

after 9 smashing months
with

STANLEY-FABIAN

at Branford, Newark, N.J.

"STEVE"

Savage

DANCING COMEDIAN
DIFFERENT

AT LAST! COMING EAST

Playing Farewell Week at Loew's
State Theatre, Los Angeles

Many Thanks to
FANCHON and MARCO

TALKING PICTURES REASON ENOUGH FOR ALL ACTORS TO ADVERTISE NOW

Producers and agents are trying to think all of the time nowadays. They are thinking of actors and names; artist and acts to place or submit for full length talking pictures as talking shorts.

Every actor, meaning men and women, who has never been in pictures on the screen, stands a chance. They may be useful in one way or another, for their voices or their faces or their work.

Talking pictures will develop new favorites for the public; new screen actors, but producers and agents should be informed by actors who they are and where they are.

As the summer advances the demand for the full length talkers and talking shorts will increase.

No time better than the immediate present to advertise, to place your name before those who may be looking for you in the film innovation, the talker.

Or for show business in general for the new season. It's going to be a very big season, for the actor—all actors, legit, vaudeville and otherwise. Actors, should as far as possible make certain they become a part of it to their best advantage. Nothing to equal advertising for that.

Nothing to equal "Variety" in putting your name before all of the show business—everywhere.

A PLAIN BUSINESS PROPOSITION

WINGS

¶ Look over the 1928-9 line-ups of all companies.

**WEDDING
MARCH**

Think them over. ¶ Do any of them show any-

**HAROLD
LLOYD**

thing to compare with the wealth of big pictures

**THE
PATRIOT**

in PARAMOUNT'S Whole Show Program?

DIRIGIBLE

sequel to "WINGS"

Do all the rest of them put together offer

**35 DE LUXE
SPECIALS**

you the consistent quality product you are sure

**25
STAR HITS**

of getting week after week from PARAMOUNT?

**PARAMOUNT
NEWS**

¶ You know the answer. You're a business man.

**CHRISTIE
COMEDIES**

That's why you and thousands more are buying

PARAMOUNT

SOUND

More than half of Paramount's 1928-9 program of 74 features will be available in sound, mostly with talking sequences. Watch for the first one "Warming Up"—soon. Christie Comedies, Paramount News, Stage Presentations—The Whole Show in Sound!

National Ass'n Convention Gag Comes Up Again—For Next Nov.; Will, Pete, Mike and Others, Et Al.

For the first time in its history the indie exhibitors' organization officials are calling the convention this year after the buying season. Heretofore they have always been held in the late spring with an ad-

vance ballyhoo of several months. During that time stress has been laid on holding up play dates until lowest prices could be argued out at the pow-wow.

The convention this year also marks the first that will witness producer-distributors, whose chains have admittedly kept open the local headquarters since the Columbus convention, as members.

Whether the indies will mass their strength and attempt to put their own officers at the head of the M. P. T. O. A., as the outfit is still called, or whether they will completely ignore the "call," which is set for November with no date or convention city, puzzles even former leaders of the body.

Pete Woodhull and Mike O'Toole, described variously and fervently, maintain attacks on the M. P. T. O. A., even though they are made by ex-chiefdoms of the organization, are inspired by backbiting Main street principles; also by failure to run the organization wisely while in office.

Producers' Support

Woodhull admits that chains like Loew and Publix are supporting the headquarters. He has declared that indies also turn in their checks, refusing each time to reveal the number of paid-ups and also conceding that were it not for the producers the headquarters would be closed.

In direct line with the convention, which Woodhull avoids even the thought of for publication, at least, are local gabberings this week in responsible quarters that Will Hays is working his hand in Indiana and Minnesota. The following is an example of what is reported to have been handed out by a sour Hays employer to an ex-exhibitor leader:

That Al Steffes is with Hays and that is the reason for the wallow delivered recently by Frank Rembusch.

That at the same time Frank Rembusch wants to get from under his 16 indie houses and that Hays is giving him the helping hand.

About these things it has always been the policy of Mr. Hays or any of his cohorts to smile condescendingly; ignore the interviewer and commiserate with the misguided apparition in the air.

Seider's Vision

Joe Seider, former M. P. T. O. A. boss, sees the organization flopping this year because of its evasion by the late date of the only thing which it ever discussed in the final analysis, playdates. At the most he cannot see more than a handful of Comford men attending and even then, he persists, holding an "election" among a few of "Comford's best behind closed doors."

VITAGRAPH CO. DISSOLVED

Albany, N. Y., July 10. The Vitagraph Company of America, one of the oldest concerns in the picture industry, has been dissolved, according to notice filed with the Secretary of State. It was a Brooklyn corporation. Warner Brothers took it over several years ago.

\$198,000 TO WIRE 10 OF POLI'S 20 HOUSES

Others to Follow—Entire Circuit on Sound Within Year

New Haven, Conn., July 10. Ten Poli theatres will be equipped by Western Electric before autumn. Louis M. Sagal, general manager for Poli, stated he paid \$198,000 for the equipment.

Sagal figures it will cost close to \$500,000 to wire the 20 theatres in the Poli chain. The entire system will be wired within a year. It is understood, theatres to be wired first are those playing straight pictures. Vaude houses will follow.

None of the houses will be closed while the sound apparatus is being installed.

Minneapolis, July 10.

Finkelstein & Ruben got a double-column front-page story in the local "Journal" last week on an announcement that direct will spend about \$1,000,000 for sound equipment for its 150 theatres during the ensuing 12 months.

Story was a great boost for "Lion and the Mouse," at the State this week, and for Movietone which goes into the Minnesota Aug. 4.

Prize Winners of W. C.'s Contest for Managers

Los Angeles, July 10. Arch M. Bowles, of West Coast Theatres' San Francisco division, made a clean sweep of all three prizes offered in that circuit's opportunity contest for managers covering its four divisions.

In Southern California territory Harry C. Arthur's blue division copped.

In the northern sector Dan McLean, of the Grand Lake, Oakland, got top money of \$150 with second money, \$100, going to Louis Golden of the Warfield, 'Frisco. Third prize, wrist watch, went to Robert Harvey of the T. & D., Oakland.

The same donations in the southern division rated as follows: First, Charlie Wynn, of San Bernardino; second, C. C. Chellev, of the Alexander, Glendale; third, Harry Hartman, of the Cabrillo, San Diego.

Among the white division, first prize was taken by H. A. Gillespie, of the Liberty, Yakima, Wash., and out front in the gray division was Lou Baumgartner, of Glen City.

Knickerbocker Suit

Against D. C. Dismissed

Washington, July 10. The \$2 suits growing out of the Knickerbocker disaster, when the roof of that local neighborhood theatre collapsed, killing 98 and injuring 100, were dismissed last week. Actions were brought by those injured and the relatives of those killed and were directed at the District of Columbia for criminal negligence.

Several other such suits are still pending, but it is expected they, too, will be dismissed.

This action does not affect the pending civil suits seeking damages from the Crandall company, operators of the theatre or those responsible for its construction, etc.

Kunsky Bracing Units by Added Acts and Names

Detroit, July 10.

Kunsky is bolstering presentation units coming in from both directions by the addition of acts for the one week.

At the Capitol, playing Chicago units, the stage staff is weekly braced with one or two acts supplied by the Co-operative Booking office, and at the Michigan, where the need of additional strength is not so great, the eastern units are periodically enhanced by a name act. The last two here have been Van and Schenck and Belle Baker

Minn. Joint Board Functioning Again—Exhib Members

Minneapolis, July 10.

Despite the refusal of the Northwest Theatre Owners' Association to participate, and the plea of its president, Al Steffes, to exhibitors to refuse to serve, the Minneapolis Joint Board of Arbitration has started to function again after a long lay-off.

Robert Workman, president, has succeeded in obtaining exhibitors to serve on the board. The exhibitors are non-members of the association. Workman claimed the power to appoint the exhibitor members to sit on the board under the terms of old arbitration rules.

Present rules state that if members of the exhibitors' association refuse to sit on the board several city officials shall have the power to appoint arbitrators in their place. City officials have refused to mix up in the fight between the exhibitors and distributors.

The present fight results from an ultimatum from the exhibitors' association that it will not have anything to do with the board until such time as assurances are received from United Artists directly that it will not sell non-theatrical institutions in competition with regular theatres.

\$500 Copyright Verdict In Favor or Exchange

Boston, July 10.

Joint Arbitration Board of the Boston Film Board of Trade decided that the Paramount exchange here is entitled to \$500 damage against the Town Hall of East Bridgeport, Conn., under the Federal Copyright law. It's regarded as the first copyright case of this nature ever tried in Boston.

Exchange held that the Town Hall managed by Jack Saranga, had switched the booking of "Old Ironsides" from the Town Hall to Grange Hall in Merrimack. Attorney Louis Nizer, for the exchange, contended that the picture, booked for May 11 in the Town Hall was taken out of the exchange May 10 and instead taken to the Grange Hall. T. H. management denied the allegation but on cross examination by Nizer was forced to admit having sub-rented the picture to Louis Cohen, operating Grange Hall.

T. H. management then stated that inasmuch as the rental for the T. H. date was \$10 that the damages, if any, should be very little.

Minimum on the copyright law penalty is \$250, but the Joint Board held that it was fraudulent practice on the part of the T. H. management and fixed the amount at \$500.

16 REELS STOLEN
Willimantic, Conn., July 10. Picture films valued at \$3,200 were stolen from the Strand theatre here.
Entrance was made through a window and 16 reels taken.

Cohens-Kellys' in A. C.
Los Angeles, July 10. "The Cohens and Kellys in Atlantic City" will be directed for Universal by William Craft. Story is an original by Matt Taylor and Joseph Franklin Poland.

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"

Great! NOW AT THE Strand Theatre Vancouver, B. C.
JACKIE SOUDERS and his Orchestra



DRENA BEACH

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"

(Copyright Pending)

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. Two 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."

Kindest Regards to FANCHON and MARCO Direction Lyons & Lyons

JESSE CRAWFORD ORGAN CONCERT
PARAMOUNT THEATRE
NEW YORK

WEEK JULY 7TH

"BECAUSE MY BABY DON'T MEAN MAYBE NOW" (Donaldson, Douglas & Gumble)

"MY TREASURES" (T. B. Harms, Inc.)

"CONSTANTINOPLE"—(A Sensation) (De Sylva, Brown & Henderson)

ROY MAXIM

SWEET-VOICED TENOR

RECENTLY AT ROXY'S, NEW YORK

NOW PLAYING STANLEY-FABIAN THEATRES

Thanks to Mr. SHEPHERD

Thanks to Mr. GOLDING

FANCHON & MARCO IDEAS

Two Box Office Record Smashers Last Week

RUBE WOLF

With an F. & M. "Idea" at Loew's Warfield, San Francisco

EDDIE PEABODY

With an F. & M. "Idea" at Loew's State, Los Angeles

ASSI BEN JACK

Wonder Child of Europe

BILLY SCHARY

613 Taft Building Hollywood Hemstead 3694

UNDER EXCLUSIVE MANAGEMENT

Madeline O'Keefe Ricca Allen Alva Adaire

NEW YORK OFFICE 1560 Broadway

A. H. SCHWARTZ ANNOUNCES WITH PLEASURE THE RETURN ENGAGEMENT OF

HOWARD EMERSON

AND HIS VERSATILE SHOWMANLY ORCHESTRA

MERRICK THEATRE, JAMAICA, L. I.

Inability to Purchase Pictures By Sapiro's Organization Vital to Its Exhibs-Members

Another attempt is being made by the independent theatre owners of Greater New York to combine for concentrated action. According to a notice issued by the Theatre Owners Chamber of Commerce, executives of that organization are meeting with members of the Sapiro organization for mutual protection.

Following several meetings this board issued a notice to independent exhibitors not to buy film pending a further study of the provisions of the standard contract.

The issuance of this appeal by the Sapiro organization is an admission of weakness evident since the appointment of Arthur G. Whyte as a film buyer and his inability to buy the product of the major companies which the independents believed they could secure by combining.

The plea that further study of the provisions of the standard contract is necessary before the Sapiro organization and other independents are to buy film sounds weak. The standard contract already has been studied by those interested. In addition, the standard contract has no bearing on purchasing power.

Major Mission

The Sapiro organization's major assignment was to get pictures for independents from Metro-Goldwyn-Mayer, Paramount, United Artists and others on fairly reasonable

terms with regard to price, allocation and protection. These companies have refused to grant or consider the slightest concessions and are selling Sapiro independents whose houses are in opposition to those of the association.

Holding up purchase of product has been tried before in the New York district at a time when the independents were not paying dues for the operation of an organization which should do their buying. While it seems a good move for the independents to stall on film buying it does not impress so favorably when they stall as a combination, as members of the I. M. P. E. A.

When it first became noticeable that product could not be obtained by the Sapiro organization some of the executives began to point out that the acquisition of film was not the primary purpose of the association. As far as the independents are concerned that is the most important duty of the organization and an effort to get all the independents to hold up film purchases is not a very brilliant or effective maneuver to meet the problem.

T. O. C. C. Change

The T. O. C. C., first antagonistic to the Sapiro organization, has changed its policy, for the present, for a futile demonstration. Had all of the independents united when the Sapiro organization started, some of the present difficulties might have been averted.

The recent arrangement with the A. H. Schwartz circuit gives M-G-M and Paramount an additional outlet, almost as large as that offered by the 78 houses in the I. M. P. E. A. Regardless of the time the Sapiro organization continues it cannot rate as an important factor in the industry as long as it is without the power to buy the films the members of the association want.

Pathe's Talkers' Name

Pathe's talker news reel will probably be called Pathetone or Pathophone, says Bob Kane, representing the Joseph P. Kennedy interests. He is now headquartered in the R. C. A. Photophone offices.

Kane is still making his survey of the Photophone situation. By early August, he states, the Pathe talker news reel will be ready for marketing. The name has yet to be determined, the Pathetone being preferred for euphony but the "phone" suffix also being considered because of its identification with Photophone which equipment the Pathe-DeMille-FBO, and perhaps, ultimately the First National, interested in will use. R. N. at present is contracted to the Western Electric equipment.

LEVIN AT SCHOOL AGAIN

Des Moines, Ia., July 10. Having managed the Des Moines theatre for six months for Blank-Publix, Elmer Levin returns to New York to again become a director in the Public Managers' Training School. He will drive to New York. Levin is succeeded here by Herbert Grove, from Waterloo, Iowa. A successor at Waterloo has not yet been announced.

FIGHT FILMS AGAIN

Los Angeles, July 10. Alfred Painter, of Seattle, was arraigned here on a complaint issued by United States Commissioner Head of having transported the Dempsey-Tunney fight films to Alaska.

Complaint followed an indictment in Seattle, charging transportation of fight films.

EFFECTS AND SOME TALK

Los Angeles, July 10. "Interference" will be made by Paramount with sound effects and some dialog. Hope Loring has completed the scenario and Lother Mendes will direct. Evelyn Brent and William Powell are set for the leads.

Jazz Serials

Los Angeles, July 10. Coast picture producers are currently figuring on a strong revival of serials. The deduction is that the novelty of sound accompaniment will give the old style thrillers a new lease of life.

Dallas' All-Canned Bill Of Movietone Subjects

Dallas, July 10.

Through a disappointment in the regular stage bill, Timber's unit, the Interstate's Majestic has an all-mechanical bill this week, made up entirely of Movietone film subjects.

Feature is Fox's "Street Angel," with the talking shorts comprising Robert Benchley, Winnie Lightner, Gertrude Lawrence, J. Harold Murray and the "Rio Rita Girls" and Clark and McCullough.

It's the first all-canned show in Texas. Yesterday the start was very big. It indicated the summer house record will be broken this week.

WARNERS' TALKER LINEUP

Los Angeles, July 10.

"Women They Talk About," another Vitaphone talker, follows "Tenderloin" at Warners' Hollywood, July 16. Will only stay two weeks; then "Lights of New York" in for a run.

Kosloff in Chicago

Chicago, July 10.

Theodore Kosloff is here producing ballet numbers for Public units originating at the Oriental.

Public Will Demand Musicians, Says Chi's Musical Union Leader

Chicago, July 10.

Although a pit orchestra of 14 men was removed at McVicker's

(Public) with start of the Movietone—"Street Angel" for a run, the local Federation of Musicians has not as yet taken any definite stand against the talkers, nor has it duplicated the protests witnessed in other cities.

James C. Petrillo, president of the Chicago Federation of Musicians, and Sam Katz of Public were in conference on the talkers with Katz reported stating he will take care of the musicians left jobless by wiring.

Within a short time all first-run Loop houses except the two Keith stands will be wired, but none of the houses with stage bands are believed contemplating dispensing with their orchestras. It is reported an attempt will be made to cut the bands, however.

Discussing the talking picture situation with a Variety reporter, Petrillo, rated one of the strongest union leaders in the country, stated he is convinced the talkers will never replace musicians in the flesh. On this theory he has taken an attitude of waiting, with the belief that if orchestras are either dismissed or cut to any extent the theatre patrons will back him in demanding re-hiring of the musicians, or express their dissatisfaction by non-attendance.

If the situation doesn't pan out as he thinks it will, Petrillo stated he is ready to start a strenuous campaign any time in the interests of his musicians.

TRIES SUICIDE ON STREET

Eugene Boucher Permanently Blind If He Recovers from Gun Wound

St. John, N. B., July 10.

That he will be completely blind, even if he recovers from self-inflicted wound in his head, is the fate of Eugene Boucher, owner of picture houses in New Brunswick and Maine.

Boucher alighted from his car on a street in Old Town, where he operates a theatre, drew a revolver and sent a bullet into his head. The shot attracted residents and Boucher was rushed to a hospital. Examination revealed he had sent the bullet through the right cheek and had shattered his eye nerves.

Doctors at first decided it was out of the question for Boucher to recover, but there has been a change for the better and he has a fair chance of living. It will be three or four months before he is out of the hospital, at best.

Despondent over financial distress, Boucher admitted deciding to kill himself. His wife died several years ago, leaving Boucher with six young children. He is 53.



Enoch Light

and his

ORCHESTRA

Try and Trump This

Not Doubling, but

TRIPLING!

Now in PARIS playing three engagements at

BLUE ROOM

Paris' Smartest Night Club

Chateau De Madrid

The Most Exclusive Restaurant on the Continent

and

Loew-Metro-Goldwyn's

Gaumont Palace

Largest Theatre in Europe
Triumphal Return Engagement

Permanent Address:

Gaumont Palace, Paris

For your Protection

To insure exhibitors the highest possible screen quality, Eastman Positive Film is made identifiable. The words "Eastman Kodak" are stencilled in black letters at short intervals in the transparent film margin.

Specify prints on Eastman Film—look for the identifying words in the margin—and get the film that always carries quality through to the screen.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

LAUGHLIN A SUICIDE

Coast House Manager Shoots Himself in L. A. Home—Was 35.

Los Angeles, July 10. Leo C. Laughlin, 35, manager of the West Coast's Mesa theatre, committed suicide in his home by shooting himself through the head with a revolver.

Laughlin's body was discovered by George Turner, assistant manager of the Mesa, when the latter came to call for Laughlin to go to a meeting of the theatre managers' association. When police arrived the gun was tightly clutched in Laughlin's hand.

Laughlin had been connected with theatre management on the Coast for a number of years. Before going to the Mesa he was house manager at Loew's local State and manager of Loew's Warfield, San Francisco. Laughlin's body was taken to the country.

Laughlin's widow, living in San Francisco, took charge of the interment. No reason is known for the suicide.

Fox Club Outing

The Fox Film Club has set Aug. 25 as the date for its outing at Indian Point below Bear Mountain. The trip will be made in a boat chartered for the occasion.

ED MEIKEL'S
ORGAN CLUB

HARDING THEATRE

112th Week and Still Growing



Senator
Theatre
Sacramento

HI-YALLER TRIO

Patsy Hunter, Dorothy Yoes, Flora Washington

FEATURED WITH
FANCHON AND MARCO'S
"HI-YALLER IDEA"

No Terms Change for
"Kings" Film, Says Pathe

Independent exhibitor squawks at having to pay a guarantee as high as \$1,500 as well as 50 per cent of the receipts for "The King of Kings" will meet deaf ears at Pathe. Colvin Brown, vice-president in charge of the company under the Kennedy regime, says that Pathe has always gotten a guarantee as well as a split on specials and will continue to do so.

Brown states he has investigated some of the complaints and found that in several territories, indies have paid Paramount more than they said they could afford to turn over to Pathe. The guarantee, of course, he said, works on a sliding scale.

On Free Rent

Chicago, July 10.

Reported here that the Vendome theatre, catering to colored audiences with films, is being operated on a free rent basis. The owner is the Chicago Theatre Co.

Operators are reported having been in the red for some time and rather than have the house dark the owners agreed to give free rent.

REPEATS AS PRESIDENT

Kansas City, July 10.

At the 10th annual convention of the Motion Picture Theatre Owners' Association of Kansas, held at Wichita, R. R. Bleschle, Kansas City, Kan., was reelected president for his fifth term.

Other officers are John Tackett, Coffeyville, and Mat Gleason, Kansas City, Mo., directors.

CHADWICK LEAVES SAENGER'S

New Orleans, July 10.

Aubrey Chadwick has stepped out as managing director of the Saenger theatre here. He had been with the organization 10 years.

Maurice Barr, in charge of all local Saenger houses, will personally take charge of the house for the next few months.

RETAKES FOR SPECIAL

Los Angeles, July 10.

United Artists is making retakes on Norma Talmadge's "The Woman Disputed." Film was completed a month ago.

The reported reason for the retakes is a desire to convert the picture into a special instead of a program.

Magazine Ads Increase

Magazine advertising continues to show an increase in business over that of newspapers, records of the Department of Commerce in Washington disclose.

Increase for magazines was 2.3 per cent for the first four months of 1928, as compared with that period last year. Newspapers dropped 2.9 per cent during the same period.

Magazines carried 12,242,000 lines for the four months this year, as compared with 11,952,000 lines last year. The newspapers had 397,278,000 lines this year and 409,083,000 lines last year during the first four months.

"Times" French Accents

The recent New York "Times" order that orthographic signs are to be used over all words of French origin, the same as in the original French, is giving its plant workers, from editorial men to compositors, headaches. The algu, grave and circumflex accents are used, and without a knowledge of French it's difficult to place them in their real positions, if at all. The "Times" is about the only English newspaper in this country using the orthographic signs, but it believes it desirable because of its class readers.

After Hershfield's Job

With the reported demise of Harry Hershfield, a cloak-and-suitor and quite a rounder, but not the Harry Hershfield, the "Able" cartoonist and column conductor, the Hearst office received a flock of bids from contemporary newspapermen for Hershfield's berth as the Broadway col. conductor. The cloak-and-suitor who died while dancing as he stated he preferred to die, incidentally, was the cause of no small annoyance to the newspaperman Hershfield through name similarity.

Being identically named, and traveling not dissimilar routes, the rounder on occasions was mistaken for the newspaperman and treated accordingly.

B. B. Van on Advertising

Billy B. Van, who has about retired from the stage to devote his time to the manufacture of his Pine Tree Soap, has an article in the current issue of "Printer's Ink," the advertisers' weekly, under his own name, in which he tells how he

Literati

made a success of his product through advertising. Besides mentioning how good Pine Tree Soap is, and the fact that he sold a million cakes the first year, Van got about four cents a word for the article. All of which he considers a pretty good break.

Rascos's Part Time Job

Burton Rascos, who recently stepped out as editor of the "Bookman," has a part-time job. Rascos has become a member of the editorial board of the Literary Guild, one of the book-of-the-month clubs. He fills the post left vacant by Zona Gale, the novelist, and Dr. Glenn Frank, the college president and syndicate newspaper editorialist, both of whom stepped out recently for disputed reasons.

Wally Bishop's Principle

Wally Bishop, comic strip artist who draws "The Golf Bug," was badly beaten up in a West 48th street speakeasy last week by a stranger who accosted him and objected to Wally's diminutive mustache. The inefficient artist laughed it off, bought the pugnacious intruder a shot, then walked with him to the door, whereupon the bully set on him and cut his face to ribbons.

A policeman arrested the aggressor, an ex-pug, but Bishop refused to go through because if he testified he would have had to name where, and when the assault took place, and he wouldn't tip off.

Academy's Official Mag

The Academy of Motion Picture Arts and Sciences is planning to adopt the Hollywood Magazine, now a combination community and motion picture fan weekly, as its official publication. The academy will control the minority stock with the F. A. Hartwell Publishing Co. remaining as conductor.

The magazine is about seven years old and started under the name of "Holly Leaves." E. R. Moak, former eastern newspaperman, is managing editor.

Gene Markey's First

Gene Markey, Chicago literary editor and caricaturist, as well as short story writer, has finished his first novel. It will be brought out next season by Doubleday-Doran. One of Markey's recent stories, "Listen Baby," written in collaboration with Elsie Janis, is now in production by DeMille as a starring picture for Lina Basquette.

King Cover Artists

Among the new cover artists engaged by King Features' Syndicate (Hearst Syndicates) are Jefferson Machamer ("Judge, Jr.") and Russell Patterson. Don Herold has joined the comic strip staff, which also recently took on Gene Carr and "Bud" Counihan.

Burkhardt's Air Serial

Robert F. Burkhardt, news editor for the Los Angeles "Record," has sold the newspaper serial rights to "Six Wings," aviation novel based on the Dole flight, to the Bell Syndicate of New York. Burkhardt writes under the pen name of Rob Eden.

Ripley's Colation

Bob Ripley, the newspaper cartoonist, said to be one of the most copied styles in the profession, and whose feature "Believe It or Not" has been a standard for many years, is gathering the best of his pieces to be published in book form. He is negotiating with Simon and Schuster for publication.

Silas Bent, who left the editorial staff of the New York "Times" to devote himself to free lance writing, has taken a place on Long Island, overlooking the Sound, where he is completing a book on politics to be called "Strange Bedfellows." Silas is the gent who wrote the recently-published "Bullyhoo," in which he said some nice and some not so nice things about the newspaper business and newspapers.

O. L. (Doc) Hall, one of the three owners of the Chicago "Journal" who lately sold that daily, is going on a three years' vacation. The first year will be spent in Africa and the ensuing two in Europe.

The autobiography of Harold Lloyd, written in collaboration with Wesley Winans Stout, and which ran serially recently in the "Sat-

espost," is to be brought out in book form by Longmans, Green & Co. It's understood Lloyd assigned all royalties to Stout, he getting also all the serial rights money from the "Satevepost."

Morris N. Ask, who compiled the "Who's Who in Journalism" last year, has brought out a second edition of the volume and plans to make it an annual. It sells at \$5 a copy.

Macy-Masius, book publishing house, headed by George Macy, who devotes much time to connecting pieces for F. P. A.'s column in the New York "World," has merged with the Vanguard Press. The two houses will retain their individualities, the merger being figured for a saving on joint sales work and like details.

Eleanor Barnes, dramatic editor of the Los Angeles "Illustrated Daily News," is away on vacation for a few weeks in the east.

During her absence Jack Stratton, her assistant, is taking care of the reviews and chatter columns under a byline.

Barred from the film trade paper field under its sale of "Moving Picture World" to Martin J. Quigley, publisher of "Exhibitors' Herald," the Chalmers Publishing Company is branching into the rug field. Company has taken over the "Oriental Rug Magazine."

Ted Marks
'WHISTLING COMEDIAN'

A Great Idea
Featured in

Fanchon and Marco Ideas

Dir. WM. MORRIS AGENCY

CHARLEY MYERS
The Boy With the
RUBBER LEGS

Now with Fanchon and Marco's
"MARS" IDEA

STADLER and ROSE

FEATURED WITH

FANCHON AND MARCO'S
"SPANGLE IDEA"

DICK MARGUERITE
SAUNDERS and JONES
DANCERS

WITH FANCHON AND MARCO'S
"HI-YALLER IDEA"
Dick Saunders, Master of Ceremonies
at Loew's State

EVANS
and
WEAVER

FEATURED WITH
FANCHON AND MARCO'S
"HI-YALLER IDEA"

STANLEY and BIRNES
An Idea of Merit

Featured in a
FANCHON AND MARCO IDEA
"SPANGLES"
Direction WM. MORRIS AGENCY

"MITEY"

ANN LEAF

AT THE WURLITZER
BOULEVARD, LOS-ANGELES

"THE HALF-PINT OF BLUES"

NORA
SCHILLER

Headlining for Fanchon and Marco
Indefinitely

THE GREATEST BOX OFFICE DRAW IN THE WORLD

MARY and MARGARET

GIBB

America's ONLY Native Born

Siamese Twins

AND THEIR MOTHER

The Only Mother to Ever Survive the Birth
of Such Twins

TAKE GLEN COVE, LONG ISLAND, for instance—



When Calderone opened his palatial 2,000 seat Cove Theatre, in Glen Cove, L. I., he naturally bought the Metro-Goldwyn-Mayer product and now plays M-G-M throughout his Long Island circuit. Wherever you see the big new theatres you'll find M-G-M pictures playing. In Glen Cove the smaller and older house plays other pictures.

**M-G-M STARTS OFF
NEW SEASON WITH
HITS! HITS! HITS!**

September 1st

**WILLIAM HAINES in
EXCESS BAGGAGE**

From the great stage play. It is one of the greatest motion pictures ever made.

September 8th

**OUR DANCING
DAUGHTERS**

with JOAN CRAWFORD

Daily Review says: "Just about the masterpiece of the younger generation theme. A mop-up any way you look at it."

September 15th

**LON CHANEY in
WHILE THE CITY SLEEPS**

Those who have seen it declare it could run on Broadway at \$2.00 admission!

September 22nd

THE BELLAMY TRIAL

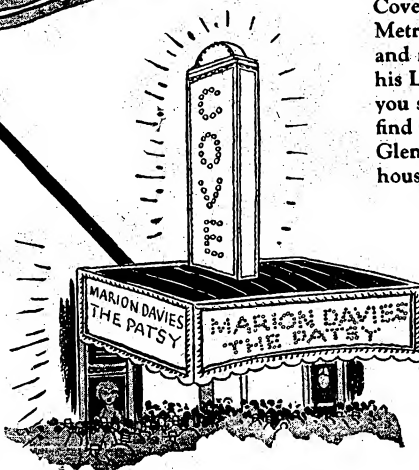
Monta Bell has created the most ingenious screen mystery of all time from the famed Saturday Evening Post serial and novel.

September 29th

**BUSTER KEATON in
THE CAMERA MAN**

His first comedy under M-G-M auspices since the days of "The Navigator." It will be the laugh sensation of '28-'29.

— and that's just the start of the fun for next season!



**THE BIG, NEW CALDERONE
THEATRE PICKED M-G-M
FROM ALL PRODUCTS—**

— it's sound business!

EXHIBITORS buy security
WITH M-G-M's great star line-up
EVERY week you realize it
WHEN you put up in your
MARQUEE lights
A star name that draws—
IN the outstanding hits!

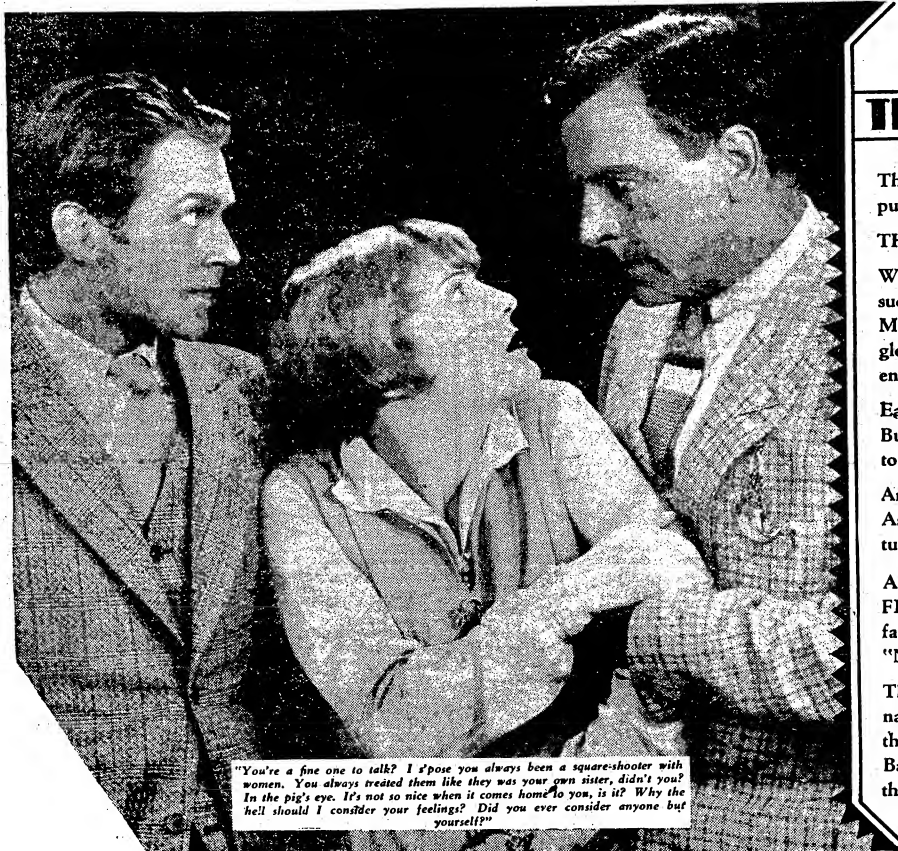
Oh baby, M-G-M is knocking 'em dead with its usual season's-end flash—"COSSACKS" (Gilbert), "TELLING THE WORLD" (Haines), "CARDBOARD LOVER" (Davies), "FOUR WALLS" (Gilbert), "MYSTERIOUS LADY" (Garbo). Also: "WHITE SHADOWS in The South Seas." Opens soon at Astor, N. Y., at \$2!

METRO-GOLDWYN-MAYER

More than ever the Talk of the Industry



And here is still another Selling Angle on "THE BARKER"



4th.

THE 3 STAR CAST

The cast names alone would sell the public on "The Barker."

THREE stars for the price of ONE!

When people see not one, but three, such favorites as Milton Sills, Dorothy Mackaill and Betty Compson in a single picture they know they'll get an entertainment bargain.

Each strong enough to star alone. . . . But First National has combined them to give "The Barker" super-value!

And Douglas Fairbanks, Jr., Sylvia Ashton and George Cooper in featured roles.

Add the reputation of GEORGE FITZMAURICE, director of such famous hits as "The Dark Angel" and "Night of Love." . . .

Then decide whether all these great names should be featured rather than the smashing story—the fame of "The Barker" as a stage hit—or the lure of the picturesque carnival atmosphere that pervades the picture.

\$100 IN PRIZES

FOR SELECTION OF THE BEST OF THE FOUR GREAT SALES APPEALS OF THIS UNUSUAL PICTURE

**with MILTON SILLS
DOROTHY MACKAILL
and BETTY COMPSON**
**A GEORGE
FITZMAURICE
PRODUCTION**

Presented by Richard A. Rowland. From the play by
Kenyon Nicholson. Stage production by Charles L.
Wagner. Adaptation by Benjamin Glazer.



Only theatre owners and managers are eligible.
Mail your answer not later than July 30th, addressed to Advertising Manager, First National Pictures, 383 Madison Ave., N.Y.C.

Three executives of this company will act as judges. In case of a tie for any one of the 7 prizes, the same award will be given to both contestants.

The winning letters will be published in the trade journals at the earliest possible date.

Free copies of the complete set of advertisements in this contest will be sent on request.

First National Pictures, Inc.

Here is the 4th and last of the four outstanding Selling Angles on "The Barker," which we have described in four successive trade advertisements.

Compare it with Selling Angle No. 1 which appeared in July 6th *Film Daily*, Selling Angle No. 2 in July 7th *Motion Picture News*, and No. 3 in July 11th *Film Daily*.

Then tell us in 250 words or less which of the four you think has

the strongest pull for advertising and exploitation, and why.

FIRST NATIONAL WILL PAY \$25 EACH TO THE WRITERS OF THE TWO BEST LETTERS AND \$10 EACH TO THE WRITERS OF THE NEXT FIVE BEST.

Whether you win a prize or not you will clean up when you play "The Barker". This is one of the sweetest naturals ever turned out on a motion picture lot. The four Selling Angles show you why.

A FIRST NATIONAL SPECIAL for 1928-'29

Member of Motion Picture Producers and Distributors' Association of America

COAST NOTES

Dereys Perdue opposite Bob Curwood in "The Forbidden Range," U.

Jack McDonald, added to "Show Boat," U.

Louise Carver and Al Ferguson, added to the "Wolves of the City," U.

In "My Man," W. B. Guinn Williams, Edna Murphy, Andre de Segura, and Richard Tucker. Archie Mayo directing.

H. Griffith to direct "The Office Scandal," Pathé.

Fact that Laura La Plante is one picture ahead of schedule on U's 1928-29 program makes it possible for her to play in "Show Boat."

George Marshall, production head

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.

SENSATIONAL DANCERS
Four Covans
Featured with
FANCHON and MARCO'S
"HI-YALLER IDEA"

NOW!
OGDEN
AT THE ORGAN
WEST COAST'S BROADWAY
PORTLAND, ORE.

AURIOLE
CRAVEN
FEATURED IN
"DANCING FEET"
Now—Metropolitan, Houston

of Van Buren-Amedee, making the first two-part "Smitty" film. Donald Haines is in the title role with Jack Coombs and Maude Truax among cast.

Lucien Prival, added to "Do Your Duty," F. N.

James Murray, added to "The Shakedown," U. William Wyler directing.

Norman Taurag, signed by Fox to direct one feature length comedy. Then returns to T-S to direct "Squad's Right."

Albert Demond, titling "The Man Disturber," and Walter Anthony titling "The Girl on the Barge," U.

Paul Perez, alternating on titles between T-S and Sennett studios.

Rose Dione, added to "West of Zanzibar," M-G.

Ethel Walces, added to "Mask of the Devil," M-G.

Belle Bennett's second starring picture for Tiffany-Stahl will be "The Power of Silence," an original story by Frances Hyland. Wallace Worsley will direct.

Estelle Taylor will play opposite Ralph Ince in "Shanghai Mutiny." Ince will also direct. FBO.

"Tong War" Wallace Beery's next for Par. Joseph Von Sternberg directing.

Alma Rubens added to "Mask of the Devil" (M-G).

Gustav Von Seyffertitz in "Docks of New York" (Par.).

Della Peterson opposite Bob Curwood in "A Western Wallop" (U.).

W. N. Bailey added to "Water Front" (F. N.).

Wade Boteler added to "The Wrecking Boss" (F. N.).

Edna May opposite "Poodles" Hannaford in comedy series for Weiss Bros., Los Goodwin directing.

Wesley Ruggles to direct "Why Girls Walk Home" (U.). Production starts Sept. 1.

W. B. will do "The Redeeming Sin" as a Vitaphone special for the new program. Conrad Nagel and Dolores Costello featured. Howard Bretherton directing.

Fred Stanley and James Gruen have completed the second original for Fox, titled "Riley the Cop," to star Farrell MacDonald. John Ford directing.

Helene Costello added to F. B. O.'s "The Circus Kid." George B. Seitz directing.

Alma Rubens and Polly Ann Young added to M-G-M's "War in the Dark." Starring John Gilbert.

Robert Harris at M-G-M studio has been assigned as a writer to the Clarence Brown unit.

Hedda Hopper added to Para.'s "Forgotten Faces." Victor Schertzinger directing.

Dorothy Mackall has decided her marital bonds to Lothar Mendes, picture director, are irksome. Her lawyer has filed complaint charging Mendes with mental cruelty.

Hollywood got the blame for the separation between Jim Tully, hobo author, and his wife. The pair made up their differences and are now back together in their King's road home.

At Fox two synchronized shorts

are under way. One, "3 A. M." is directed by William Cosselman. In the cast are Sammy Cohen, Ben Bard, Jack Feinick, Tyler Brooks and Marjorie Beebe. Harry Delf is also directing "Mysterious Mansion," featuring Sumner (Pudgy) Getchell and Toy Gallagher.

William Demarest added to "The Wrecking Boss," FN.

Jack Cunningham to write screen treatment for "The Vikings," Technicolor.

Norman Z. McLeod titling "The Air Circus," Fox.

Charlotte Walker added to "Annapolis," M-G.

Mary Mayberry signed by FBO to be opposite Bob Steele in "Spirit of Youth."

"Rough Ridin' Red," title of Buzz Barton's next for FBO. Louis King directing.

Stan Laurel and Oliver Hardy making a comedy at the Roach lot. Jay Parrott directing.

Allen Garcia added to "Morgan's Last Raid," M-G.

A. George Volck, former assistant manager of DeMille studio, named production manager of the unit created to make the Pathe picture to be started early in the fall by Cecil DeMille. Unit will be independent of studio administration.

Alfred Fisher added to "Romance of a Rogue," Quality.

Bodil Rosing added to "The Fleet's In," Par.

"The World Tomorrow," based on 100 years hence, is to be made by U with sound. Paul Fejos slated to direct.

Earle Foxe added to "The Fog," Fox.

Lilyan Tashman added to "Take Me Home," Par.

Gretel Zoltz added to cast of "Beautiful But Dumb" for Tiffany-Stahl. Elmer Clifton directing.

Production on "Cohens and Kellys in Atlantic City" will start at Universal July 15. William J. Craft directing. Most of the story will be filmed in Atlantic City.

William Bakewell added to "Annapolis." W. Christy Cabanec directing. Pathe-DeMille.

"The Little Wild Cat," to be directed by Ray Enright, will be a Vitaphone dialog taker for Warner Brothers. Those so far chosen for the cast include Audrey Ferris, James Murray, Doris Dawson, George Fawcett, Claud Gillingwater and Hallam Cooley.

Supporting Al Jolson in "The Singing Fool," Warner Brothers, Lloyd Bacon, director, are Betty Bronson, Josephine Dunn, Reed Howse, Arthur Housman, Edward Martindale and David Lee.

Dwight Cummins now writing continuity of "The Baggage Smasher," Victor McLaglen's next for Fox. Marta Alba opposite.

Charles Murray returned to the First National studios after six weeks' vacation in east. His next, "Do Your Duty," directed by William Baedine.

Colleen Moore and company of 40 in Santa Barbara where exteriors for "Oh, Kay," will be filmed. Mervyn Le Roy directing.

Complete cast for "The Show Girl," Alice White's first starring

picture for First National, includes Charles Delancy, Donald Reeve, Kate Price, James Finlayson and Gwen Lee. Al Santell directing.

Norman Taurag assigned to direct, "Squads Right" for Tiffany-Stahl. Co-starring Eddie Gribbon and George E. Stone.

Hedda Hopper for Par's "Forgotten Faces."

Kathryn McGuire added to "The Border Wild Cat," directed by Roy Taylor, U. Tom London and William Malon also.

Tarben Meyer and D'Arcy Corrigan for "The Last Warning," U.

Madame Vitaphone-Heink will make two Vitaphone films for Warners.

Another circus story, "The Spicler," is headed for the screen with Ralph Block as associate producer. Picture is to be released Jan. 6. Alan Hale and Jacqueline Logan in cast.

"Craig's Wife," Pathe, will be released Sept. 23. Irene Rich is in the title role.

Five new serials are listed by Pathe for release: "Terrible People," Aug. 5; "Eagle of the Night," Oct. 14; "The Fire Detective," Dec. 23; "Liger's Shadow," March 3, and "Queen of the Northwoods," May 12.

U has bought Inez Gregg's "Why Girls Walk Home." Edward Rugles is expected to direct.

Owing to the rapid expansion of the technical department and the library on the Fox lot, the entire upper floor of the administration building has been turned over to them. William Darling, technical director, has been given the north wing, and Frances Richardson, librarian, the south wing.

Olga Baclonova, recently signed to a long term contract by Paramount, will be identified from now on as just Baclonova.

Polly Ann Young, under contract to M-G for her first important part in "The Devil's Mask" after spending four months in atmosphere and bit parts. Miss Young is the youngest sister of Loretta Young and Sally Blaine.

Warner Baxter for "West of Zanzibar," M-G.

Baclonova, Oscar Apfel and Bud Fine added to "Docks of New York," Par.

Warren Doane and James Perrett in San Diego to arrange for next Laurel-Hardy comedy, Roach.

In "The Junior Year," U's collegian series, George Lewis, Eddie Phillips, Churchill Ross, Tiny Hanlon, Dorothy Gulliver, Yvonne Howell, Hayden Stevenson, Jack Selwyn, Alice Howell, Harry Lorraine, and Frank Lanning.

Final preparations being made for filming "The Rainbow," T-S, Reginald Barker directing.

Marcia Hariss added to "Brotherly Love," M-G, Charles Reisner directing.

Gladys McConnell opposite Ken Maynard in "The Glorious Trail," FN.

Seena Owen for "Sinners in Love" for FBO, George Melford directing.

Jean Laverty added to "The Fleet's In," Par.

Complete cast for "The Mystery Rider," U, starring William Desmond, is Dereys Perdue, Tom London, Bud Osborne, Walter Shum-

way, Ben Dobbins, Red Bassett, Gus Wadlow, Jack Shannon, Ben Corbett, Slim Lucas, John Eubanks and Sid Sailor. Jack Nelson directing. Serial started July 2.

U has bought Peter B. Kyne's "Light and Darkness," a magazine story.

James Hall added to "The Canary Murder Case" (Par). Mal St. Clair will direct.

"The Play Goes On," U, Paul Fejos directing. Starts July 15.

Mary Nolan's first starring film for U is "Come Across." Goes into work about Aug. 15. William Wyler directing.

Edward Sloman unit has returned to the U studios after six weeks on "The Girl on the Barge" at Glens

BENNY MEROFF

CUTE, EH!



Breaking All Records
Marks Bros. Granada
and
Marbro Theatres,
Chicago, Ill., Indefinitely
Exclusive Okeh Recording Artist

Michigan Vaude Mgrs. Ass'n
Charlie MACK
Booking the most extensive circuit
of vaudeville and presentation the-
atres between New York and Chicago.
Michigan Theatre Bldg.
DETROIT
Standard Acts, Wire or Wire
ASK PEARL and GUS

Master of Ceremonies
WALT ROESNER
CAPITOL, NEW YORK

CHAS. FEGGY
HUFF & HUNT
SENSATIONAL DANCERS
Starting Third Consecutive Tour with
Fanchon and Marco
NOW WITH
"MARS" IDEA

THE PARISIAN REDHEADS
WITH
BOBBIE GRICE

AMERICA'S FINEST

GIRL BANDS

THE BLUE BELLES
WITH
JEAN RANKIN

WE MAY HAVE WHAT YOU NEED

THE FLYING FLAPPERS

PARAMOUNT ARTISTS
DE LUXE GIRL BAND UNITS

THE BRICK TOPS

28 West North Street INDIANAPOLIS

Falls, N. Y. Company was scheduled to spend three weeks cast but were handicapped with bad weather.

Added to "Mo Gangster" (Fox): Robert Perry, Arthur Stone, Nigel De Bruliere, G. Herbert Ashton and Jane Peters.

Robert Peck added to "Prep and Pep" (Fox).

Anita Stewart opposite Henry B. Warner in "Romance of a Rogue" (Quality).

Thelma Hill at FBO on a series of "Toots and Casper" pictures.

Bud Duncan opposite and Earl Montgomery directing.

Starting date on "Sai of Singapore" and "The Office Scandal," both scheduled as Phyllis Haver starring pictures, Pathe, will depend on which is finished first.

Pauline Garon in "The Candy Kid," independent. Rex Lease opposite, and David Kirkland directing.

Craufurd Kent added to "Show Folks," Pathe.

Bert Woodruff added to "Marked Money," Pathe.

Wid Gunning supervising and Ben Christensen directing "The Haunted House," F. N. Production starts July 15.

Nancy Drexel and David Rollins, juvenile leads for "Riley the Cop," Fox. Starts in work July 9.

House Peters and Leroy Mason in Technicolor's synchronized feature, "Leif the Lucky."

Billy Seay for "My Man," W. B.

Production on "Red Hot Speed," U, starts July 23.

Zazu Pitts in "Sins of the Fathers," Par.

William Wyler starts "The Shakedown," U, July 16. Players are James Murray, Wheeler Oakman, Harry Gribben and Jack Raymond.

Lowell Sherman, added to "The Love Song," U. A.

Leslie Fenton, added to "The Play Goes On," now untitled. Paul Fejos directing.

Marjorie Daw and Roy Stewart,

in "The Sky Ranger," Educational.

Hona Fulop and Will Chappell have signed to write for U.

Harry Pollard and his "Show Boat" crew are at Sacramento on a location hunt. Baby Jane Laverne has been added to the cast.

J. Grubb Alexander, writing adaptation and continuity of "Come Across," U. This is Mary Nolan's first starring picture.

Howard Estabrook, writing continuity for "Hard Boiled Angel" for Gary Cooper and Nancy Carroll, Par.

Tully Marshall, added to "Alias Jimmy Valentine," M-G. Jack Conway directing.

Richard Cummings and Roscoe Ward added to "West of Zanzibar," M-G.

In "Harold of Hollywood," U, are Lillian Glimore, Charles King and Arthur Thalasso.

In "Stop Kidding," Christie, under direction of Walter Graham, Jimmie Harrison, Billy Engle and Ella Mackenzie.

Jack Donovan, added to "Spirit of Youth," FBO. Jerome Storm directing.

Yola D'Avril, added to "The Wrecking Boss," F. N.

Josef von Sternberg, to direct Wallace Beery in "Tong War," Par.

Production has started on "Singapore Mutiny," FBO, Ralph Ince heads cast supported by Estelle Taylor, James Mason, Graden James, William Irving, Rose Gore, Mary Allen and Carl Azzell. Ince also directing.

T-S has started on its second Belle Bennett picture, now called

"Patience." Cast includes John Westwood, Marion Douglas, Roy Laidlaw and Jack Singleton. Wallace Worsley directing.

Paul Perez, loaned by T-S to Pathe to do titles for "Captain Swagger."

Janet Gaynor has returned to the Fox studios after a brief vacation at Monterey.

Pathe has in preparation "Marked Money," set for a July 16 start; "Sai of Singapore," July 23, and "Ned McCobb's Daughter," Aug. 2.

Chester Conklin added to Paramount's chorus girl story which Dorothy Arzner will direct.

Leonard Praskins writing "The Leathernecks" for Pathe and William Boyd, Alan Hale and Robert Armstrong.

Joe Boyle will direct "Times Square" for Gotham.

Roscoe Karns added to "Moran of the Marines," Par.

Robert Bolder added to "The Single Man," M-G.

Gene Arthur and Jack Luden for "Sins of the Fathers," Par.

Lionel Belmore and Warner Richmond added to "The Redeeming Sin," W. B.

Francisco Maran added to "Last Warning," U.

Bruce Mitchell directing "In Line of Duty," U, starring Edwin Cobb. In cast: Lotus Thompson, Bill Patton and John Webb Dillon.

Lo Rayne DuVal placed under optional contract by U.

Quality will star Jacqueline Logan in "The Lookout Girl," slated to start July 19.

COAST SURE SEATER DARK

Los Angeles, July 10.

After running exactly two months and two days the Filmarte theatre in Hollywood, sure seater, closed, West Coast Hollywood theatres circuit operated.

Inability to book suitable pictures is blamed for the shut down.

Marley Studying Direction

Los Angeles, July 10.

Peverell Marley, formerly head cameraman for Cecil DeMille, is studying to become a director. He is on various sets at Pathe an observer and getting a chance to direct minor sequences now and then.

JACK JOYCE



MASTER OF CEREMONIES

TO THE

MASTER OF CEREMONIES

With "LEEVE LOVERS"

This week: Senate, Chicago.

A Public unit.

"Variety" review: "Registering as the distinct hit of the show was Jack Joyce."

Direction: WILLIAM MORRIS

NOW
In His Seventh Month

RUBE WOLF

And in the Middle of July

Smashed All Box Office

Records at

LOEW'S WARFIELD

SAN FRANCISCO



ROSE VALYDA

"A SONG SURPRISE"

LUELLA - - - KATHERYNE

JANET SISTERS

"TWO LITTLE GIRLS ALIKE"

Thanks to MAX TURNER Wm. MORRIS CHICAGO OFFICE



"A
MOVIE
PARTY"
A
PUBLIX
(White)
UNIT

Produced and Staged by
JACK LAUGHLIN

WILMA JOY

"California's Sensational Acrobatic Toe Dancer"

CHIEF EAGLE FEATHER

"THE WORLD'S ONLY AMERICAN INDIAN TAP DANCER"

Thanks to MAX TURNER, WM. MORRIS Chicago Office

MURRAY and ALAN

Thanks to MAX TURNER "JESTERS OF 3,000 YEARS AGO" William Morris Chicago Office

BILLY MARTIN

"THE FOOTLOOSE BUTLER"

**It took FOX
To Break Every
Record at McVickers**

**When Balaban & Katz, for the first
time in 12 years, took a chance on
Fox product, look what**

**FRANK BORZAGE'S
STREET ANGEL**

**with
JANET GAYNOR and CHARLES FARRELL
did to the weekly statement**

**MORE THAN \$40,000 IN
7 DAYS**

**Positively the biggest weekly gross ever at this theatre
\$5,568—receipts for 8th day—temperature 103°**

Now you understand why



PARAMOUNT ENDORSES FOX

FOR the first time in history, Balaban and Katz of Publix (Paramount) Theatres booked Fox product for their big Loop theatres in Chicago, having bought fifteen FOX pictures for exhibition during the coming season. B. & K. are to be congratulated upon their good sense in thus affording the patrons of their theatres the greater diversity of program assured by these splendid FOX pictures.



knocks 'em for a loop in CHICAGO

FBO's ANSWER

to an unfounded rumor!

The absolutely unfounded rumor has been circulated that FBO is to make pictures of an inferior quality.

THIS,—in the very face of facts that blaze denial:

Such as the booking by ROXY, world's greatest showman, who, sifting and weighing values, brushes aside other first run product and picks "HIT OF THE SHOW," FBO '28-'29 Special, as the one outstanding production to master the summer's sweltering heat!—

Such as the booking by UNITED ARTISTS' THEATRES, Los Angeles and Detroit, of "THE PERFECT CRIME," . . . Another of FBO'S '28-'29 Specials!

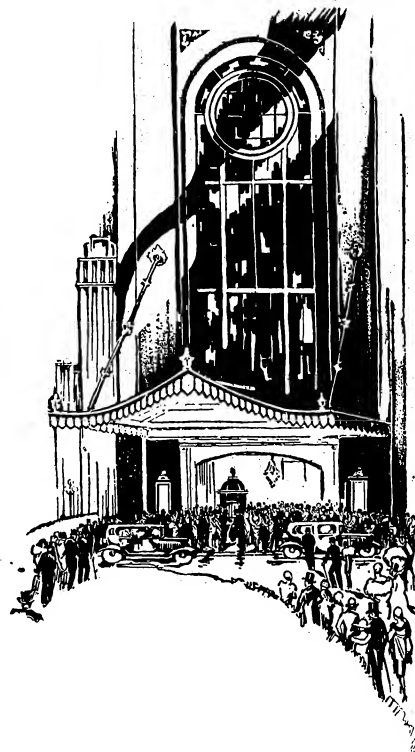
Such as the unprecedented avalanche of First Run Bookings from First Run Houses of the Very First Magnitude!

ROXY BOOKS FIRST QUALITY PICTURES!

UNITED ARTISTS BOOK FIRST QUALITY PICTURES!

KEITH ALBEE THEATRES, THROUGHOUT THE NATION, BOOK FIRST QUALITY PICTURES.

Hundreds of other First Run Theatres have signed up FBO's '28-'29 Product to be shown in the Nation's Foremost Houses!



The WISE SHOWMAN
is too shrewd to be misled
by UNFOUNDED RUMORS

THE RACKET

(Continued from page 13)

moniker to a sap cub reporter, and is held as a material witness. How Nick avenges his kid brother and how McGuire finally wins out when the district attorney double-crosses Nick and has him shot as he attempts to escape, complete the thrilling yarn.

The cast was one hundred percent. Skeets Gallagher, with a bottle in one pocket and "American-merck" in the other, made a reporter's role roll over and beg. Lee Moran as another legger also elicited. George Stone as Nick's kid brother made one believe in heredity; G. Pat Collins as Johnson the copper whom Nick kills, probably kissed himself into pictures permanently with his portrayal; Henry Sedley as Splice Corcoran was plenty tough, and Lucian Prival as "Chick" doomed himself to this type of role for ever and ever amen. Sam de Grasse also landed in brackets as the d. a., and Burr McIntosh got the back of his head into the opus in one flash, as the "Old Man" who

"sprung" the boys when they got jammed up.

Tom Miranda was given wide latitude with slang and gun chatter and the result is the most authentic set of titles that have graced an underworld picture to date. The gorillas talk as they should and not as some lame-brained obstructionist thinks they should. They don't go to jail—they go to the can—and without those diagrams the average super wants with any title in vernacular.

And shades of Beverly Hills, there's no love interest! Imagine a hero who doesn't cop a moll in the last ten feet of the picture! Con.

Boy, page the millennium! Con.

THE ACTRESS

Metro-Goldwyn-Mayer production and release. Directed by Sidney Franklin. Based on "Trelawney of the Wells." Continuity and adaptation by Albert Lewis and Richard Schayer. Titles by Joe Farnham. Starring Norma Shearer, Ralph Forbes, Lucia Wrench, Owen Moore. Opening only. At Capitol, New York, week July 7.

Norma Shearer.....Norma Shearer
Ralph Forbes.....Ralph Forbes
Lucia Wrench.....Lucia Wrench
Owen Moore.....Owen Moore
Joe Farnham.....Joe Farnham
Richard Schayer.....Richard Schayer
Albert Lewis.....Albert Lewis
Sidney Franklin.....Sidney Franklin
Cyril Chadwick.....Cyril Chadwick
Margaret Soudon.....Margaret Soudon

Though Pinero's brilliant stage production contains a large supply of dramatic and humorous situations transferable to the screen for all of their value, the directorial head of this screen effort has not realized on the possibilities to the fullest extent. As a result, with Norma Shearer unattractive in the early parts of the picture owing to the strange makeup and camera treatment which sharpens and ages her features, the picture cannot be rated a strong draw generally, despite the prominence of the star, though it should do moderate business in most cases.

In New York, at the Capitol, the picture stands a good chance. Also in other good show towns where the picture theatre public will be able to appreciate the comedy. It is to be feared, however, that in a majority of instances the comedy will not register because it is too well done, too finely drawn, for the average movie fan. Nor will the dramatic situations register except in the first class houses only. That is because the story has not been overdrawn and the problems are settled naturally but too easily.

In this house Miss Shearer's efforts as a comedienne met with light but noticeable returns. It is doubtful if all other audiences will respond even to that extent. Cyril Chadwick, as Captain DeFoenix, is a success in what is practically the outstanding piece of comedy business in the film. With a set of long, bushy side whiskers the captain's horse, stupid mug, coupled with an inexplicable indecision as to whether he should sit or stand, gets attention from the start and builds up for a strong punch laugh in the final scene.

Ralph Forbes, opposite Miss Shearer, photographs well and delivers fine performance. Owen Moore has a minor role with only two or three short scenes of any consequence.

Story is of the actress whose love leads into the arms of a man who had never attended the theatre and whose family disapproved of it. The grandfather, Sir Gower, learning of the match, asks the girl to spend the intervening time until the marriage at the family home. Clashes follow and the girl is obliged to leave when, finally, her friends are ordered out because of their drunken condition. Works round to a happy ending, the old man forgiving her and backing a new play to save her from starvation.

"Trelawney of the Wells" should be played up in exploitation copy in equal proportion to the title of the picture for possible attention from those who have seen it on the stage.

Edwin Brown has returned to F. N. as unit press agent for William Selzer.

Conway-Titled Films

Jack Conway (Variety) titled "Hit of the Show" current at the Roxy. In collaboration with Randolph Bartlett, Conway also titled "Sally of the Scandals," at the Hippodrome last week.

Both are FBO pictures. "Stocks and Blondes," scheduled for release this month, another FBO, was titled by the same title while freelancing on the west coast.

HIT OF THE SHOW

FBO production and release. Directed by Ralph Ince. Joe E. Brown featured. Adapted from a short story, "Notices by Viola," by Ernest Hemingway. Titled by Jack Conway. At Roxy, New York, week July 7. Running time around 89 minutes.

Joe E. Brown.....Joe E. Brown
Gertie Egan.....Gertie Egan
William Norton Bailey.....William Norton Bailey
Gertrude Astor.....Gertrude Astor
Frank Mills.....Frank Mills
Lee Shumway.....Lee Shumway
Charlotte Van.....Charlotte Van
Woolly.....Woolly
LeRoy Mason.....LeRoy Mason
Daphne Pollard.....Daphne Pollard
Kyrle Bellw.....Kyrle Bellw

"Hit of the Show" is okay for the hinterland. Title tells the locale, actors' boarding house and back stage. Hinterland will like the stage stuff and perhaps the show girls, even if missing action and not finding much of a story.

FBO for the summertime got the Roxy for this one. In July, though a cooled house, the Roxy may have been looking for a flat rental.

Well enough produced for its kind, that means mostly stage scenes, of a rehearsal and later the first night of a musical. If Ralph Ince doesn't know more about a musical than some of the liberties indulged in here might suggest, he should have consulted his wife. Otherwise the direction did what could be done for what was there.

Probably the biggest angle here is the debut of Joe E. Brown, the musical comedy comedian in this picture and featured. Brown has a semi-comic role. When permitted to slightly mugg, he got laughs and when not, not. Another stage comedienne, Daphne Pollard, as a slave, was in much the same fix. Between the two though and the only sources of comedy in what was intended as a light story and film, the laughs are pretty scarce.

Once in a while a neat bit showed in, but no standout, and the tale trips along. It holds a bit of mis-casting in Gertrude Olmstead as the young society girl. She looks altogether too sophisticated for the role. And besides, the important juvenile who should have been present and opposite her, was absent entirely, this due also to the story. Leaving a left handed sort of affair, a low comedian in looks and work against what should have been a frail, highly-bred girl.

The plot starts when the social person walked out on the day of her wedding. A switchback afterward revealed she did so because the night before when snaking in his bachelor dinner dressed as a boy, she saw a short skirted girl seated on the knees of all of her fiancé's male friends, including the fiancé's.

The girl looking for a theatrical job runs into Brown in an agency. He's a hooper out of work and owing the landlady for eight weeks. She has no place to go. He steers her to the rooming house where she pays the landlady \$30 for two weeks in advance and is set for life. After that it's the hooper looking for a job and Broadway, finally finding, one in "Jake Hubert's" show.

He got the girl a job also, and between rehearsals taught her to do a comedy Apache dance. His doom. She was to have been the dance partner of an Apache dancer who looked like a floorwalker. At the premiere, Brown knocked out the dancer on the impulse of the moment and his chin, taking his

place with the girl to do their comedy Apache instead, and making the hit of the show.

After getting the hit, Brown's heart gave out and he died the same night in the managers' office. Probably they didn't know what else to do with him or how to end the picture.

During the picture's unreeling the orchestra played "Laugh, Clown, Laugh." It's a good song and melody but was never intended for the theme song of a comedy play. If the picture is cued for that number, it had better be altered.

Jack Conway's captions are aptly worded to blend with scenes drawing laughs according to situations.

No one other than those mentioned warrants special mention except Gertrude Astor as the landlady. She did quite nicely. Rest were Hays, with each wearing dress clothes. A couple of mob scenes were employed. No special setting but the star dressing room seemed to run the length of the studio.

Mr. Brown did better fitted the next time. He has a homely but attractive face. As his business is making fun, that might be the main line of his next story, including permission for him to mull all over the lot if it's laughs that are wanted.

GRIP OF THE YUKON

Universal release and production. Directed by Ernest Ince. From the story by Chas. A. Logue. Continuity by Chas. Logue. Title writer not credited. Featuring Francis X. Bushman and Nell Hamilton. Cast includes June Marlowe, Otis Harlan, Henry Medina, James Farley. At Keith's Hippodrome, New York, week July 9. Running time, over 70 mins.

Only a filler for the split week and daily change houses, better in the summer since it has plenty of shots of snow, ice and the usual weather conditions of the north.

Story of the conventional type, hardly deviating from the typical northern production, even by a situation. The old miner is accidentally killed and his daughter, coming north, is cared for and protected by the two men who did it.

Bushman stands out in a particularly unconvincing role while Nell Hamilton hasn't many opportunities to do anything but stand still and gape.

Heavily padded with unnecessary footage in most spots and an attempt at comedy, unsuited for the sequence, too long drawn out and without proper material, got laughs only from the screen players. Several of the important scenes are overdrawn for length and, coupled with numerous other slow shots, results in a tiring, unentertaining spectacle.

DIAMOND HANDCUFFS

Metro-Goldwyn-Mayer release produced by Cosmopolitan. Directed by John P. McCarthy. Adapted by Carey Wilson from "Prisoners of the Night" by Helen G. Vance. Continuity by Bradley King, adaptation by Willis Goldbeck. Titles by Joe Farnham. Conrad Nagel, Eleanor Boardman and Lawrence Gray featured. Cast includes John Roche, Owen Lee, Sam Hardy, Lena Malena and Charles Stevens. At Loew's American, N. Y., last half starting July 6. Running time, about 60 mins.

One of the best program pictures of the year produced on an elaborate and even lavish scale, with a keen and intelligent attention to detail. It's a picture likely to appeal not only to the cash customers but to the critics. If someone had dared to book it into a Broadway theatre it stood a chance of getting a million dollars worth of favorable attention.

It is believed that the picture didn't get a first run showing in New York for one of two reasons which have no bearing on its box office potentialities. The bold sex treatment throughout, especially in the first part, might have raised censorship trouble if the film had been conspicuous on Broadway while in this house it is comparatively out of the way. The second reason, it seems, is that because the story doesn't treat of one of the usual themes it was evidently feared the public wouldn't take to it.

The graphic treatment of this

powerful story, with various ingredients of a surefire though conventional audience appeal, easily overbalances any possible drawback.

But the only discordant note in the production is Eleanor Boardman whose abilities have been so consistently restricted it is no longer surprising to find her miscast again. She is relegated to a comparatively insignificant part, Cast, however, is quite strong, capable and convincing.

Story hinges on the strange vicissitudes of a magnificent diamond called "The Shah." Picture is presented in the form of a play, in three acts, each of the acts being noted on the screen billing with the cast in each act given separately.

First act takes place in the African diamond mines. The negro girl vamp (Lena Malena) tells her lover, who works in the mines, that unless he gets her a diamond he cannot have her. Girl is shown scantily clad and some of the love scenes are intensely hot. To satisfy the girl the boy throws a pick into his log while at work the next day and hides a diamond in the wound. He is shot while making

(Continued on page 39)

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Master of Ceremonies



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GRIFFITH
Dancing Specialist Plus Personality
Appreciation to Fanchon and Marco

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CHINESE BLUES SINGER
SECOND CONSECUTIVE YEAR
WITH FANCHON AND MARCO
Thanks to Harry Wallin

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HELENE HUGHES
ROY SMOOT
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FANCHON and MARCO

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Palace, New York, This Week
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"The Musical Master of Ceremonies"
Now—751 First Ave., Seattle
Direction FANCHON and MARCO

BARBARINA AND PAL
Featured With
Fanchon and Marco's
Dog-Gone Idea

MOSS and FRYE

THE ORIGINATORS OF

"THE EARLY BIRD CATCHES THE WORM," PATTERN

ARE STILL CATCHING THE WORM

AT THE PARAMOUNT, NEW YORK—THIS WEEK

Paul Ash Says—

"This is the third time that Moss and Frye have appeared with me and they make a bigger hit with the audience every time."

Direction WM. MORRIS

Mrs. Mabel Clark Falls Out of Hotel Window

Mrs. Mabel Clark (Clark and Crosby-vaude), of 8824 23rd street, Brooklyn, was taken to Bellevue Hospital yesterday (Tues.) in a critical condition after she had fallen or jumped from a window in the Maryland Hotel on West 49th street. She sustained internal injuries, fractured right leg and bruises of the body.

Mrs. Clark registered at the hotel Sunday and was assigned to a room on the ninth floor. About noon yesterday guests in the Maryland and adjacent hotels were aroused by hearing shrieks. Going to windows they saw the body of the actress hurtling through the air.

Hotel employees carried Mrs. Clark, who was unconscious, into the hotel.

Meantime Detectives Mullee and Sweeney got in touch with her husband, John, stock actor. The husband said the last he saw his wife was at 3.30 A. M. Sunday.

He said she got out of bed and he thought going to a window for air. He went to sleep. When awakened some time later he found she had left the house. It was not until late Monday he learned she was at the Maryland Hotel.

Their home life, he declared, was happy and insisted she must have fallen. He told the detectives that his wife quit vaudeville about six months ago. She said at that time she was tired out and wanted a rest.

The husband went to Bellevue to be at the bedside of his wife, but she had just been taken from the operating table and he was unable to see her. Physicians hold out little hope for her recovery.

AGENT GETS 4 MONTHS

Harry Cornell Sentenced for Alimony Arrears and Threats

Harry Cornell, booking agent, drew himself a four months' consecutive route at the Workhouse, Welfare Island from Magistrate Gottleib in the Domestic Relations Court, New York, last week.

Cornell was brought in by Mrs. Hilda (Teddy) Cornell, dancer, for not having kept pace with the \$35 weekly remittance formerly awarded her by the same court, and for also threatening bodily harm to his wife and their two children, according to the complainant.

Cornell denied the charge but got the sentence with an additional stipulation that between now and completion of sentence he will be required to post \$500 bond guaranteeing support of his wife and children when liberated.

Prior to sentence Cornell made herculean efforts to effect a reconciliation with his complaining wife but this also flopped.

Think New Judge Will Cut Chi Divorce Crop

Chicago, July 10.

Aside from the growing difficulty experienced by show people in attempting to prove local residence for divorce reasons, insiders predict there will be a radical cut in divorces following the appointment of Judge Wm. C. Gemmill to hear divorce cases.

Judge J. J. Sullivan, who shared divorce hearings with Judge Joseph Sabath here, has been elected to the Criminal Court.

\$54,204 STILL LEFT IN BELCHER ESTATE

Deceased's Daughter Succeeds
Widow, Flo Hart, as the Administratrix

There is still \$54,204 in funds to be distributed from the estate of Frederick E. Belcher, secretary-treasurer of Jerome H. Remick & Co., music publishers, and a familiar Broadway figure years ago. This is disclosed with the appointment of Maxine F. Melson, daughter of Hon. Hetta Belcher Melson, known in the musical world as a songstress, as administratrix.

Miss Melson succeeded Flo Hart, former Ziegfeld "Polles" showgirl, in that capacity. Miss Hart, the original administratrix, resigned from the obligation some weeks ago after bitterly contesting any efforts to displace her. A cash settlement is said to have figured.

Miss Hart was one of Belcher's several wives, while Belcher was the chorister's second husband. She later remarried Kenneth Harlan, picture star, and is now legally known as Flo Hart Harlan. Since the Harlan romance Miss Hart and Lowell Sherman were romantically linked for a time, but that, too, is another Broadway affair gone cold, with Pauline Garon the present Mrs. Sherman.

Miss Melson resides at 15 Central Park West. Her relations with her stepmother, Miss Hart, were never amicable. The latter, in all her metropolitan activities, was compelled to watch her deportment in view of her trust as administratrix.

Only One Witness

Belcher was 50 when he died. He was married three times. His first wife, Emma, Washington, D. C., was awarded a weekly alimony of \$10. When his second wife, Henrietta B. Melson, divorced him Belcher agreed to pay \$25 weekly for the support of his daughter Maxine.

Belcher married Miss Hart in May, 1919. He died in September of that year. A note dated Feb. 21, 1919, or three months prior to his marriage to Flo Hart, left all his property to his then fiancée and named her sole executrix.

Considerable litigation ensued as a result of the document being held invalid through being witnessed by only one person; two are legally required. Miss Hart charged herself with \$134,536, and after administering over \$77,000 more, in which is included a \$30,000 trust fund, there is still a balance of \$54,204 to be disposed of.

Under the intestate law Miss Hart is entitled to one-third of the estate and the stepdaughter to the remaining two-thirds.

SANTREY'S WHOLE SHOW

Engages to Play for Keith's at \$4,500 Weekly for Season

At \$4,500 weekly and furnishing the entire bill, Henry Santrey has arranged through his agent, Charles Morrison, for a tour of the Keith Circuit the coming season at the Hotel Traymore, to give the beach a flash at the Turk and his Harem. After letting the Sun fool around him on the Boardwalk for a couple of weeks, Casey will return to New York, talk things over for a couple of days and then go west with J. J. Murdoch to finish up his cure. On the coast they will meet and confer with Jos. P. Kennedy.

Roscoe Ails is also a Morrison act Keith's has taken for a regular route for the oncoming term.

Pat Casey and Flock of Women in Atlantic City

Atlantic City, July 10.

Pat Casey, convalescent without convalescing but with a flock of women, landed here Saturday at the Hotel Traymore, to give the beach a flash at the Turk and his Harem.

After letting the Sun fool around him on the Boardwalk for a couple of weeks, Casey will return to New York, talk things over for a couple of days and then go west with J. J. Murdoch to finish up his cure. On the coast they will meet and confer with Jos. P. Kennedy.

Accompanying Pat, to keep the con men away from him, are two of the nurses who helped bring Casey through his critical illness. His other female companions are his cousins, Mrs. George Weedon and Mary Kane (sisters). They also were in constant attendance during Pat's trying illness, with the Kane girls almost as much in need of a rest as their handsome relative.

Among the four young women if any of the dips around here can lift Pat's poke they are welcome to it, he says, or what's left in it.

Double-Crosser

Fred Block, vice-president of the Mutual Burlesque Association, and a dyed-in-the-heart fight fan, is waging a unique wager. He bet he wouldn't go to the Tunney-Heeney fight. Already he has found takers to the amount of \$850. He says if he can get as much more, maybe he really won't go.

But he bought a seat, meanwhile—out of his potential winnings.

ROSE-BRICE THATA WAY?

Billy Off Again for Coast to See His Fannie

Billy Rose was slated to leave yesterday for California. Fannie Brice, to whom he is reported engaged, is currently in Hollywood, in a Warner Bros. picture.

Neither Miss Brice nor Rose denied or affirmed the reported wedding, the former referring newspaper inquiries to Rose for a statement.

Some months ago Rose made an airplane flight to the coast to see Miss Brice when she was Orpheum touring in the west. Rose has been occupying the top floor suite of an apartment house owned by Miss Brice on West 72nd street, with the facts having it that he paid his landlady sweetheart rent for the apartment regardless of the personal equation. However, Miss Brice's motor and chauffeur which have been at Rose's disposal with the comedienne on the road, have been made available for purely personal reasons, with the business element eliminated.

Lewis \$115,000 for 2

Los Angeles, July 10.

Ted Lewis, signed by Warner Brothers to make two Vitaphone feature length pictures upon his return from France, will have as his first "Is Everybody Happy?"

Lewis is reported to have been allowed \$40,000 for the first and \$75,000 for the second with a percentage clause.

His hand participates in the contract.

Ted Lewis will not make shorts for Warners' Vitaphone but will appear in a full-length talker to be made in Hollywood at Warners about March 1.

Following this week at the Palace, Lewis sails with his band and Eddie Chester and Eleanor Brooks for four weeks each at the Casino, Deauville, and the Ambassadeurs, Paris. They leave July 21 on the "Le de France."

Australia Flight Pair Signed by F. & M. for W. C.

Los Angeles, July 10.

Fanchon and Marco has signed Harry Lyons and James Warner, navigator and radio operator respectively, on the California to Australia airplane flight.

Both men will be feted in San Francisco and here upon their arrival. They open their West Coast tour July 15.

Rush Hughes Not Rewed

A general report to the effect that Rush Hughes and Marion Harris had remarried shortly before Miss Harris lately sailed for abroad, is corrected by Hughes, who is still in New York.

The couple were divorced about a year ago. A child is with the mother. Miss Harris is to professionally appear in London.

London, July 10.

Marion Harris, due to open next Monday (July 16) at Holborn Empire and Kit Cat Club, has not made an appearance yet.

Reeves and Lampert, the agents, are scouring London and Paris hotels trying to locate her.

Our 2nd Year with FURLIX
JOHNNY TIM
MILLS and SHEA
Touring America with
"Snapshot Unit"
LAUGHS! LAUGHS! LAUGHS!

CON CONRAD IS BROKE; HOPS TO BANKRUPTCY

Did It So Fast Assets and
Liabilities Must Be
Listed Later

Con Conrad's ill-fated ventures into vaudeville and musical comedy production have resulted in the songwriter filing voluntary petitions in bankruptcy on behalf of himself as an individual. And as president of Con Conrad, Inc., a total of liabilities or assets appended.

Conrad started getting into debt while promoting "A Night of Follies," a flash act starring Beth Berl, who was the composer's fiancée at that time. Then Conrad became involved with the Miller and Lyles' colored musical "Pop Shufflin'," which Conrad, Inc., presented, but of which Arnold Rothstein was the real backer.

Conrad's office was located in Rothstein's insurance office building at 46 West 57th street.

As a result of the Berl romance, the girl's mother took her to Europe, Conrad's fiancée-star walking out on the act, widely ballyhooed on the Loew-Stanley time through Miss Berl making her jumps via airplane.

Sorenesses

In connection with the Berl act Conrad and Benjamin David, the agent, became involved in some bitter litigation. David attached Conrad in Wilmington and has been given judgment for over \$7,000 against Conrad for commissions. The judgment is covered by a bond.

Conrad retaliated by preferring charges with the License Commissioner of New York against David, charging the latter with violating the Business Agency laws through exacting 10 per cent. David successfully proved he was a manager and not an agent and therefore not bound by a 5 per cent. commission.

In the "Keep Shufflin'" matter Conrad was soon declared out by his backers, and judgment was subsequently chalked up against him, since he was left holding the bag.

In the Conrad, Inc., bankruptcy, Henry R. Davis is the receiver. Peter B. Olney, Jr., is the receiver in the Conrad individual petitions.

The liabilities include, in addition to the above, sundry bills for salaries, advertising, exploitation, costumes, scenery, etc.

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FILM SHORTS BALK ROUTES

Vaudevillians Mostly in First 100% Talking Film, "Lights of New York"

By Con

The first all full length talker put out by Warner Bros. debuffed at the Strand, New York, Friday night. In addition to being the first 100 per cent gabber it is almost 100 per cent vaudeville.

The picture was directed by Bryan Foy, who used to do "over the foot" with the Foy Family in vaudeville and who wrote "Mr. Gal" and "Mr. Shee." Then jumped lagher and Mr. Shee, then jumped the song writing league for Hollywood, with a batting average of 1,000 per cent.

The authors were Hugh Herbert, standard vaudeville sketch writer, and actor and Murray Roth, another ex-vaudeville scribbler, and the cast was as vaudeville as stealing bows.

Jere Delancy and Walter Percival, who played a couple of racketeers who peddle a speakeasy and warehouse to a couple of yokes as a barber shop, are both from the two, four, six and up a way. Delancy was last seen around vaudeville in a comedy sketch and Percival's last appearance was in "Just a Husband," a sketch in which he was co-featured with his wife, Renee Noel.

Tom McGuire, who plays an operkay without the aid of a nickel owl in his kisser, used to be a straight man in vaudeville and last folled for Gene Barnes, the schnozzel comic. Tom Dugan, who nearly copped the picture as the timid bootlegger, is of Dugan and Raymond. Harry Downey, who acts as a male impersonator, the schnozzel comic. Tom Dugan, who nearly copped the picture as the timid bootlegger, is of Dugan and Raymond.

Glady's Brockwell, who turned in a corking characterization as Molly Thompson, Mary Carr who ditted in a mother role, and "Whisper" Oakman, who mugged "Hawk" Miller credible, have played in vaudeville and had speaking stage experience, Cullen Landis and Helene Costello, two Hollywood comedians and dumb pures, failed to convince vocally. Miss Costello also photographed blab, giving her a horse collar on both ends of the new racket.

It was very noticeable that the talking picture brings in many new problems for the director. It is absolutely necessary to keep people grouped, and without too much action when dramatic points are being registered.

Titles were also dragged in to introduce new scenes, despite the advertising propaganda that the titles would be missing. Where titles were not used, the blackout was long and destroyed the illusion.

The story despite its crudities of plot and dialogue, interest. One walked out although the wise mob kidded the flowery lines allotted the copper in the final scene.

Another spot that was rough was Hawks' threatening speech to Eddie Morgan in the barber shop, after Morgan had told Hawks he knew he was trying to frame him for the murder of the copper. The speech was written amateurishly and was dragged in for plot purposes as evidenced later on when the Hawks girl, explaining why she croaked him, told of overhearing him tell Eddie he (Hawks) was going to steal Kitty, Eddie's girl.

The authors were hitchhapped also by the necessity of telling their story quickly. They were only allowed a moderate leeway for characterizing their principals, due to the standardized running time.

But with all shortcomings when compared to actual stage play, this pioneer talker shows what may be expected from the toddler.

ON SUSPICION

Los Angeles, July 10. Robert Alfred Crosby, vaude actor, was picked up by police in a downtown hotel and arrested on a charge of suspicion of grand larceny.

Crosby was accused of the theft of an automobile from a stolen from an acquaintance of his, Paul Frailley. Crosby had a gun on him when police entered his room.

Norton-Haley in Show

Jack Norton and Lucille Haley (Norton and Haley) have been engaged for the road tour of "The Five O'Clock Girl" next season.

VAUDE BOOKING OFFICES' DELAY

All Large Vaude Chains Seemingly Intent Upon First Deciding Vogue for Next Season Before Extensively Engaging All Acts Otherwise Required—May Be Another Month Before Final Decision

MIXED BILLS PERHAPS

Talking shorts are balking the issuance at present of the customary routes by the large vaudeville chains for next season. It may be a matter of another month before the booking offices of those circuits reach a final conclusion as to their playing policy for the new season.

Indecision appears to bear down mostly upon the extent the talking shorts will enter into vaudeville bills, whether they shall wholly comprise some stage shows in the vaudeville houses, or if the talking shorts are to be sandwiched into the regular vaudeville show. If the latter, it is said, a couple of shorts will save the cost of an important spot act at less than one-half of the cost of the actual turn.

Delays in issuing routes for next season to standard and other acts are mostly noticeable just now in the Loew and Keith offices. Loew's will have a large number of its vaudeville theatres wired by the opening of the new season. Keith's contemplates wiring. It is in doubt as to the positive policy between the straight, or two-a-day vaude, and pop vaudeville, or both, the latter with pictures and possibly sound films, which could include talking shorts.

Acts Not Worrying

Meanwhile vaude agents are complaining of inaction, although the standard acts in vaudeville appear not the least worried. The latter hold faith in the vast "time" in sight for next season, outside of what are known as the regular vaude circuits. Seemingly they are in no haste to enter into routes or engagements.

Never before in vaudeville has a similar condition asserted itself. In seasons past booking offices have stalled in issuing routes. Most often it was for the purpose of frightening the actors and securing the same or a lower salary from them instead of the raise acts were asking.

Neither Loew's nor Keith's are seemingly in fear the other will take the cream of the standards during the delays. This despite the report Keith's and Loew's are not operating under a booking understanding, although the latter could be possible under the present administration of Keith's. It's known that the relations between John J. Murdock and Nicholas Schenck are most cordial. They could more quickly agree upon a working arrangement of any sort at present than has been ever possible previously between those two circuits.

More Work for Acts

More work than ever before is predicted for vaudeville acts next season, due to the talking picture developments. With the chains hooked up with various talking picture producers and with most of the circuits issuing vaudeville contracts containing options on acts for their talking picture affiliation, a peculiar situation may arise.

An act that isn't routed for an entire season by one of the circuits concerned may make three records, unless stopped by contract restrictions.

Telephone, the RCA talker, which the PBO-Keith faction is allied with, is reported as about to plunge heavily on shorts, using Keith-booked acts. The number of shorts being turned out for Vita-

Winchell on Vacation Looks Over His His Former Flopping Field, Vaude

By Walter Winchell

(Dramatic editor, New York "Evening Graphic")

(By special request, but without much urging, Walter Winchell, on vacation from his regular sheet, "The Graphic," consented to go to work for a day on Variety, to catch the current bill at the Palace. In the days before Winchell lost his dancing shoes he was a hooper by choice without approval. Having played all the tanks 10 years and more ago, he is thoroughly qualified to now review a Keith's Palace show.)

LAURENCE SCHWAB AND MOTHER UNDER ARREST

Laurence Schwab, 35, 234 W. 44th street, producer; his mother, Mrs. Carolyn Schwab, Kenilworth, Great Neck, L. I.; his chauffeur, Louis Gonzales, 21, Great Neck, L. I., and Mrs. Geraldine Barnett, 40, 531 West 124th street, were before Magistrate McAndrews in West Side Court on disorderly conduct charges. The case was adjourned until Monday, July 16.

Besides the disorderly conduct charge the quartet face charges of violating the Volstead Act, the police alleging they found a quantity of liquor in the rear of Schwab's new automobile. All were released in bail of \$1,000 each.

According to Policeman Thomas Mitchell, West 47th street station, he saw Schwab's machine stop in Broadway between 50th and 51st streets. A traffic cop told him he could not park. Meantime the chauffeur had gone across the street to buy a hat.

Schwab operated the automobile a short distance and then parked it almost in front of Lindy's. Mitchell approached the automobile and informed Schwab he could not park, whereupon, the cop says, the producer became very abusive. Mitchell asked Schwab to show his license, but the producer admitted he had none.

Meantime, Mitchell said, the two women berated him and finally when the chauffeur came back Mitchell demanded to see his license. "Don't show him anything," commanded Schwab, addressing the chauffeur.

Gonzalez was nonplussed, but when the producer again ordered him not to show the license Mitchell said he directed the chauffeur to drive to the station house. In 50th street, just west of Broadway, Mitchell says, he was riding on the running board when Mrs. Schwab grabbed hold of him and tried to push him off.

The cop further charged that Schwab struck him a blow in the mouth which cut his lip. Meantime, Mitchell said, the Barnett woman kept calling him names. Finally the car arrived at the station house and the entire party was taken before Lieut. Barney McGowan.

Schwab's Protest

There Schwab entered a protest against the arrest and said the policeman had struck him a blow in the face without provocation. Mitchell admitted he had struck the producer, but insisted he had not struck him until he himself was assaulted.

When the police began to book the chauffeur and the two women, Schwab pleaded they he not held. Upon Mitchell's complaint charges of disorderly conduct were recorded against the four. Later the cop went outside to examine the car and remove anything of value. He disappeared.

(Continued on page 34)

Take it from one who flopped on the better small-time circuits away back in those allegedly good old days of 1918, the average actor's credo was:

I would rather be the husband To a gal like Patricola Than be wedded to Petrova, Who can't rag a roundelay.

I would rather click on second In a smallie down in Dallas Than be flopping at the Palace On a Monday matinee!

Those were the days when this member of the deuce act (Winchell and Greene) always went good in Altona or Glens Falls and flopped when a Variety dance was out front at Loew's American. (But he should have caught up at the night show! Ah-hah!)

But it didn't seem so tough getting over with the Palace auditors Monday afternoon. Perhaps because the new cooling system kept the listeners comfortable and free from waving programs or fans the first half of the bill provided mild diversion and not until the second section started with Will and Gladys Ahern was the first wallop provided.

But Will and Gladys Ahern were a good act long before they ever made the Palace. The lad is a personable chap who can rope, clown and acrobatically hoof himself into a genuine show-stopper and the femme has What It Takes. Gladys Ahern is smart and seductive stuff, herself, and brother Dan serves at the Steinway and otherwise keeps himself comfortably. A genuinely refreshing trio.

The lone star is Ted Lewis. With his crew of synopsators he floored them. Lewis is primarily an adroit showman who emotes his songs and makes you enjoy "Laugh, Clown, Laugh" even if you've heard the dirty before. He offers an abundance of delightful material, including two new numbers named "Dream House" and "Good Night" when he isn't diverting you with his stovetop hat juggling down his arm or emotional songs, then his yadda-doo-dooling on the clarinet or sax going into play and he is hot!

Particularly arresting was a burlesque on "Me and My Shadow" in which Lewis is aided by a chap who apes his gestures, style and grace. Eleanor Brooks, a shape from the Guinan morgue, steps briskly and contributes the love-interest when Lewis gets dramatic. A very fine headliner is Lewis and his forthcoming departure to Britain is untimely.

Adele Rowland Blond returns after a long spell and fresh as some new and timeworn numbers. An able accompanist attracted warm applause with a piano solo. Miss Rowland's charm and unobtrusive manner contributed greatly to her numbers which drew appreciative response and flowers. The opener was the Manganas.

(Continued on page 33)

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TED FIORITO

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UP YOUR
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WHEN YOU
SAID
GOODBYE"

(BUT I PUT IT TOGETHER
AGAIN)

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N. V. A. LOANS \$15 TO ACTOR BUT TAKES DEED

Ben Riggs, Veteran, Gets the Works at "Actors' Organization"

Ben Riggs is a veteran vaudevilian. Bookings haven't been so good lately and Riggs used up all his immediate resources. He appealed to the N. V. A. for some financial help. He is reported to have obtained \$15 by turning over the deed for Long Island property Riggs has in his possession.

This is the first time as far as the street knows of where the N. V. A. in handing out vaudevillians money exacted collateral. Or at least it is the first time it became known and vaudevillians who heard of it and the amount Riggs obtained were not slow in expressing indignation.

Dark Tabs' 8 Weeks

Keith office has given eight weeks to George L. Barton for his colored tab, "Shufflin' Sam from Alabama." Act is now playing T. O. B. A. houses.

Chicago Gets Tough In Divorce Actions

Chicago, July 10. Declaring that Chicago is no Rome for show business, two judges last week started the long expected tightening on theatrical divorces by turning down Audrey Maple of "Sunny Days" and Mrs. Helen Cressman Carr, who was suing Alexander Carr.

Judges Joseph Sabath and Thomas J. Lynch withheld the decrees to investigate local residence claims. As a result, they rejected the applications and let it be known that hereafter non-resident show people will have a tough time getting Chicago divorces.

13,000 Mile Jump

Bobby and Edna Jarvis have just returned from Australia after playing 10 months for Empire Theatres, Ltd.

After one week here they leave for London where Bobby goes into "Good News."

F. & M. SIGN THREE

Los Angeles, July 10. Fanchon and Marco have signed three acts for a tour over West Coast Theatres. These are Louis Mehan, tenor; Eight Volga Boys, harmony group, and Bernice Spear. Miss Spear appeared with Bert Wheeler in his act at the Orpheum recently. William Perilberg, of the local William Morris office, booked.

HODKINS OUT IN CHI?

Don Prince in Charge of Pantages Office There

Chicago, July 10. Charles Hodkins is reported out as representative of Pantages. Don Prince of New York has taken over the local office and is believed to be the new permanent representative here, although refusing to confirm his appointment or admit that Hodkins is through.

Hodkins 25 years ago had his own circuit of vaudeville houses, one of the strongest in the country. During the past seven years he has been representing Pantages in new theatre deals, annexations and bookings. Local Pantages activities have been practically at a standstill for some time, with no Chicago houses on the book and very few bookings made from Chicago for the circuit.

Proctor's 5th Ave. To Close Sunday; 1st Time in 22 Yrs.

For the first time in 22 years Proctor's 5th Avenue, New York, closes Sunday (July 15) to permit the Proctor offices to renovate the house, also making some improvements. F. F. Proctor has contemplated for some time.

The 5th Avenue will reopen early in September, with its customary policy of vaudeville. William (Billy) Quade will continue as manager. Proctor's new 58th Street theatre, New York, is set to open Thanksgiving, with vaudeville. A pipe organ will be installed.

Proctor is considering wiring every house on his circuit. This is contingent on the development of the talkers.

It has been decided by Mr. Proctor that the 23rd Street theatre, New York, next season will continue its present straight picture policy.

Thall's Transportation Commended in Chicago

Chicago, July 10. Continuing its throw-out clean-up, the New York Keith office has ordered a cut in the transportation department here, Sam Thall in charge.

Acquainted with the local department's activities, Ben Piazza has asked the eastern office to reconsider the order. Piazza's reason is that this department was the only one of the old Orpheum organization, to not only pay for itself but saved the company hundreds of thousands as well under Thall's direction. It is also the only worthwhile old Orpheum unit still left intact through the clean-up.

Thall is considered a shrewd business man, with an unlimited knowledge of the tricks of railroading. He has figured and arranged jumps that previously were runarounds, cut baggage expenses and consistently made a saving in transportation rates. This has raised the department high in profit.

Thall's work has made him the best known transportation man in the entire west. His trick jumps and route switches are known to acts all over the country. If an act came into the office to complain that a changed route brought additional transportation expenses, he left them with money coming to them. Thall showed to their satisfaction that an unexpected switch or a jump-breaker had left them owing the circuit, if anything.

TEX. HOUSE DROPS BAND

Chicago, July 10. Having discarded its stage-band policy, the Aztec theatre, San Antonio, Texas, is trying presentation acts for two weeks.

Perry Charters, of the local Edgar Schooley office, is booking the Aztec for two weeks, with Palmere Brandaux, producer, using the complete lineup for two consecutive presentations. Brandaux was brought in after 10 months at the Capitol, Detroit. Aztec uses a permanent ballet of 16 girls.

Lukes With Billy Jackson

Chicago, July 10. George Lukes, former Keith Western booker, has become temporary office manager for Billy Jackson's agency.

Royal Gets Down to Cases With Keith's Mid-West Theatre Men

Chicago, July 10. In an all-day session of meetings, John Royal, new Keith mid-western theatre manager, cleared up the Chicago managerial situation of that circuit last Thursday.

As previously reported, Royal had appointed Mord H. Singer in direct charge of all Chicago theatres, besides supervising the Milwaukee, New Orleans, Kansas City and St. Louis territories. Thursday morning, in the State-Lake building's Roosevelt hall, Royal met 35 mid-western managers from Chicago and vicinity. Although a platform was waiting for him, he refused to sit there and met the boys on the floor. In the afternoon another meeting was held for Chicago managers and bookers. Views and expressions on the current situation were asked for. Royal let loose a brief speech in which he displayed thorough knowledge of the managers' activities. He said there were no tricks of the managers he didn't know, from the phone gag about the manager "has just stepped out" or "is still out to lunch," on up. Royal admitted he had used them all himself, but stated hereafter if the managers wanted to spend a day with the family or stay away for some other reason they should say so, and lay off the phone gag.

Meeting Each Other

Managers were introduced to booking managers, with quite a number unknown to one another.

During the sessions considerable attention was devoted to betterment of house conditions. Pictures were discussed at length, especially concerning exploitation. Each manager was told to feel completely responsible for his own house, basing his work on that idea.

Newspaper advertising will be considerably changed. Royal informed the managers they were at liberty to extend their own campaigns when they had pictures or acts of extra exploitation. A list of many acts desired was also made.

An unofficial executive board was formed, with Royal as chairman, composed of Ben Piazza, Singer and several managers, to discuss means of taking care of acts, giving them service, and establishing an open door policy that will permit managers, actors and bookers a chance to discuss their business. Later a letter from John Ford was read.

At 8 p. m. dinner was served at the Palmer House—strictly social, with no business talk.

Just before Royal left on a three-week trip to visit every theatre in his territory for inspection and probable district meetings where necessary, several managerial changes were announced.

Ascher Levy, who has been in charge of buying film for the Orpheum Circuit and managed a group of houses additionally, will be released from theatre attention and devote all his time to buying. Vanna Taylor, manager of the Orpheum

Keith's Loosening Up For Acts in Demand

Keith agents report a general loosening up on salaries for acts offered to the bookers for next season. Routes are being issued slowly but current bookings are plentiful for the right kind of material.

All of the names offered are being snapped up, according to the agents. As usual a shortage is reported for this type of act at present. In the cases of vaudeville names and former headlines who have become non-box office draws in the face of the opposition from presentations and pictures, salaries offered show a decided decrease.

Newcomers are eagerly booked when they have anything to show. It is the belief of the agents that the heads of the circuits are going to freeze out a lot of the pensioners by offering ridiculously low salaries but that acts of proven entertaining and drawing ability will be booked.

State, Buffalo, Rented to Syracuse Firm for \$78,000

The former Loew's State, Buffalo, has been rented to the Fitzer interests at Syracuse, N. Y. It is reported that the rent is \$78,000 a year with a 50-50 split on profits. Name of the theatre will be changed to the Hollywood.

Current rumors about Buffalo are that Loew's Booking Offices is still in possession of the house, though dark, and that it has persistently refused to relinquish possession up to the present time.

John Nash Resigns

Chicago, July 10. John Nash, with the Orpheum Circuit for eight years, has resigned as manager of the two-a-day New Palace. He has made no plans, aside from taking an extended rest. Nash at one time was general manager of the W. V. M. A.

Victor Meyers of the Palace in the same city.

Frank Phelps, former district manager of several western houses, will manage the Hennepin in Minneapolis, replacing Clarence Williams, and will supervise additional houses in the Minneapolis-St. Paul territory. Hugh Flannery, also a district manager, will be given a detail position.

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Mence, 1st Chi Agent To Lose Keith Franchise

Chicago, July 10.
Heat isn't the only thing bothering the Keith's (Western) agents these days. They're worried about some two week notices that have already started dribbling in.
Five agents are reported losing their franchises within two weeks. The first agent to get his is George Mence, who took it on the chin Monday. Mence received his franchise only a year and one-half ago from R. J. Lydiate. Before that he worked in the offices of several larger agencies as assistant.
Mence will not be permitted to go in with another Keith agent. He is at present in New York.

ORDERED TO REST

Winnie Lightner was taken ill in Youngstown, O., last week, and was compelled to cancel this vaude date and return to New York.
Upon advice of her physician Miss Lightner will rest for three weeks.

Bessie Wynn's Comeback

Bessie Wynn plans a return to vaudeville after having been out for a year and a half due to an accident.
Miss Wynn was struck by a motor truck.

Van and Schenck May Go Back to Keith's

Van and Schenck may return to the Keith circuit next season. Negotiations underway, promoted according to the boys, by Tink Humphrey, for Keith's, seem reasonably certain of a successful conclusion.
At present Van and Schenck are at the Pavilion Royale on Long Island. During August they play in Saratoga. In October they will be in London, for four weeks only at the Kit Cat Club as a sort of vacation for the wives. It is upon their return to this side that the Keith tour will commence if closed for.
After 15 or more years of appearances on the big time and always the leader in their class, becoming a high salaried drawing card in vaudeville, Keith's let the boys go in 1925, refusing to pay them the increased salary they then asked, \$2,500. At the time Keith's refused the increase Van and Schenck had received a picture house offer at \$3,500 a week. They so informed the Keith heads, who did not appear to accept their statement.

Since then Van and Schenck have been appearing in picture theatres and cabarets at weekly salaries varying from \$3,500 to \$5,000 a week. Besides they often played on percentage of the gross and as often realizing over \$5,000 as their share.
Three years ago was about the time Variety first urged big time vaudeville to watch its bills more closely and their booking offices. Attention was also attracted by this paper to the picture house perspective that seemed to be coming along, despite the picture house managements either did not appreciate it at that time, only intent then upon building new and large theatres.

Van and Schenck were among the first to leave vaudeville, "for their money" and for whoever would pay it. The team went into the picture field and Variety got "black-listed" by the big time circuits.
In returning to vaude, Van and Schenck will receive the salary they have set. When in vaude previously Eddie Keller was their agent. Their present agent, if any, is not named. Through Tink Humphrey acting as the intermediary, the Keith booking may be direct.

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Shifting House Managers

A general shake up of house managers of Keith and Orpheum houses, which will move them around, is predicted as the next move of John Ford after he finishes house cleaning the agents in the KO office.

Managers, regardless of their success in their established stands, are said to be due for a change of pasturage on the same theory that base ball clubs used to use when shifting players around on the various clubs.

It is thought by the executives of the circuits that a new viewpoint will work out to the ultimate advantage of the box office. Many of the managers are said to have become so used to settling in one spot they have considered themselves fixtures and have got into a rut.

Martin Becks Prefer Paris

Martin Beck is in New York after a long sojourn in Paris. He will remain here briefly to settle his affairs and return to Paris where he and Mrs. Beck will reside permanently. They have bought a house on the Rue Deschanel.

Film's Vaude Acts

Los Angeles, July 10.

Pathe studios employed a number of old-time vaude acts for the theatre sequences in "Show Folks." Among these were the Juggling Nelsons; Clarence Wurtz, rope walker; Bob Hale, former circus clown; Morris Black and three dancing girls, including Gertrude Messinger, Lillian Woods and Carol Lombard.

In addition, important members of the cast, Robert Armstrong, Bessie Barriscale and Eddie Quillan, all former vaudevillians, staged their respective acts. All were under direction of Paul L. Stein, who spent several years on German vaude stages.

JUDGMENTS

August Janssen, butcher; Tanner & Foster; \$1,401.
K. S. & E. Amus. Corp.; Travelers' Ins. Co.; \$72.

Former Keith Agents Slowly Getting Set

Since the recent ouster of agents from booking privileges with the Keith offices most are making new connections with outside independent agencies.

Franklin Graham, former assistant to Dayton Wegfarth, has taken part of the Charles Wislizen offices that were formerly occupied by Montgomery Moses, who also was among the former Keith agents. Moses is devoting more time to the writing end. He has had several articles accepted by the national weeklies.

James Dunedin has gone into the Dave Sabloskey office. Billy Atwell may independently book.

Jack McNeivins has no plans for the present. His attention at present is given to his invalid wife.

Treat Matthews' plans are also vague, but he will retain his present offices pending a new office arrangement.

Frisco in Carroll Show

Joe Frisco has been signed by Earl Carroll for the forthcoming "Varieties." The westerner was mortgaging to the west coast and had stuttered as far as Chicago when Carroll's offer recalled him.

Auto Jump Routes as Weekly Money Savers

Chicago, July 10.
Although booking managers last year insisted that acts make no automobile jumps, this season they've taken the reverse attitude.
Billy Diamond, of the Gus Sun-Diamond office, is booking an automobile owner on all bills for the northern route. The act with the car carries other members for less than railroad fare, making side dough for himself and enabling the others to cut expenses.
The Diamond "auto bills" are given more time for jumps than those traveling by train.

Ben Turpin, M. C.

Ben Turpin, the fog-eyed camera comic, has been signed for eight weeks as a master of ceremonies, opening a tour of the Interstate Circuit at Dallas Aug. 11.
M. S. Bentham signed the picture comedian for the engagement.

MIDGETS AS GOBLINS

Charles Dillingham has Singer's Midgets for his forthcoming musical comedy production, "Rip Van Winkle." William Anthony McGuire is authoring.
The Midgets will be cast as the goblins who lived in the Catskills. Jobyna Howland goes with the same show.



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शनिवार ता० ३ व रविवार ता० ४ दिन ३, ४ व रात ८। बजे
अन्यथा दिन सन्ध्या ६, और रात ८। बजे



HASOUTRA

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रेजिस्टर्ड डेनी

आउट आल नाइट

(OUT ALL NIGHT.)

होमिंग्स का ये एक बड़ा किंगडम है जो कि रोजगार देती है और एक ही जगह पर है।

एक साथ डबल बहार

एक साथ दो कार्कस

जगतप्रसिद्ध प्रशंसाप्राप्त मिस का नाच
और इसनेवाला बायस्कॉप।

परिस, न्यूयार्क और लण्डन में सनसनी पैदा करनेवाली
चपने विश्व कीन खेनेवाली हृदयाकर्षक नाचनेवाली
की मुख्य कर्ष देनेवाली सुन्दरी—चपन रूपवती मिस

मिस हसोत्रा और मिस डीरा डब्ली

को अपनी बालों के सामने नाचते देख जाइये।

मिस हसोत्रा का कप—
यह कप रंग और धुनी
के साथ कापन, लाली, कपडों
का रंग। यह जो कपने वाली
है मिस का कप देखकर लगन
लेने और मिलान के साथ
लेन कपन का है।

मिस डीरा डब्ली—को कप
है कप में कपने कपने के
के कपने में कपने के कपने
में—को कपने के कपने
में—को कपने के कपने
में—को कपने के कपने

HASOUTRA

Has returned to America after a successful tour of India, Burma, Ceylon, Java, Singapore and China, bringing with her new and original dance ideas beautifully costumed, to be shown at the

Casino De Paris, Paris

Next November, until then address all communications

WILLIAM MORRIS

1560 Broadway, N.Y.C.

किसका ता० ३ कपने और रविवार ता० ४ कपने दिन के
और को मिस डीरा डब्ली

मिस का कप है और के कपने के कपने कपने।

WE ARE PLEASED TO ANNOUNCE THAT

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Is Now Connected With Our Professional Department - And Is at YOUR Service With Some Great Songs

DE SYLVA, BROWN & HENDERSON, Inc.

ROBT. CRAWFORD, Pres.

745 7th AVE., NEW YORK CITY

Too Busy

by NED MILLER & CHESTER COHN

A Hot
And Peppy
Novelty
Song!

Just What The
Doctor Ordered
For That
Slow Spot In
Your Act!

For Dancing?
Just Try To
Keep Them
Off The
Floor!

Here's
Your
Copy

Too Busy!

Words by
NED MILLER

Fox-Trot Song

Music by
CHESTER COHN

Moderato

Why do you keep a-void-ing me? I con-fess it's an-oy-ing me,
You are mak-ing a wreck of me, You are sim-ply ne-glect-ing me,
Hon-est-ly it's so ag-gra-vat-ing, Won't you tell me just what to do,
I ad-mit that you have me wor-ried, When I say, 'Do you love me, dear?'

When I ask for a kiss or two, You say 'No, not now, dear,' Some-how dear, You're al-ways
You just whis-per in - to my ear, 'I don't know I'm so un - de - cid - ed, You're al-ways

CHORUS *p*
Too bus-y for my lov-in', Too bus-y for my pet-tin', That is all that
I've been get-tin' from you What's more and I'm not ty-in', I've noticed
you've been try-in' hard to shake me And it's mak-ing me blue. I can't un-der-
-stand your ac - tion, But I'll get my sat-is-fac - tion, Don't you wor-ry, Just you wait and
see, dear, Wait till you want me, hon-ey, Then it won't be so fun-ny,
When I say that, I'm too bus-y for you. You're al-ways you.

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WITH ANY 'FEIST' SONG"

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PHILADELPHIA.....1228 Market St.	TORONTO.....192 Yonge St.
KANSAS CITY.....Gayety Theatre Bldg.	LONDON, W. C. 2. ENGLAND,
CHICAGO.....75 W. Randolph St.	128 Charing Cross Road
BOSTON.....181 Tremont St.	AUSTRALIA, MELBOURNE,
DETROIT.....1020 Randolph St.	276 Collins St.

Dance
Orchestrations

50¢ FROM YOUR
DEALER
OR DIRECT!

"Money Act" Won't Work in Summer

On the lists of acts submitted to the Keith bookers at this time is a noticeable scarcity of what are known as "money turns." Efforts to get these acts to play some summer dates have proved fruitless. They preferred their warm weather rest.

Many of the acts submitted are now jumping agents when the latter fail to show action within a reasonable length of time.

By next fall a complete change of lists is expected to materialize through new booking conditions that will exist in the Keith offices.

Savage, Coast, for "Vanities"

Los Angeles, July 10.
Steve Savage, under contract to Fanchon and Marco, has been engaged to open in Earl Carroll's new "Vanities."



LOVEY GIRLS

Stopping Shows Daily
NOW AT
CAPITOL, NEW YORK
(WEEK JULY 7th)
Direction SAM E. COLLINS
1587 Broadway, New York

\$100 FINE FOR MINOR

Manager and Booker of 7-Year-Old Pleaded Guilty

For permitting a seven-year-old girl to appear publicly in a dance and song act without obtaining a permit, Louis Bolton, theatrical manager and booking agent of 1576 Broadway, and William Jones, decorator, of 44 West 98th street, were each fined \$100 in Special Sessions. The two pleaded guilty to the charge.

Both men were arrested on the complaint of agents of the Children's Society after the latter had witnessed Esther Jones, the minor daughter of one of the defendants, do an imitation of the late Florence Mills at the Everglades nite club, June 13. The officers told the Justices that the child did her act at the club at 9 p. m. and again about midnight.

Kemp for All Stanleys

The entire Fabian-Stanley chain of vaudeville houses are to be booked by Harold Kemp. Erie and Pittsburgh will remain on Wayne Christy's books as the Davis houses in those sections are closed for re-decorating.

Dave Bechler, Fabian manager, will supervise the Fabian-Stanley Kemp booked stands.

CARLENA DIAMOND

(DANCING HARPIST SUPREME)
Doing the Harp Dancing Specialty as Originated by Her Dad, Charlie Diamond

ROY CUMMINGS

An "Idea" of Fanchon and Marco
with
FLORENCE DUFFY

WINCHELL'S LAY OFF

(Continued from page 27)

Troupe, sensational hand-springers who spring from a board to two-man high shoulders. They attire themselves in the apparel of cowhands, a departure from similar whirlwind specialists whose stuff you would never recognize unless looking at their costumes. A triple somersault in mid-air from the board was the thriller. They set the pace for the bill which was taken up by Reed and Duthers, male toe and heel experts with class, whose ice-skating specialty was also refreshing.

Coram, who last appeared here with the All-British Bill, is a highly entertaining ventriloquist. He found them appreciative. White and Tierney drew the fourth spot with their nut comedy and skipped through their routine. One recalls the young lady from a musical flop in which she was an outstanding hit. Tierney employs much of the material used when he duo'd with a lad named Donnelly on the big time and when he was merely the straight man. He goes in for comedy now and plays up his falls.

Likes Bad Notices

A good enough hot weather show, in fewer words, but to hear the rail-huggers in the rear of the orchestra argue it, there have been better.

Perhaps I shouldn't have quit the racket when I did. They seem to be hungry for bad acts and even if our act did lay an egg at the American you should have caught us at Locw's Delancey Street. Were we good? Well, you ought to see what Variety said about us in Frisco. There was a critic! These lbees are bimbos alongside of him!

At that I may go back. I'm not stage struck but I think I miss the smell of bad notices.

Taflin Off Chi Floor

Chicago, July 10.
Matthew Taflin, vaudeville producer formerly in the Max Richards office, has been given a two-weeks' notice to stay off the Keith local floor.

The notice prohibits doing business with Keith agents.

FORUM

New York, June 21.

Editor Variety:

In the last issue of "Variety" an article appeared to the effect that during my recent appearance in Chicago I had an argument with Father O'Connor with reference to a joke which your article stated Father O'Connor asked me to eliminate.

The story stated I refused to eliminate the joke and was forced to do so by Balaban & Katz.

I know you will want the truth. Here it is:

My first meeting with Father O'Connor was through Joe Lewis, a Chicago entertainer. We discussed the joke I was telling and Father O'Connor suggested that I eliminate the same. I told him I would gladly comply with his request as I have never in my life offended any race or creed intentionally, and while I might not have agreed with him as to the merits of the joke I took it out immediately.

Lou Holtz.

GUILFOYLE-LANG DISSOLVE

One of the oldest teams in vaude, in association, Emmett Guilfoyle and Elsa Lang, has dissolved. Guilfoyle has a new double with Lillian Herlein.

Nelle Handling Roxy Ballet

During the absence in Europe of Leon Leonidoff, Roxy ballet master, ballet corps of the house will be directed by Anthony Nelle.

HARRY Q. MILLS

ORGANIST
Warner Bros. Theatre, Hollywood

Featured in Fanchon and Marco's "Bathub Idea"

LUCILLE PAGE

in SPECIALTY DANCES
P. S.—A Week of Laughs with Benny Rubin

New Business Method in Keith's Western Office

Chicago, July 10.

Consolidated and remodelled, the Keith offices occupying the entire fifth floor of the State-Lake building have caused a radical change in the old method of operation.

John Royal has the large main private office formerly used by Bray and Lydiatt. Ben Piazza is using a private office overlooking the entire floor.

The bookers are all in the open, lined up against a rail, and with no chairs beside their desks for visitors.

JAY C. FLIPPEN

FRIARS CLUB, NEW YORK

PANTAGES CIRCUIT Presents

ROGER and EDNA

HURST

In "BLAME IT ON MR. BELL"
by EUGENE CONRAD

VALE

AND STEWART

YES! WE DANCE
Direction of LYONS and LYONS
A PUBLIC UNIT "DANCING FEET"

THE MEMPHIS COLLEGIANS

That Sweet Band from the South
Headlining Pantages Circuit
Direction of ESTELLA GREEN

BILLY

LEW

REED AND DUTHERS

NOW!

K-A PALACE THEATRE, NEW YORK

4TH RETURN DATE THERE

and

98TH CONSECUTIVE K-A WEEK

The Reason: "DANCERS SUPREME"

OPENING BALABAN & KATZ CHICAGO THEATRES JULY 22 FOR 7 WEEKS

THEN

Available For Production

ADDRESS ALL COMMUNICATIONS

REED and DUTHERS

PALACE THEATRE, NEW YORK, NOW, JULY 9

P. S.: Many Thanks to HARRY A. ROMM for his earnest and untiring efforts in our behalf.

"Come on, Baby; Shake It Up," Because Mutual Wheel Shows Must Be Clean

Most all the Mutual shows next season will carry featured dancers. Some shows may bill them as "extra attractions." They may also be classed as "specialty dancers."

Some of the old burlesque men say that burlesque history is repeating itself and that while the heyday of such muscle dancers or cooch wigglers is past, the new dancing features must include the very latest style of "shakers" who combine the jazzy shimmy, black bottom, variety drag, body shake and twist or kill yourself, baby, to hot music.

Gone to all extent are Princess Rajah, Fatima and Toots Palea with their Oriental body maneuvers from burlesque but in their place next fall will be gals who could do all that the Far East muscle gymnasts could and more.

Just how far these special dancers will go will be solely left to the company managers, although the head of the Mutual Circuit is laughingly on record as having told the show projectors to keep their shows as clean as possible next season.

Chorus Girls at \$30 For Mutual Producers

Any hope the regular chorus dames on the Mutual wheel had that there might be an up ante on the salaries was dispelled by this week, when some of the wheel producers started engaging girls for \$30 a week.

So far there has been a perceptible gain in the new faces.

Aiding Sadie Banks

When word was flashed last week among the burlesque men and performers that Sadie Banks, former burlesque principal, was bedridden at her home, 1049 Simpson street, in the Bronx, from a paralytic stroke, a collection was taken up at the Burlesque Club and put at once to her relief.

Miss Banks is reported to be in a pitiable state, half of her body useless from the stroke and penniless through having been off the stage so long.

When Miss Banks was working she was known to be the sole support of her aged father and mother who live with her in the Bronx.

Miss Banks this week arranged for some special treatment in the hope of alleviating her condition. She has been in the show business for some years, among some of her burlesque connections being with shows formerly produced by Dave Marion, Tom Dinkins and Joe Leavitt.

Producers Off List

Before the new Mutual season rolls around there will be several of last year's producers dropped from the list. While the eliminations have not been fully determined, the Mutual Monday granted Ben Lavine a franchise to produce a new show.

Lavine was not on the wheel last season. His show will take the place of one of those to be dropped.

COLUMBIA'S SKIRT TREAS.

Nobody knows just what caused it all, but the Columbia, New York, finally has a woman treasurer. Charles Burns, who took the box office for a short time, was succeeded last week by Edna E. Melienbeck, Plainfield, N. J.

For 12 years Albert R. Zottarelli was treasurer, but resigned when Walter Reade took over the house.

Scribner Vacationing

Sam Scribner motored to his country place in Brookville, Pa., last week, where he will remain indefinitely.

Grosmer As Manager

Lou Grosmer will become a burlesque manager.

His maiden effort will be to pilot the "Hello Jake" Fields Mutual show next season.

Burlesque Casts

For Henry Dixon's Mutual, "The Big Revue": Claire De Vine, Fred Reeb, Jerry McCauley, Vi Talley, Al Shank, Ed Garland and Lillian Dixon.

Murray Rosen has been granted a Mutual producing franchise next season for "The Bohemians." Among those signed are Harry Myers, Helen Davis, Frank Henley and Opal Oakley.

Sam Raymond's "Ginger Girls" will have: Harry Craft and Freddie Walker, comics; Fritz White, prima donna, and Vinnie Phillips, ingenue. Irving Becker, company manager.

Lew Talbot's "Wine, Woman and Song" has under contract Eddie Lloyd and Bobby Collins, comics; Frank O'Rourke, Don Guntier, Jayne LaRue, Mervyl Wilson and Peggy Normand.

Bentley and Michaels have set the cast for next season's edition of "Step Lively Girls." Harry Bentley heads it with support including Elsie Bergere, Bud Purcell, Jean Burke, George Levy and Al Snyder.

Jack Reid's "Record Breakers" (Mutual): Margie Bartel, featured; Syde Burke, soubrette; Juanita Evans, ingenue; Johnnie Gilmore and Dave Burt, comedians; Larry Clark, master of ceremonies; Tom Brown, characters; Larry Harrigan, musical director.

J. Catalann's three musical shows are cast as follows: Mae Dix and Her "Flapper Follies"; Chris Newman, Co. manager; Joseph Pomeranz, musical director; Mae Dix, featured; Jack Tramp Montague and Johnny (Rags) Ragland, comics; Tom Fairlough, straight; Madeline McEvoy, ingenue; Jess Mack, soubrette; Shari (dancer), added attraction; "Stolen Sweets"; Morris Wainstock, Co. manager; George Keller, director; Harry Levine and Edith Palmer, featured; Thelma Lewis, ingenue; Bea Moore, soubrette; Artie Lewis, straight; Bob Leonard, juvenile; Bill Johnston, comic; LaJade (dancer), added attraction; "Moulin Rouge Girls"; Louis Strack, Co. manager; Billy Rogers, director; Benny (Wop) Moore and Gus Flaig, featured; Billy Berning, juvenile; Grace Tremont, Nonette Daly and Pauline Lee, soubrettes; LaBelle Zaza (dancer), added attraction.

Cast for "Hello Parade" next season includes: Lee Hickman, Ida Shaw, Billy Schultz and Bernette Smith. Margie Pennetti will not rejoin.

Emmett J. Callahan (alone) has engaged for his "Girls In Blue": Ann Corie, soubrette; Jean Kaskell and Buddy Nichols, ingenues; Clyde Bates and Murray Welch, comics; Lew Petrel, juvenile; Walter (Pop) Smith, straight.

For Ed J. Ryan's "Girls From the Folies": Sam Raynor, comic; Gene Quinn, prima donna; Gladys Clark, soubrette; Florence Rich, Zona Duval and Mae Raynor, ingenues.

For Frank Damsell's "The High Flyers," Damsell co manager, will include Frances Farr, Mike Sachs, and John Fagin, comics; Sadie Lester, ingenue; Thelma Benton, soubrette.

Fox & Kraus' "Red Hots" which rotates over the Mutual Circuit next season includes Jack La Mont, Chubby Drisdale, Gabby Fields, Helen Lenor, Ted Lester, Trassini and Radium Girls.

Harold Raymond's "Mischief Makers" will have Bob Startzman, Ruth Price, Bobette Eckhardt, Chickie Wells, Hal Ford, Mac White and Billy Lee.

Jake Polat's cast for "Night Club Girls" comprises Dolly Davies, Billy Turner, Irving Jacobs, Gladys McCormack, Rae Allen, Joe Hall and Joe West. The title replaces "Kandy Kids."

McCLOY'S 800 STORIES

Fred H. McCloy has a busy summer ahead and has some 800 special stories to get out on the 40 shows already listed as positive Mutual starters for the new season.

With only five or six complete casts in for the new season F. H. sent out a personal hurry up call to all the show producers to send in their casts right away.

Mixed Stock and Reg. Burlesque on 125th St.

Under the new booking plan entered into by the Minskys and Hurlig & Seamon, the former are moving their offices this week from the Apollo in 125th street, where Minsky burlesque stock has been operated for so long, to the H. & S. Music Hall. Next season it will be known as Hurlig & Seamon's Apollo.

Minskys expect to dispose of their former Apollo on a sublease.

It has been definitely decided to play Mutual attractions and also offer the Minsky type of stock, opening the show with one act of stock and then following with the first act of each traveling Mutual.

Walter Brown will be principal comic assisted by Eddie Green, noted comedian, now in Europe with the English edition of "The Blackbirds." Steve Miller and Ray Payne will also be permanent members.

Addison Burkhardt, for many years manager of the old Music Hall, will not be back. In his place will be Paul Slayer. Billy Minsky will be at the theatre as managing director.

Minskys closed their National Winter Garden down in Houston street, but it reopens Aug. 17 with burlesque stock.

Heretofore there have been three Minsky brothers identified with Minsky burlesque in New York. The fall will see another, Morton, associated with Abe and Herbert Minsky in operating the Winter Garden Co.

Olympic, Cincy, Sold; Bought by Shuberts

Olympic, Cincinnati, long the home of Columbia burlesque, changed hands last week.

The Shuberts acquired ownership through negotiations handled by Ben Heidensfeld, representing the former, and the Columbia wheel which originally obtained the majority of the controlling stock through a deal the late Rud Hy-nicka conducted for the burlesque interests with the George B. Cox estate.

The Cincy Columbia was originally built by John Ryan. At one time was one of the most profitable spokes in the old Columbia wheel.

The Shuberts are expected to use the house for road attractions. Mutual wheel shows continue to go into the Empress.

Bozo Snyder's Comics

Toronto, July 10.

Canadian International Films has grabbed Bozo Snyder from burlesque, to do a series of short film comedies, co-starred with Mona Kingsley.

Col. W. F. Clarke, vice-president and general manager of the company, will supervise production on the Snyder pictures, which will be directed by Douglas Bright, recent arrival from the Harold Lloyd lot. The comedies will be shot here.

COLUMBIA'S NEW FACES

Lavilla May, soubret; Harry Ryan, juvenile, and Ruth Price, ingenue, stepped out of the Columbia burlesque stock Saturday.

Rae Keith has replaced Miss May, Bobbie Eckhardt supplanted Miss Price and Charles Garland assumed the juvenile role.

George Leon, resigned as principal comic with Eddie Sullivan's Mutual show for next season, will support Harry Bentley as one of the comedians with the Mutual stock at the Columbia, New York, next Monday.

TAKES HUDSON, SCHENECTADY

Mutual Circuit has taken over the Hudson, Schenectady, N. Y., for the next season, assuming tenancy next month. With the acquisition of the Hudson, Mutual shows will play that house instead of the Wedgeway next season.

Columbia's Midnite Auditions

Columbia, New York, has been rented at a prepaid flat sum for each Friday at midnight by Andy Wright for audition performances. The first will start July 13. Prices \$1 top.

Inside Stuff—Vaudeville

In the recent colored beauty contest, held under auspices of the Nelson Manufacturing Co., Richmond, Va., in a tie-up with the Alhambra theatre, New York, the winner was Marie Ferguson, Centralia, Ill. Miss Ferguson was adjudged the Nelson Girl for 1923 and received \$250 and was promised two weeks' work at the Alhambra theatre.

Catherine Holt, Rochester, N. Y., copped second place, for \$100 in prize money. Third place and \$50 went to Lucille Phelps, Oklahoma City.

With the Olympic dark and all billing matter removed from the front frames, a vaude bill originally pasted into one of the frames 15 years ago has been exposed and appears to passerby as a current program.

It reads: This Week—Flak O'Hara Co., Tom Waters, Six Donesettia, Julie Herne Co., Lew Bloom, Cooper and Robinson, The Worthys, Marquis and Lynn, Cameron Sisters, and the Olympian.

Loew's, New Rochelle, N. Y., has started upon its wired life. To date the house has not played a full-length talker, but commenced with a couple of talking shorts on top of its regular film bill. In New Rochelle the Loew and Proctor houses are pooled, leaving no wired opposition in the town and permitting Loew's to handle the wired house at will.

Chi Keith's Agents In New Organization

Chicago, July 10.

Vaudeville agents doing business with Keith's here have organized after the pattern of Artists' Representatives Ass'n of New York. Local corporate title is Keith-Albee-Orpheum Artists' Representatives (Western) Ass'n.

Officers include Billy Jackson, business manager, chairman of the board of director and chairman of the arbitration board; Bill Jacobs, president; Tom Burhill, vice-president; Max Richard, secretary and treasurer; John Billsbury, Charles Crowl, Harry Spingold and Ez Keough, arbitration committee; Harry Danforth and Will Cunningham, by-laws committee; Malcolm Eagle, Lew Goldberg and Harry Danforth, advertising committee.

Cutting Down Runways

The illuminated runway is not to be used in every Mutual stand next season.

It is not likely that more than two cities will employ permanent house gals for runway display, the other cities using runways having them only for the use of the girls doing their regular numbers with the traveling companies.

The two positive stands at this time are the Columbia, New York, and the Cadillac, Detroit.

It may also be certain that the Hurlig & Seamon house in 125th street may have permanent house girls working in special runway formation.

SCHWAB IN JAM

(Continued from page 27)

covered the liquor in the rear of the car, where the two women had been seated. An additional charge was recorded against the four. After kept prisoners for three hours they were bailed out. After the adjournment in West Side Court the party left for Federal Court to be arraigned before U. S. Commissioner Cotter on the Volstead charge.

Schwab was indignant at the arrests. He denied his mother or the other woman had used threatening or insulting language to the cop. They all insisted it was Mitchell who was the offender. Besides being arrested, Schwab lost his new machine, which was confiscated after the liquor was found.

Kessler's Future

Aaron Kessler up to Monday had not definitely made up his mind as to his future aside from considering another agency tieup or become an independent agent. The chances favor the latter.

Lew Mosely, who was a Keith agent and was ousted, has joined the E. C. Manuwareing agency. "Manny" is a Keith agent.

Franchise for Raymond

Harold Raymond, manager of the Mutual's Gayety, Brooklyn, will produce a Mutual show next season in addition to managing the house.

It will be called "The Mischief Makers." Principals signed so far are Bob Startzman, first comic; Ruth Price, prima donna; Bobette Eckhardt, ingenue; Billy Lee, second comic. Sammy Kline will manage.

PLIMMER-KEITH DUBIOUS

Altered Conditions May Keep Indie Booker Out of Big Agency

Walter J. Plimmer's proposed induction into the Keith Agency as booker Aug. 1, seems somewhat dubious through Joseph P. Kennedy's reorganization regime. Plimmer claims a contract calling for his return to the Keith booking fold after years' absence as an independent booker.

Negotiations for Plimmer's return had been set with R. F. Albee and May Woods, former head of Keith's family department. This was prior to Kennedy taking over the direction of the circuit. Miss Woods is now out.

Plimmer is continuing as an independent booker despite refusal of renewal of his employment agency license. It is understood Plimmer has been granted temporary permission by the commissioner of licenses pending decision of his recent hearing for renewal of license. Third Deputy Commissioner Mary F. Kennedy, who sat as trial commissioner at the Plimmer hearing, departed shortly after for a month's vacation and will not render decision in the matter until she returns.

Fighting Mgr. Loses Job

E. Allen Meyer is out as manager of the Westwood, Westwood, N. J. Meyer's resignation is reported the aftermath of his attempts to make that blue law Bergen County burg more indigo than ever.

Meyer is also Justice of the Peace and took up cudgels for 100 per cent blue law enforcement several weeks ago, when town authorities closed the theatre he was managing and prohibited further Sunday performances. Meyer went at the enforcement stuff with a vengeance, closing everything temporarily.

The local administration is reported as having worked upon the theatre owners to oust Meyer. The theatre corporation would not admit pressure but announced Meyer was out and Adolph Keuhn had succeeded him.

INCORPORATIONS

(New York)

Concordia Film Corporation of America, Manhattan, motion pictures, 200 shares no par; Jerome G. Rosenhaus, Samuel H. Reis, managers.

Cold Hawk Pictures, Inc., Manhattan, 100 shares no par; Louis Goldstein, Joseph Rinderman, Charles S. Jawitz, managers.

Amsterdam Consolidated Corp., Manhattan, theatres, 1,500 shares no par; J. H. Walters, Louis B. Thompson and A. J. Van Buren, managers.

Stellar Ventures, Inc., Manhattan, theatres, 200 shares no par; Mac Rutten, Dorothy Dinger, Anna R. Davis, managers.

Plimmer Productions, Inc., Manhattan, theatrical, \$50,000, Philip Goodman, Virginia McCauley, A. J. Rosenberg, managers.

Newton Amusement Corp., Elmira, entertainments, Henry C. Schaeffer, Fredrick Schaeffer, William F. Roffenent, managers.

Wolf Lane Theatre Corp., Manhattan, theatres, \$10,000, Harry Roffenent, S. B. Pfeiffer, managers.

Understood to be an organization for the purchase, etc., of films by independent exhibitors.

Hexter at Casino

Billy Hexter will manage the Casino, Brooklyn, when Joe Rose assumes tenancy this month. Rose is installing stock burlesque as a permanent policy at the former Columbia house.

PARAMOUNT

("Ocean Blues"—Unit)
(NEW YORK)

New York, July 7. Good hot weather show at the Paramount this week. Paul Ash is back on the rostrum after a week in the pit. The orchestra, in addition to his customary m. e. ing, hops the buck with Neil Kelly. This girl has established herself as a corner favorite, and will probably wind up in a Broadway musical. She has a novelty delivery and can dance like all get out. The bill opens with a prelude by the Paramount Orchestra, led by Emanuel Bauer. The News Weekly clips follow and the boys in the pit do their best with traps, etc., to make it sound like a band. The Jesse Crawford number is in a straight routine of organ selections. Crawford took his usual bends at the finish.

The presentation next. They are becoming more musical comedized each week. This week it's "Ocean Blues," R. H. Burnside production. Sixteen of the girls in the orchestra, out on the ropes. This is probably an Alan Foster routine. Paul Small has a song specialty in front of the line backed by the ten girls in the orchestra and costumes and Ash and his musickers oblige, following.

Scanton, Denno Bros. and Scanton in, go costumes and move in their excellent tap dance routine. In vaudeville the punch at the finish is the discovery that one is a woman. At this house the girl didn't tip her sex.

Evans and Mare in a piano, song and gagging specialty, and they like the man's quips here. Attired in cowboy outfit, the girl had been sent in for nut stuff at the box. The girl sang acceptably and foiled well.

"Just a Melody Out of the Sky" by Ash and his boys, was followed by Moss and Fry garbed as galley cooks. The blackface pair proved that talking acts can do it in a picture house. The act was changed with a real gag inserted here and there. They made a decided impression.

Neil Kelly, next, did a whirlwind song, then used Ash for a straight in another song and also as a dancing partner. She mopped.

Ash looked decidedly salty in a blue ensemble, and a white uniform cap. He wasn't dressed to pass an admiral's inspection, but the frails okayed him from hat to shoes. "Ocean Blues" setting, designed by Brooks, designed by Charles Le Maire, and special music by Rubey Cowan. Nat Pincin also had a finger in the pie. Con. A decidedly vaudeville tinge but a great playing unit.

GRAND RIVIERA

(DETROIT)

Detroit, July 7.

Another one-man proposition here this week, built and played around Monte Wilson, who topped, topped and stopped by that m. e.

A series of these all-Watson stage bills brings under consideration the question of when and what the Riv will do. Monte Wilson departs; he's bound to blow—they all do.

The stay of Watson in Detroit, topping in these stage bills, is remarkable. Three consecutive years in one town and the same audience daily must attest to his drawing and dancing personality. In appearance Monte is not the general picture house stage draw type. He's far away from that on looks, but his stage vaudeville and vim than 10 of the other kind combined and with as much talent.

It has been stated that his only apparent fault is having remained in one spot and doing the same things before an audience might educate one too well in the ways of that particular audience, conceding that different audiences have different tastes.

The stage show surrounding Monte this week is an ultra-patronic affair with a Capitol drawing and dancing. Nothing at all notable in Fred Ireland's production end, with simple trappings and the pace and routine similar to the stage show. The little bill but for the band in the rear. Watson's dovetailing efforts are practically the production, although in three bits the house would let (3) looks like number one hereabouts.

Opening, a patriotic medley by the stage boys, Keystone Soreheads. More appropriate than effective, but the band later came through with a jazz arrangement of a classic that took an encore.

First outside turn, June Harris, soft-voiced soprano in a nice little manner, sold herself nicely on appearance, but needed all of Watson's support and hoofing, and more to get over the singing. She's no better than the majority of the picture house soubret crop, and just as bad.

Remainder pair of turns were two mixed dance teams, though each dissimilar in style. Henry and Stafford appear to have altered a vaude flash turn for two numbers before the stage band, carrying a

tenor (unbilled) with them. They are adagios with the girl, a good toe worker, carrying the burden. Two numbers are a straight adagio and an Indian, the latter accompanied by the vocalists. Maxwell and Lee, also man-woman, are comedy steppers, both in dress and work. They are fast and clever and stopped this show. They have the audience gasp turn their capes around to form a flag. An American flag. Did its duty. Presentation running 46 minutes. "Stars and Stripes" by the vocalists. Morley Clarke also went patriotic in his organ solo spot, playing all United States tunes, but the national anthem. "My Best Girl" (U. A.), film. Big.

ORIENTAL

("A Movie Party" Unit)
(CHICAGO)

Chicago, July 5.

With eight acts and a show-stopping ballet, this 50-minute Jack Laughlin unit is a stand-out for the mid-western route. Any house that squawks needs a new m. c.

The Oriental is set with Al Hope waving the baton. The blondes, and the film he's still the best of local flaming youth, and they're lining up outside the house, rain or shine. With a good picture to support him, he's a still the best draw this burg has had since the original s. a. king went east.

Production for "Movie Party" uses all of the Oriental's stage space, a number of one of those reception rooms without which no society picture is complete. The band is backed in center stage, with a staircase on either side leading to a raised center entrance. A scrim at the start carrying enlarged projection of whirling flower patterns for no particular reason, but still a picture.

Number of acts made individual recognition difficult. Three turns combined at the start to snap the presentation into high opening speed. "Charlie" was used as a straight in another song and also as a dancing partner. She mopped.

Ash looked decidedly salty in a blue ensemble, and a white uniform cap. He wasn't dressed to pass an admiral's inspection, but the frails okayed him from hat to shoes. "Ocean Blues" setting, designed by Brooks, designed by Charles Le Maire, and special music by Rubey Cowan. Nat Pincin also had a finger in the pie. Con. A decidedly vaudeville tinge but a great playing unit.

The unit's special Theodore Koffball, of the "Movie Party" unit, is a most impressive item. They began with a Russian whirl bit that brought an unusual burst from the house, and later worked an inter-act with a Russian "Par-Amer-ican" that stopped the show. Real talent, and entirely different from the accepted picture house choruses.

Chief Eagle Feather, in full regalia, came on with a tap dancing. Although preceded by a rap of dancing, his costume made him different and he cleaned deservedly. Rose Kvala, who sings in two voices, followed with two tender ballads that could have put her over alone, but she elixmized with a wov burlesque adagio in which she played a pined Kvale around like dandruff and walked off.

James Slick, a show-stopper, and a dance team, are regular and reliable film house material. First they do their little harmony bit and then the utility kicking routine. Costuming and appearance decided assets. Kvale broke into the stream of specialties at this point with a special version of "Tiger Rag," lending the band with his playing and heating the house into demand for an encore. It'll be too bad when dignified musicians on the route tackle it, but here it was the berries.

Wilma Joy followed in an exceptional acrobatic routine worked entirely on her toes. Combination of the two talents makes nice entertainment. Presenting the "Flag" tableau in the raised center stage entrance. The unit could stand a cut in dance acts but still rates among the best.

Murray and Allen, harmony team, have special comedy lyrics, done in Egyptian costume and they will knock the house out some time. It's about the difference between 3,000 years ago and now—an old idea but a pinch laugh-getter as written. They should protect the material.

"Pinale" was a July 7th tableau, led by Les Scow, plunger, singing about memories of France, and eventually the band came through with a jazz arrangement of a classic that took an encore.

First outside turn, June Harris, soft-voiced soprano in a nice little manner, sold herself nicely on appearance, but needed all of Watson's support and hoofing, and more to get over the singing. She's no better than the majority of the picture house soubret crop, and just as bad. Remaining pair of turns were two mixed dance teams, though each dissimilar in style. Henry and Stafford appear to have altered a vaude flash turn for two numbers before the stage band, carrying a

ROXY

(WIRED)
(New York)

New York, July 9.

At the Metropolitan, Roxy starts in November; at the Roxy you get it when it's over 90 in the shade.

This looks like a loafing week all around in the house. Besides the easy, operatic staging, there is a repeat of the "Wooden Soldier" drill by the Roxyettes. It copied everything in a quiet evening for applause and with a meagre house tonight (Monday).

All of the people in the 1,100-seat mezzanine were shoved into the first five rows of the middle section, and seats 150. Orchestra fair. Weather red hot, but cool enough in the Roxy. That refrigeration alone should have aught to do with it.

A most attractive setting was the opening with the pit orchestra and 64 girls in different costuming grouped upon a raised section. They did nothing but stand up once when the band did, for a bow.

It was the background for the operatic "Aida" with the singers making their awkward entrances and exits on the big stage. Any number of songs, in solos, duos and trios, all of the same kind, and the thing seemed to run for months. It would have been better to have put second to one of those foreign "Mae-beth" pictures.

A neat bit is a burlesque ballet rehearsal by Agnes George deMille. She does it nicely, timing her elegant moments well but the entire bit runs too long. The girls come down to bring the burlesque bits closer. The brevity would get over much better in a picture house, no matter how short it may be at present.

Newsreel held nothing of note other than the short speech Al Smith made at City Hall, July 4, on the subject of the "Prohibition" bill. He believed in that. His speech was on the Movie-tone.

A Universal short, "Handicapped," is played by hands only. Not bad and really good.

Organ solo of some volume, opening the show.

Feature film is Fox's "Tit of the Show," a light weight for the Roxy, as the remainder of its bill this week.

Next week is billed for Fox's "Street Angel," with successive weeks others of Fox's special features which have recently appeared in the Broadway houses at \$2.

STATE

(LOS ANGELES)

Los Angeles, July 6.

Jack Waldron, an importation from the east, debuted here today as m. c. and stage band leader, and got away to a nice start with the "Movie Party" unit. Waldron has a personality that should grow on the customers as he goes along. Opening day his line of "Movie Party" was a real draw, but he got his gags across and won popularity by his ability to put over comedy song numbers and through his stepping.

"Movie Party" was a real novelty, eccentric dancing, with a real novelty injected by a double adagio, participated in by John and Harriet Griffith. The "Movie Party" unit, showing new possibilities in this particular entertainment. Waldron, the new m. c., opened "Movie Party" with a small, well-received, which he followed with a gag or two before starting the show off.

Opening "Movie Party" before a scrim of Mars and other planets, a quintet of the chorus singing the theme song and then bringing on the "Movie Party" unit. Scrim up revealed the band in clown attire, with the set representing the interior of an observatory. The band played a wov burlesque adagio with apparent ease and showed good showmanship.

Held over for a second week, Go-Go, comedienne, gagged with Waldron before going into her songs, and easily duplicated her success of the previous week. This little girl is a comedian, and with a little development should be a real draw.

Three Musical Comedy numbers, one of the boys accompanying on a miniature piano, with the other members of the band. The boys were only mildly received.

Chorus introduced as "Warriors From Mars" for drill dance, with Maxine and Doreen interpolating a skeleton number that elicited nicely. Charles Myers, eccentric dancer, introduced a couple of specialties. Waldron hurried gags and patter, but some of those out front were slow to get up to what he was doing. The boys were only mildly received.

Outstanding was Steve Savage, eccentric hooper, who "wowed" the house. He was a real draw, especially with his dancing. He can be spotted in any picture presentation bill. For the finale there was a revel of dancing, with everybody in the house. The "Movie Party" unit, the eight Volga Boys vocalized behind the picture

sheet, giving the effect, though more natural, of sound device. It was well-received and drew favorable comments. M. (I-M) newscast completed "Business opening" and "Movie good."

STATE

(BOSTON)

Boston, July 10.

A cool Monday night and good bill brought big business for this 4500-seater.

Norma Shearer in "The Actress" was the draw and the picture not only held sold out throughout the last show but got good applause. A rather unusual thing for pilgimage Boston.

The surprise came in the Dolan and longer Revue, an act which has been knocking around for the past year, growing stale. It was booked in for a Sunday show, to which it was over to New York apparently were believed. The Revue as it now stands is a versatile band act with Leon Laverdi and Eileen Dougal, and a young sax player who resembles the Prince of Wales running away with first honors. The lad is a quiet comic with possibilities as a master of ceremonies.

If a real showman could spend about a week with this act, building up novelties, it could be one of the snappiest units on the Loew runs too. The Revue as it now stands is a versatile band act with Leon Laverdi and Eileen Dougal, and a young sax player who resembles the Prince of Wales running away with first honors. The lad is a quiet comic with possibilities as a master of ceremonies.

Elisa Ersi and Nat Ayer were the supporting act and had difficulty in making the grade, possibly because over-plugged.

Birge Peterson at the organ has another tough song plug routine on which he did his best but that was not enough to offset the better.

The slides continue to come through ungrammatically worded, thereby giving about a thousand people a each show something to sputter about on the way home.

BRANFORD

(NEWARK)

Newark, N. J., July 7.

"A Garden Party" is billed as an Edward L. Hyman unit, but it has been considerably changed in personnel since starting out, and has manifestly been touched up by Harry W. Crull to suit the Branford patronage. The result is as pleasing a show as one has a right to expect.

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Contrary to announcement of his alternating with Charlie Molson, Eddie Moran is being held as m. c. and stage band leader, and got away to a nice start with the "Movie Party" unit. Waldron has a personality that should grow on the customers as he goes along. Opening day his line of "Movie Party" was a real draw, but he got his gags across and won popularity by his ability to put over comedy song numbers and through his stepping.

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STRAND

(WIRED)
(New York)

New York, July 7.

Another all-vaudeville bill in this picture house for the week commencing today. It's all canned other than the pit orchestra, house organ and the vocalists. The Revue as it now stands is a versatile band act with Leon Laverdi and Eileen Dougal, and a young sax player who resembles the Prince of Wales running away with first honors. The lad is a quiet comic with possibilities as a master of ceremonies.

The "Strand, lately gone wire, and previously playing two of Warner's full length features, following their appearance in "Warriors on Broadway" at \$2 top, now gets a Vita first run in the feature. Its comparative brevity, 67 minutes, and lack of a good story, make it a guarantee and percentage.

With any kind of a weather break this "Lights of New York," an underworked but once made an under-story, should do business for the house, mostly on Broadway because of the smart advertising it has been given. Called "The first 100 per cent all-vaudeville act in the space being devoted by the dailies to the new departure in pictures, that billing and that it's an under-worked but once made an under-story, should do business for the house, mostly on Broadway because of the smart advertising it has been given. Called "The first 100 per cent all-vaudeville act in the space being devoted by the dailies to the new departure in pictures, that billing and that it's an under-worked but once made an under-story, should do business for the house, mostly on Broadway because of the smart advertising it has been given. 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PALACE (St. Vaude)

The production scouts were at the rail Monday, and there's plenty to pick from, individually, although as a unified vaudeville unit it isn't worth a couple of tears at the box office. Whatever value there is is chiefly contributed by Ted Lewis, who plays style, in a high-batted tuxedo of jazz, and truly is a low-down Barrymore of barbaic beats. If nothing else, Lewis can still remain the American jazz institution he is if he only does that "St. Louis Blues," "When My Baby Smiles At Me," and "Just Around the Corner." Throw in Eddie Chester for the "shadow and the sun" and that those "dances and then gal, Eleanor Brooks, who is a living exemplification of Mme. Glynn's w.k. propaganda, and Lewis can play anywhere until unconscious.

The jazz band thing may be a vogue or it may be permanent institution to typify the rhythmic soul of contemporary America, but as far as Lewis is concerned, it's an art in itself. As a matter of fact, the instrumental background is but a surface against which to offset Ted Lewis's jazzlike. Take all those masters of ceremonies and trumpet band leaders and throw them all in one and if you don't get Magnolia, then it must be Lewis.

Outside of that, the Palace is yes-and-no. Adele Rowland is the bottom-liner (New Acts), marking a return and proving strictly an as-you-like-it. One would like it more if Miss Rowland read "The Song of the South" and the Pollyanna stuff have been worked to death by contemporaries preceding her.

From the start, the Mangan Troupe, standing in line for a revue potentiality, not to mention the sawdust circuits which the septet has doubtlessly played. Their aerial work is little short of the sensational, their acrobatic quints, shouldering, literally and figuratively, the brunt and burden of the act—that goes double also. Some of those triple somersaults and twisters when they landed on those under-standers' shoulders made themselves felt. Of the women, the squaw subs as undie, and the looker dresses the rancho motif.

Billy Reed and Lew Duthers with their feats of feet are a set-up for production. Their footology is distinctive, and coupled with a nice appearance and a great sense of stage values, not forgetting that Tunney-Dempsey satire, the team has a rosate future on the Broadway horizon.

Coram with his unusual ventriloquist act was a return, making his farewell and effectively signing off the U. S. territory with a nice announcement. The naive manner in which the dummy cues the audience on the difficult vocal points is but one of the showmanly act's assets.

Marjorie White and Eddie Tierney, sans her former sister-partner, Thelma White, and his team-mate, Donnelly, are still a team, complete with their "gwatus" hokum. They'll find themselves soon, and when they do it'll be a big whoopee. As it is, they're still up and clicking, there, missing here, spotty and irregular in their impression because she will include that one about her furniture going back to Louis XIV and he reviews the old "Dance" and Collette nip-up act. Miss White on the whole is a cute trick and an eyeful and stands up and out in the lay out.

Miss Rowland closed the first half with a too familiar repertoire. She looks well in that "wings" costume, and when she is clicking to the sartorial scenery and the idea was a miss. Miss Rowland displayed her cleverness as a comedienne with the fan number, and in clicking her personality, and on the whole fared politely well, thanks to an unperishable artistry and a sympathetic disposition from the half-full attendance.

Following the run on the Nedick's liquid courage (on the house), Will and Gladys Ahera with Brother Dan reopened. The act is probably wedded to one of those three-year Keith contracts, else they'd be out of the varieties and in legit long ago.

Came a great performer, in fact a couple of great performers, in the person of Ted Lewis, who whanged 'em for 35 minutes and halted the stage traffic to a halt. The Mitkus, closing, should've have mentioned it.

Lewis has a Californian Importation, Arline Langan, with him who, it is said, will be ready for her Broadway debut by midweek. Lewis apparently held her back the first two days.

Weather hot; cooling system okay; his hum. Ache.

STATE (Vaudeville)

Terrific heat cut deep in the Monday's returns at the State. It was surprisingly cool in the theatre.

The show was a lot better than the weather. No names and no headliner, just a summery lightweight show.

The Alex Melford Trio (New Acts) opened the first part slow to meet things started but act finished nicely.

Sherman and Ryan were second

with songs that gave the two voices opportunity to harmonize. The men show the effects of being together for several years and scored. O'Donnell and Hiale, with a Co. that makes a trip here, a lasting asset were on for a short but funny period. Bobby (Uke) Henshaw with his individual style of singing, playing and monkey found an easy spot. He is assisted by a girl playing the cornet effectively and a young man who works in the audience. Henshaw clowns all the way.

"Rainbow" Revels closed the show with a seven dancing girls showed up nicely on their routine on the web ladder or latticed support, one girl in particular doing some neat work. Ralph Olson and Sue St. John are featured. While Miss St. John is a hard worker, has acrobatic skill and knows her ballet numbers, the specialty of young Olson was a stunt. The five-act bill seemed all too short.

Feature was "Drums of Love" (U.A.). Mark.

5TH AVE. (Vaudeville)

The Fifth Avenue closes for the summer Saturday, going dark for the first time in 20 years. And that points a moral, though it adorns no tale. The moral is that vaudeville has its own problems just in the offing.

The most conspicuous thing on the Fifth Avenue marquee is a banner bearing a vivid representation of the ocean. The interior of this old house (it goes back before the present century) doesn't bear out the promise. Inside Monday it was almost as hot as the subway. The point is that the vaudeville theatre made an empty promise, while the modern competitors on the same street really make good on an invitation to be comfortable.

The show is a parallel. It gets loud and emphatic billing in the brilliantly lit lobby, but on the stage it's strictly routine summer entertainment. A flash act, a single magic turn, a loud hokum low comedy act of four people; comedy sister act that gets its humor out of the blowing figure of one of the women, and an acrobatic act, which for brightness of stage picture and clean cut specialty character was the best thing on the bill.

"Chick Man," second rate comedy film feature, news reel from Pathe and an independent Technicolor short for filler. Sweating, fidgeting handful of audience ready to leave, and a last act in an all-embracing mood of blah.

The Fifth Avenue closes Saturday. Weakening prestige behind it and a gleam of hope ahead. When it reopens in the fall, new leadership will undertake the revival of vaudeville at quite a number of Fifth Avenues all the way across the continent. Painted icicles and inked-in entertainers may then give place to something better in the Fifth Avenues or the institution of vaudeville will keep on passing.

The entertainment business is a business in 1928 and no longer a cynical carnival lot racket.

Kincaid Klities opened the show, the first time this reviewer has seen that turn in the position. It has six people on the stage, a lot of song and dance talent, but at that it rates little better than the introductory spot, as played here.

James C. Morton performed production of "The Hand in the Glove" in a desperate effort to bring the crowd out of its coma, and succeeded indifferently. Morton and his three supporting players under better circumstances might get by force of strong arm delivery.

Mae Daly and Lonnie Nace were next to closing. They are distinctly better than material in style and material, and next to closing, they are out of order for a Broadway theatre, even in the phoney icicle.

Four Ortons, on wire, closed.

BROADWAY (Vaudeville)

Refrigerated by the primitive electric fan system with the necessity of eliminating the motor buzz for talking acts, the Broadway enjoyed Monday night. Some of the comedians considered, a very nice attendance.

Charles Cross and Co. (New Acts) opened. It's a style show affair with monieur slapping on some lace boys, some silk ties, hat, cane, and presto!

Frank Hamilton, deucing, asked his piano player if he was in Germany. The design quality was in the lyrics of some of the songs. They were slightly British in character.

"The Graduates," flash turn of fair grade, overworked its girl dancers. For one number of Egyptian motif a Venetian drop is first used, and later the solo dancer, perched atop something or other, is all of a

sudden shot by the white-breached tenor. She falls dangling over the tomb, one leg in a loop. It cops everything for being pointless.

Maude Hilton and Almy (with the unusual billiard set) provoked a little interest in the sort of rough house rose two-dame cross-fing gac act that generally falls with thuddy loppo. The girls are faintly lewd in sort of a "Pickin' Cotton" to hop the same back she formerly did to "Varsity Drag" before "Scandals" came to town.

However, the young lady retains her appearance but her voice checks off any thought of a current screen test.

Dick Henderson served the iced terms on this torrid occasion. The British comedian simply romped through, letting a stroff voice satisfy on the song sequences and delivering fast as regards laughs. Henderson also found time in his 15 minutes (Loma was on) to ad lib a little, mentioning he was "on the big time playing 10 a day."

But it was hot. This comic is set for any kind of vaudeville, working in Germany, Henderson is carrying no superfluous material which permits an audience to enjoy him from entrance to exit, and he's not reluctant to do either.

Land.

AMERICAN ROOF (Vaudeville)

A summary economical bill on the roof the first half with Landers Bros. and Leary holding the most strength in the next to closing spot. The former, standard burlesque comics had a pipe on the roof with routines from their burlesque shows. Miss Leary does the collector from the "The Girl in the Red Dress" watch copping bit. The brothers closed with a comedy song that ran them out of encores. Harry finally had to beg off in a comedy getaway speech.

The neighbors' children make themselves right at home on the roof. Shirt sleeves are formal attire and no dress code system is used, the upstairs is always comfortable.

Peggy Calvert deuced and rolled up quite a score with pop songs. A ballad, and a song of the night, recitation, were her biggest vote getters. She is a slender blonde with good pipes and easy delivery.

Tronson and Renee, a man and woman combo, treyed nicely. The man is a good light comedian who depends upon delivery and baggy clothes for his returns. He can play piano and has a pleasing tenor voice. The girl is a good foil. The pair closed with a very popular number which they claimed authorship of.

Marion Wilkins, assisted by Bland O'Donnell, male dancer, and the Harris Twins, two versatile youths, was the flash of the first half before intermission. The girls are average dancer and makes three changes of costume. O'Donnell is a singer and the twins play piano, sing and turn the most versatile in hoofing. They do eccentric, "Varsity Drag," buck and tap stepping. At the finish all are in musical comedy soldier uniforms for tap rolls. O'Donnell, as the wop, makes a suit to his kicks. Act went all right here.

Opening after intermission Goodwin and Fitzpatrick (New Acts) clicked with singing. Nick and Gladys Varga, next, got by nicely with some ancient crossfire draped about the still more ancient game of "Poker" as the wop, makes a suit to his kicks. Act went all right here.

The Arleys closed in an interesting routine of hand-to-hand lifts. Feature picture, Richard Dix in "Easy Come, Easy Go," closed.

Business fair considering weather.

81ST ST. (Vaudeville)

Unless the picture made the grade it wasn't worth the effort to get to the 81st Street Monday night. Those who stayed home and relayed between a front window and a shower had the best of it. A lot of people must have played the no-admission Central Park if they did go out. There wasn't more than a quarter of a house on tap.

Allowing that it was hot in the theatre it must have been boiling on the other side of the lights. That's what may have been the matter, and anything goes on the night after New York's hottest day in two years.

Jack DeBell Co. and Jack Donnelly's troupe, both on the flash order, closed the first half. They were spotted second and fifth respectively on this five-act bill. House slipped in a spliced together prize fight film, previously shown down town. Broadway, the screen leader "On to Reno" as the screen leader.

Nothing really happened until Venita Gould reached her Urlic impersonation. She was shepherded done VanHoven, Blossom, Seely and Ted Lewis, but it took the Urlic thing to touch off whatever applause was around. Ahead of

Miss Gould came Loma Worth in the opening spot. Offering her instrumental versatility, Loma is developing a habit of out-staying her welcome. Just to get in her Wilbur Hall initiation. Either could have been moved up or omitted Monday night as they weren't particularly interested. Loma also now announces her version of "Pickin' Cotton" to hop the same back she formerly did to "Varsity Drag" before "Scandals" came to town.

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Land.

FILM HOUSE REVIEWS (Continued from page 35)

dance team, next up, in the costumes of Italian military. The girls have two good eccentric and soft shoe dance routines with some fair chatter.

In the finale the band does "Strolling in the Moonlight." Frank Wilson singing to big returns as usual. Wallace and Cappelto out again in the close, doing a fast comedy black bottom that for speed is hard to beat.

Edmund C. Fitch, at the organ console, has developed the patrons' chorus and they are singing for him with telling effect.

Picture, "The Magnificent Flirt" (Par).

Business very fair despite torrid weather.

CAPITOL (New York to Paris)-Unit

(NEW YORK)

Stage unit is framed to give the idea of an air liner, propellers swinging at each end of the stage but without other scenic effects to get the number across. Following a band number the Lovey Twins, girl juveniles, are introduced by Walt Roemer, m.c. Make a weak start with vocal attempts but finish well after going into the "Gates of America" on the account of appearance.

Sylvia Froos, in various song interpretations, failed to impress. Seemingly unable to send her stuff across heavily enough, she sang from the roof. Frank Stever, one of the members of the band, scored with a new Donaldson number, title lost in the shuffle.

Special band orchestrations were liked, the Capitolians finishing off to a strong reception with a novelty version of "Mandolay." Valodia Vestoff and Maria Vargha, musical comedy hoovers, registered with practically every one of their numbers. A group of Gould-dancers, used indiscriminately two or three times, contributed little leaving to light returns in every instance.

The pit orchestra, under David Mendoza, played a series of waltz melodies without appearing, while the ballet corps on the stage, in costume and with a special set, danced in couples. Dimitri and Dulce dancers in the number, lacked polish in practice. Sylvia Miller and Betty Poulos soloed with vocal numbers.

Newsreel, split by M-G-M, Paramount and International, with items of any special significance. "The Actress" (M-G-M), screen feature.

Mori.

Houses Opening

Stewart theatre, Lakeville, Conn., opened last week.

Malhalva theatre, Great Barrington, Mass., opens last half next week.

Tuxedo theatre, Bronx, seating 2,000, will play straight pictures.

Houses Closing

Port Armstrong theatre, Rock Island, Ill., Blank-Public house, closed for two weeks for redecoration.

SHOW PEOPLE BARRED

(Continued from page 1)

porters and cameramen, who have been registering kicks that Mr. Dolan. Still believing that the "400" exists this class of femmes have, it is believed, already put the rap in against allowing showfolks the privilege of the beach.

Despite the edict laid down Rollo Peters and Selena Royale, playing the leads in "Peter Ibbotson" at the Casino this week, were among the hundreds of fashionable folks who gathered at the ace Atlantic coast swimming hole Sunday morning. The players were the guests of James Stewart Cushman, multi-millionaire director of the Casino Theatre Company. It is now expected that other guest stars and featured players will be invited to visit the beach and other directors and actors are also stockholders in the beach association.

NEW ACTS

Dewey and Rogers have in preparation a new comedy-drama act with four people, entitled "They Go," script by Jack Laif. It will feature a novel movie effect of a baby screen.

"The Graduates," nine people musical flash authored and produced by Alex Gerber.

"Miller Revue," six people song and dance flash produced by Lew Cantor.

Albert Lewis is producing a miniature musical for vaudeville capitolian. The "Gates of America" was set for Keith bookings. Cast includes Johnny Dap, Archie Hendricks, Harry Knapp, Teddy Hanlon, Renee Lowrie and six choristers.

Maurice Samuels is reviving his former vaude act "A Day at Ellis Island," recaptioning it "Gates of America."

The colored vaudeville team of Davis and Walker has split. Sammy Davis has taken a position for the present at the Savoy ballroom in Chicago.

Charles Grapewin, who retired from the stage a number of years ago, will return shortly to vaude with his old sketch, "The Awakening of Mr. Pipp."

Edith Davis and Burr Dwan in Harry Krivit revue.

Doris Carson, daughter of James H. Carson, in blackface minstrel act with herself as sole female member as interlocutor. Tom Nip producing.

Katharine Boyle and Boys, 7 people.

Artie Lane and Girls, 7 people, produced by Kessler and Rose.

Amelia Harper dance revue. Four girls and team.

Juvenile Steppers, 12 people, with Andie Sisters and Gold and Ray.

Unit with 25 people, featuring J. C. Flippen, produced by Max Hayes.

Joe Smith and Charles Dale revue, produced by Max Hayes.

MARRIAGES

Anne Morgan, second lead of the Wright Players stock, which recently closed at the Victory, Dayton, O., Ralph D. Baker, assistant sales manager of the Stanley Manufacturing Company, of same city, were married there last week.

Helen Hamilton, secretary to Colleen Moore, to John Corville (non-pro) in Hollywood; July 3.

Donald Matheson, sports writer for the Chicago "Herald and Examiner," and Margaret Graham, dancer, at Waukegan, Ill., July 6. The couple will make their home in Chicago.

Arlene and Montgomery to Desmond R. Whipple in Schenectady. Bride has been a leading member of the WGY Players.

Claire Onley, screen actress, to Nathan L. Raymond, non-professional, at San Diego, Cal., July 3.

BIRTHS

Mr. and Mrs. Joseph Bier, daughter, at Pompton Lakes, N. Y., June 23. Mother formerly Lyla Wentworth.

Mr. and Mrs. M. G. Michael, son, July 6. Mother formerly known as Elsie Marcus in musical comedy.

Mr. and Mrs. Frank Sinclair, at Lutheran Hospital, New York, July 5, son. Father is musical comedy comedian.

Mr. and Mrs. Clement S. Crystal, a son, July 6 in New York. Mother is the daughter of Mr. and Mrs. B. S. Moss.

Mr. and Mrs. Arthur Dennis, at their home at Ottawa, Kan., June 22, daughter. Mother professionally Alla Bennett (Bennett Sisters).

ADELE ROWLAND (1)
Songs
15 Mins.; One
Palace (St. Vaude)

This is one of Adele Rowland's periodical returns. As Mrs. Constance Tearle she has been in retirement for a number of years, staging a comeback every two or three seasons, to keep in trim.

For a comedienne who was a "name" long ago Miss Rowland is a well-preserved woman. She looks handsome in her evening frock and can spot some of the John Field, Jrs., a few on the avardups thin and still make the weight, so that's that on the Glitzy stuff.

However, Miss Rowland needs an act. She has all the ingredients toward that but act material. Miss Rowland impresses as if she might have amused a Hollywood gathering one evening and harkened to their urgings she transport to the roller routine for the wide open onto the vaude stages, and so took the next Orpheum trip.

Had Miss Rowland consulted those old faithfuls, the Tin Pan Alley watchdogs, and given 'em the routine, "Now Phil, I'll use that new plug song but you gotta get 'Wolfe to write me a special opening and a little fancy patter." It may have been a different story.

Instead she opened with a "Wings" number with an aviatrix costume that looked okay for the flash, but didn't merit the trouble.

"Among My Souvenirs," once the disease of the music business and now a scourge, was the ballad plug; also a not so happy idea. Even Miss Rowland's interpretation couldn't save it. The rest was the usual Pollyanna Rowland routine. Getting to be so they expect it, according to a couple of voluntary palms meeting here and there.

Assisting is Rose Vanderbush at the piano who gets a "spot" for her Steinway fol-de-rol that'll exist in the memories of all piano accompanists, male or female, as the goal of their ambitions. Instead of exiting, Miss Rowland stands by nonchalantly at the baby grand and watches Miss Vanderbush annoy the ivories not for one but two selections. That's a novelty in itself—making the prima serve as straight and accompanist for the accompanist. It struck the house that way, too, and while it might have been an impromptu hoydenish whim of Miss Rowland's—the act as if she didn't count anyway—it belongs in the script from now on.

Miss Rowland is still a name and even though she can bull Keith's on buying her name value, the comedienne owes it to herself to fortify accordingly. She mentioned in the beg-off that the remembrances wanted her stoking around for a while, which will probably result in the proper act routine. *Abel.*

JACK DONNELLY and Co. (5)
Songs and Dancing
15 Mins.; Full (Special)
81st St. (V-P)

When Jack Donnelly was playing for Loew he had a flash act. Now he's working for Keith and it's still a flash, nice scenically. Assisting are a trio of girls who individually do kick, toe and tap work. Donnelly contents himself with vocalizing and also steps a little, doing both neatly.

Act is strictly of that familiar pattern with which Keith vaude has been swamped and for which the boys have yet to man the pumps. This one's set is picture house but, zehold, there are some high kicks, the familiar back and front bends, the quiet toe routine and the conventional taps. The background can't overcome that to classify it as a stand-out.

Girls are nicely dressed and Donnelly makes a good appearance. But it's just another of a specie that has multiplied. *Sid.*

MAIZIE BURNETT
Trapeze
7 Mins.; Two (Special)
Audubon (V-P)

An effective stage background is framed for the trapeze work of Maizie Burnett. She has a web span with an electrical effect that brought applause.

Miss Burnett sings a little andalogies for it and well she may. She does a disrobing bit, working in full tights for the most of the routine.

At the uptown theatre Miss Burnett drew more applause than openers generally receive. The stage setup with the effect something of a valentine with Miss Burnett on the trapeze in the cutout is decidedly away from the old open stage. *Mark.*

BERTHA KALICH and CO.
"A Light from St. Agnes" (Dramat-
25 Minetich)
25 Mins.; Three (Special)
81st St. (V-P)

The dramatic legit star has a sturdy playlet in "A Light from St. Agnes," the one act play written by Mrs. Minnie Maddern Fiske which that star once used as a curtain-raiser on her own.

It requires a strong feminine lead to sustain. Rather heavy in its theme, the "Cajun" type of characters, particularly the Toinette role, must be skillfully interpreted. Manart Kippen as the lawless, shiftless, volcanic Michel Keraval whose mistress Toinette (Miss Kalich) is, is equal to the occasion in the dramatic wallow, and Robert Stevens, doing the padre is a convincing Father Bertrand.

It all revolves about Toinette and her barbaric disdain of the recently departed Sister Agnes whose crusade in the local French community in a Louisiana backwoods town in the vicinity of Baton Rouge and not far from New Orleans, had earned her the equal respect and hatred of the community, depending on whether or not you sold liquor.

Michel was particularly bitter against Sister Agnes. In a drunken rage he determines not only to steal the bejeweled diamond crucifix adorning the bier on which Agnes is lying in state at the local chapel, but also viciously expresses his intention to wreak ghoulsh revenge on the body of nun who in life was so influential in halting his liquor traffic.

Toinette's spiritual sense bests her more or less unsympathetic attitude towards the dead Sister. In a punchy scene she tells Michel in his ghoulsh intention, even at the expense of her own life. The tragic climax is topped by a light emanating from the chapel on the hill as it bathes the scene of the primitive combat with its early morning warmth.

The setting, a log cabin interior, is further distinguished by an adjacent woodland set-piece, making altogether for a novelty physical background.

With Miss Kalich as the star, and this playlet as a vehicle, this is a rare combination for a dramatic name gone vaudeville. Miss Kalich can play "A Light from St. Agnes" anywhere. *Abel.*

GOODWIN and FITZPATRICK
Talk and Songs
14 Mins.; One
American Roof

Fitzpatrick is an excellent bass singer. Goodwin is formerly of the Avon Comedy Four. The combination is an excellent singing one, but the crossfire attempts between songs fell down. Goodwin doesn't seem to have much of a delivery or personality for comedy although he essays "dutch."

The singing got them across and they were pulled out for several encores. They closed by singing "requests" without music to well done double harmony.

Different material might help the talking attempts. With the high class voices they can't miss on the small time. *Con.*

MOWATT and HARDY
Juggling
10 Mins.; One
Audubon (V-P)

The Mowatt of this two-ply juggling combo is no doubt one of the Mowatts of the old Mowatt act.

He and Hardy have made quite an ambitious effort to get away from the old way of stepping into the hat and club routines by opening with a song. Effective enough to get them started.

The boys chatter away during their juggling. Mowatt has an inn by his lonely and shows the old Mowatt skill with the Indian bludgeons. The duo has worked the hat exchange and passing up to a novel and amusing bit. Finish is a fast change of the clubs.

Neat, skillful and entertaining. *Mori.*

ELEANOR KEARNS (1)
Songs
10 Mins.; One
American Roof (V-P)

Eleanor Kearns, a lady with a French accent, opens with a vocal number, carrying a violin as bait. With a series of selections which could be much improved upon she manages to sell herself with some evidence of style and polish in delivery. Registers, towards the finish, on vocal numbers and manages well with a violin effort.

Pianist, introduced as Billie Bruseau, solos with song. Fit in No. 2. *Mori.*

BROX SISTERS
Harmony Singing
12 Mins.; Three
Orpheum, Los Angeles

Three Brox Sisters are New York production as well as a recording name. They'll lend entertainment value to any vaude bill in a feature spot.

Routine unfolds five numbers to soothing harmony. New to vaudeville, they are a welcome asset. *Eng.*

LEW WHITE CO. (2)
Skit
20 Mins.; One and Three
Broadway (V-P)

White is doubtless out of burlesque, which also goes for the supporting players, Lillian Daley and Walter Morrison. Skit opens and closes in one and is billed "Stopping at the Ritz." But it's nothing like that.

Featured member employs a modified Yid dialect but replaces scenic dress with a sack suit. Routine starts with a flirtation bit. White then singles with a ballad plus a parodied chorus. Going into a hotel lobby, follow two other more or less familiar bits, one with a pistol, the other with candles. Looks like special care has been taken to keep the matter lily white.

Aet impresses as a group of bits dressed up. A trio song number at the finale are okay. A few giggles, but too few. *Ibec.*

LE PAUL
Card Manipulator
12 Mins.; One
5th Av. (V-P)

Clean cut, well dressed young man, doing the best sort of parlor entertainment in ingratulating manner. But without any distinction or comedy knack that makes him a vaudeville act.

Does the usual manipulating, palming and basking a deck, accompanied by polite patter that is just mildly amusing. Calls two boys, obvious plants, up as committee and uses them for extremely gentle comedy.

His most striking feat of legerdemain was keeping a white collar and cuffs immaculate during a sweltering 10 minutes Monday night. He should teach the knack to actors in small time. *Rush.*

BRANDIES, KELLY and MANN
Comedy, song and dancing
17 Mins.; One
American Roof (V-P)

Mixed comedy team, both girl and boy in nut makeup, carry k. o. drops with a line of comedy and delivery especially well suited for houses of this type. Girl also displays talent in eccentric song and hoofing, efforts registering for laughs as well.

Straight opens trying to sing, while the two nuts hold a heated discussion at one end of the stage each yelling, "You ask him." "No, you ask him." They finally walk up to the songster and one says, "Mister, we just had an argument. What were you doing just now?"

"I was singing," answered the straight.

"I told you," the nut flashes back to his partner, and both saunter off arguing again.

In No. 3 here for 17 minutes without slowing up. *Mori.*

MUSICAL MAGPIES (3)
Song and dancing, with band
15 Mins.; Full stage
American Roof (V-P)

Though not recorded, these colored boys seem to have considerable stage experience. A very fast presentation which, if slowed up a little could easily go to 20 minutes if necessary.

Five of the boys comes to the front with the rise of the curtain singing peppy melodies. Swing back into the chairs for their musical instruments soon after, while one of the boys continues. Hoofing limited and not intended as a clincher.

Hardly even stop for bows to rousing applause. Expert routine and good choice of selections. Went over strong here. *Mori.*

CLARKE and Lucille FONDOW
Trapeze
6 Mins.; Full (Special)
Broadway (V-P)

Landy man and woman trapeze turn, fast, neat and capable of opening or closing any vaude bill. Routine strong enough to elicit applause. *Land.*

JACK DEBELL and CO. (5)
Songs, Dancing, Talk
23 Mins.; Two (Special)
81st St. (V-P)

Jack DeBell is possibly the former half of DeBell and Waters. If so he did flip talk at that time and has now become a book salesman to Trouble is that he's fast but his material has him running in circles. Act is no stronger at the finish than upon opening due to a void in front of a good looking set.

Two pairs of twins, boys and girls, work with DeBell in a script which allows for the bewilderment of the comic. The boys hoof and the girls kick. Neither team holds a definite punch. On the other hand, principal fault lies in the dialogue. Gag after gag simply wilted Monday night so that DeBell would have felt a bit clumsy regardless of teen-age. Gags have gone over and laid there but few have ever stayed down so long.

DeBell is undoubtedly enough of a showman to realize what's wrong and will revise. If he does, the act figures to have a chance. The comedian seems capable of handling material despite obviously being at a disadvantage, as the act now stands.

Bradley and Moore are the names of the accompanying twins with 23 minutes being at least six too long. *Sid.*

MAUDE HILTON and ALMY
Talk
14 Mins.; One
Broadway (V-P)

Two women wise cracking. The act will click best where the customers are fond of flip dame comedy. Material couldn't stand up for a discriminating audience, although act rates higher than average two-woman talk turn.

Girls should dress more becomingly. Their gowns lack class. The top heavy billing may have a reason but not obvious. Couple of slightly off-color wheezes and a tendency to entertain the orchestra pit.

Fair specimen of a type of act always difficult to rate. Girls have personalities but no definite style of working. *Land.*

ALEX Melford TRIO
Risley
10 Mins.; Full Stage
State (V-P)

Two of the trio go in for flashes of ground tumbling, one man in particular being especially expert, fast and skillful at this work.

The biggest is the underlander. One of his tricks is to support one of the other in an especially contrived head contrivance which permits the mounter to sit and whirl around at a dizzy pace.

Aet pleasing and effective. What risley work was offered was in the main neatly done. *Mark.*

ILL and INJURED

Helen Wehrle, abroad for some time and injured in an accident in Berlin, returned to obtain proper treatment for her injury. Miss Wehrle intends to return abroad next month, going to London to fill engagements booked by the William Morris offices.

"Miss Universe" (Ella Van Heusen), who won the title at the Caveston beauty contest, is convalescing from an operation for appendicitis in Chicago.

Julian Black, night club operator, Chicago, recovering from an operation.

Frank Halligan, assistant treasurer of the Royale, New York, has been abed two weeks. While playing with his dog at home he was bitten in the groin.

Henrietta Williams, injured in a trolley accident in New York.

George C. Robertson, with Lester Al Smith in the Robertson-Smith stock companies, is ill at Mayo Brothers' Sanitarium, Rochester, N. Y.

William Keith, 30, of the Morris Castle circus stuff, fell from a ferris wheel in Sioux City, Ia., and was severely injured.

Esther Kalchheim, wife of Nat Kalchheim, Morris Chicago office, recovering from the mumps.

Annette Victoroff (Victoroff and Annette), ill for past five months of nervous breakdown at her home in Boston, is convalescing.

Bernice and Emily went out of "Scandale" late last week when one of the girls injured her knee cap. The team is expected back this week.

ENGAGEMENTS

Tom Waters for "Jingles," Dillingham.

Jane Wheatley, Theatre Guild.

This in Paris

(Continued from page 2)
at the mump and they'll all drop dead.

Stage Should Censor
"On no account must the name of our Saviour be alluded to (however reverently) in your play."

"This is an inviolable rule of the English censor."—"Daily Mail," (Continental Edition).

"Can such things be?"—Ambroise Bierce.

"They will change."—Mr. Sturgis. The star of the church is the politician. The star of the stage is the poet. Preachers and politicians are the same.

The greatest minds of the Occident were dramatic poets. Homer, the greatest Greek; Dante, the greatest Italian; Goethe, the greatest German; Shakespeare, the greatest Englishman. Their relative wisdom is identified with the theatre.

Preachers and politicians raise sermons and monuments to poets. The poets to such? Never!

Preachers and politicians wear the glamor of poets. Imagine Ariel masquerading as a monk or a mayor?

I roared at this world. I guffawed through the third stage of Shakespeare. I shall roll back with Rabelais far through the tomb.

Think of a preacher and politician censoring the mind of a poet? Calvin or Bismarck versus Dante? Think of a poet, in England, prohibited from treating Christ in a play? Who else but a poet can treat the Nazarene at all?

Analyse this rule of the English censor. Christ was poetic. His life was a poetic play, the theme of which was love. Is it not clear, therefore, that such a Personage comes within the smoke of the preacher and politician? Certainly far from the fire and light of the poet.

The modern theatre? Poets? Eugene O'Neill, Bernard Shaw, Henry Bernstein, Arthur Schnitzler, Fernand Molnar and Luigi Pirandello! Am entirely wrong.

The church and state should censor the stage.

Mr. Intellect!

Saw "The Private Life of Helen of Troy." First National film. From the John Erskine monstrosity. Maria Corda as the feminine principle of Ancient Greece! There was neither seduction nor humor from beginning to end.

Why? Mr. Intellect!

This degrading Beast, doomed in the Apocalypse, has caused all the present mess in film and art. It was created as a critical faculty for this sensuous hokum. It has turned this planet into a masculine, egotistic fake. Now comes the intuitive nemesis, the revenge of the spirit.

Involving whom? Mental snappers like Shaw, Menckens, O'Neill, Dreiser, DeBelle, Brishano, Keyserling, Erskine, and such. All intellectuals! What messes! Let any of them answer this. I'll wallop their crooks with a club they cannot see.

Knit brows know nothing. The illumined mind sees. If it thinks at all it does through feeling. It always respects the spirit that the intellect degrades. Yet not a writer, nor a director, in the Occident, has any vision or principle of the spirit—it's inside hypothesis of film and work. Name one! You can't! If you do you fake!

Multiple "Ramona"

A record for multiple "canning" on the disks of a popular song is the case of "Ramona," which the Victor Talking Machine Co. will record in six different languages for August and September release. The Spanish vocal version will be done by Poldo, French by Beauchemin, German by Wittich, in Polish by Paul, in Italian by Chelli, Greek by Iodemardis, and a violin-guitar instrumental version by Morino.

The record in addition to Paul Whittenan's, Gene Austin's and Dolores del Rio's past Victor releases in dance and vocal version.

The 10 different interpretations of one popular song establishes a record. It will probably be supplemented in the future by transcription and concert renditions by the Victor Salon Orchestra.

I AND WE—SWAFFER VS. N. T. G.

"Mr. Swaffer, do you care to meet N. T. G., the original chorus girl in variety?"

"Really, old man, is this the guy of variety?" asked Mr. Swaffer.

"Go easy there, kid," butted in N. T. G. "Don't pull that on us. You use I so much we can't see you in our department."

"Really, really, old chap, I haven't been introduced to you yet, but I recognize your stuff."

"That's just the plain nuts to a guy like us," answered N. T. G. "We don't have to disguise anything. We discovered variety years ago, when we were doing press work for Low in Providence."

"Is that so, old dear? Isn't that fine to have Providence with you? Now I understand everything," said Mr. Swaffer.

"Listen, bug," replied the star rescuer, "we don't stand for too much. You showed us off page 2, and we don't like it, we don't."

"I'm surprised," said Mr. Swaffer. "I'm sure you should have known that I have the exclusive I privilege on Variety, and if I care to exercise it I'm the only special writer on the rag that can use words with an I in them."

"As far as we are concerned in this department," replied N. T. G. "you know what you can do with your I's, and we say that after our experience of years on Broadway when we have rescued every chorus girl who ever came to Broadway and asked us to see what we could do for her."

"Yes, I've read that we department of yours," answered Mr. Swaffer. "But still I can't compare you to I. You discover chorus girls, indeed! Have you ever heard what I discovered?"

The Real London

"No, we can't say that we have," replied N. T. G. "We have read though, now and again, 'London As It Should Be, or As I Framed It,' which, we believe, is the title of your department, but we couldn't get into our bean what you were trying to convey to us other than to beat hell out of it."

"If that's your idea of American humor," said Mr. Swaffer, "I am going to take the next boat back that I can get passage on that I think I will be happy to sail with. As a matter of fact, years ago, before they knew what to do with the ocean, I suggested that they run boats on it; but I had to wait several years before I saw what I thought was the accomplishment of the suggestion I made, when I could foresee what others wouldn't accept as the suggestion I then made."

"Yes, we do have our troubles, don't we, Swaf?" We recall when in this department we suggested that chorus girls we had started on their meteoric careers, knowing that we had launched them into the limelight of showdom, that we couldn't find anyone who believed what we said about the girls."

Getting Material

"I have often read your stuff," said Mr. Swaffer, "and if I have been delighted through knowing that although I have been far away from you, that I have had a community of thought, for I am also a consistent discoverer. But I discover things besides talent. It was I who found that, by allowing the London Tower to stand, I could stand alongside and, without moving my feet, get enough material for the I department I maintain in the exclusive I department of Variety."

"Mr. Swaf," said N. T. G., "you won't believe what we want to tell you, but you can take our word for it. Once there came to our office a little girl, wearing a fur robe, but she was hungry, and I told her to soak the robe. And what did she do, Swaf? Ask us, Swaf. No? Well, Swaf, she took off the robe to soak it, and she didn't have a thing on besides. So we said, 'Poor girl, only soak the front of the robe,' and where do you suppose that girl is today? We predicted it. She's a near-star on the seaboard circuit. Swaf, and her name's Beryl Hawley. We sent her to our Silver Slipper, with just the slipper and no robe."

"Yes, I imagine little acts like that must have endeared you to your Radio audience, and I have listened in to some of your wise cracks. I even told Atkinson to listen in on you, but Atky is going upstage and I can't do a thing with the muggs," said Mr. Swaffer.

Another Little Girl

"Or that other little girl that came to us in a blinding rainstorm," said N. T. G., "just as we were starting this department, and I wish you wouldn't interrupt us. Who's Atkinson, and why? Listen. That little girl had a mother, father, four sisters, six brothers, two aunts and four cousins waiting at home for her. She asked us what to do, and we told her to go home. Where? You think that little girl is today, Swaf? At home. And it's Big Tess we helped. She's now holding up Ziegfeld's 'Show Boat' on the starboard side. They all get there if there's ambition and they follow our department."

Saving England

"My dear man," said Mr. Swaffer, "you are quite impossible. I merely came over here to New York to tell you to keep off Page 2 and not to forget that I have the I privilege on Variety. Your we's are annoying. Suppose you should forget. I recall when I suggested that the English form the House of Lords and everyone decided the idea, but I lived to see it adopted. And I don't say that I formed the House of Lords, but, you will see, if you're liberal minded, that I am the indirect cause."

"Yes, Swaf, we guess you're right," sadly replied N. T. G. "The best we could do in this department was to bring out chorus girls, the little darlings. Only they always came to us starving, and when we were starving we couldn't locate them. So that's why we had to start our farm to get something to eat. Our eggs, Swaf, are only 90c a dozen. Want to take a dozen of our eggs home to throw at the actors?"

Very Common

"My dear man, you are so common. In London," remarked Mr. Swaffer, "I am the authority on eggs. I remember when I refused to permit England to import eggs from China, because they hurt my teeth, so I certainly know eggs, as you must admit. Besides, I recall just before Wellington went into the suburbs to have his last fight, I said to his assistant, 'Tell the old man to come up on the outside, because Nap is strictly an inside guy,' and then I slipped word to Nap to take the other side when he saw Welly getting ready. While I don't say that I saved England, I will allow you to use your own opinion as to what part I played in that coup."

"Well," said N. T. G., "we could tell you were quite a fellow from your stuff in Variety, but you don't know about the little girl that came to us some years ago when her husband got her inheritance. He said to me, 'Granny, now that my beloved has money, I can't live with him any longer, as I married him for a poor man,' and I sent her to the Shuberts. There was a great little girl. We told her to work hard, and she did, but her husband found it out and came to us, so we told him what had happened. And that man, to whom we bow with deference, gave his wealth away to become a chorus boy so he could be in the same company with his wife. And you talk to us about chorus boys! Don't talk to us."

The Duke of Yessom

"That was a sacrifice," answered Mr. Swaffer, "and it reminds when the Duke of Yessom came and asked for my advice. He wanted to get a job incognito. I admired his spirit, and I asked him what he wanted to be. The Duke said he wanted to be the King, but I advised against it, and look at the Duke of Yessom today!"

"We remember that case," said N. T. G. "We met him on the boat coming in and, after giving a dinner to the officers, we took him over to our farm. Very strong willed man, the Duke. He wanted to dispute our statement that of 1,000 chickens daily we get 100 eggs. He said there are no 10/1 chickens, and that in England that many chickens would lay 1,000 eggs. We asked him why the 8, and he said the English always give good measure, and then he laughed at us, so we gave him the farm. You can see him over there yet, still trying to figure it out."

"When I decided Ireland must have her own voting system," said Mr.

FORE

Buzzell's Troubles

Eddie Buzzell returned from the coast and spent his final week before going into rehearsal playing all the golf courses he could find regardless of weather.

Buzzell wound up by taking his brother, who had never been on a course before, but had 12 golf lessons behind him, out to Hillcrest where, despite the howls of the four-somes behind, Eddie got an 87 with one hand while dragging his relative along with the other.

96 and 88 at 91

Al Gray spent a Sunday which registered 91 on top of the Whitehall Building playing 36 to the tune of 96 and 88, and giving the 19th hole a little attention in between rounds.

Believe It or Not

Believe it or not, and with apologies to Ripley, Charlie Morrison claims a 96 at North Hills.

Gordon's Exercise

Max Gordon admits to 120 at Lakewood on Sunday, but plays because "it's great exercise." Gordon has a perfect average, he hasn't won a golf bet yet.

Delf's Complaint

Word from the coast reports Harry Delf as California's loudest golf quakwer.

They can't tell the difference out there between Delf and an exhibitor, he's always hollering, "what about adjusting?"

60 Days for Wm. Davis

William Davis, salesman, of 750 George avenue, Brooklyn, was sentenced to 60 days in the Workhouse in Special Sessions following his plea of guilty to petty larceny. Through his arrest and sentence the police believe they have, at least temporarily, broken up a band of cheap swindlers, who have been working along Broadway "gypping" chorus girls and would-be actresses out of small amounts by promising to get them membership cards in the N. V. A.

On supplying the victims with fake application forms, the gyps would then shake down their prey by promising to get them vaudeville engagements.

Dr. Wagner's Operation

Dr. Jerome Wagner, popular among the profession, underwent an operation last week for hernia. He is convalescing at the Mackie Sanitarium on East 60th street.

MOLINE'S FAST HOUNDS

Greyhound racing has been introduced here at a \$50,000 lay-out at the extreme southeast section of the city where 100 dogs are racing nightly. Joe Davis is sponsoring the organization which is known as the Quad-City Kennel Club. Pari-mutuel wheels with \$2 limit at the wheels and the hand-book game have not started yet.

Whatever local money is in, is in on the qulet.

Swaffer, "and then decided to come over here to warn you to keep off

Page 2 with that we thing, I had no realization of what I was to hear from you. But I do say I have not been so entertained since I spoke about myself before the British Society For the Negative, and I am thoroughly agreeable to your scheme to use the we entirely for yourself."

"Then That Little Girl—"

"Then there was that little girl who came in to see us one day," said N. T. G., "and we asked the little girl what was the trouble. She said, no trouble, but that she had been reading in this department what we had done for choristers, so she thought we could do something for her, and we asked her what. And all that little girl wanted was carfare home to 55th street. And we gave it to her, and look where she is today; carrying in that big 9th avenue de luxe picture house we built out of her first nickel. Don't talk about chorus girls to us."

"Goodbye, Mr. N. T. G. May I ask what your last name is, as I would like to know, as I don't want to leave your country without it. You are so breezy and you know your Ridgewood, N. J., I can see. I never tire of reading your matter, but please stick to the we, won't you, old boy?"

"And then there was that little chorus boy," said N. T. G., "who lost his golf sticks trying to make the 10:15 train for a 9 o'clock rehearsal. We felt sorry for the youngster and set the clock back, and that little fellow gave us the golf sticks. And still they say show people have no appreciation. Don't talk about chorus boys to us."

"But, I say, old chap, I didn't catch your last name," remarked Mr. Swaffer, "and you know the boat sails almost immediately, unless I suggest that it delay, which I won't do, although I should, because I want to catch it."

"My last name?" said N. T. G. "Oh, yes, Swaf, in just a minute, and then there was that little."

"I really can't stand this, I can't," angrily shouted Mr. Swaffer. "I don't care what I say or what I do, and you can use the we, and I'll write you from London when I return, and I'm going to stay on Page 2, I am, for I have the exclusive privilege, I have."

With the I and We boys, when last seen embracing each other, as N. T. G. commenced:

"Now there was another little —"

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—"The Actress" (Shearer).
Paramount—"Paul Ash" and "The Racket" (Melghan).
Rialto—"The Man Who Laughs" (run).
Rivoli—"King of Kings," with Photophone (run).
Roxy—"Hit of the Show" and strong stage show.
Strand—"Lights of New York," first 100 percent talker feature; also Vitaphone.

SPECIAL FEATURES WORTH SEEING

"The End of St. Petersburg" "The Lion and the Mouse" (Vitaphone)
"The Red Dance" and Movietone "Trail of '98" "Wings"
"Fazi"

NIGHT LIFE

Enforcement squad raised plenty of mischief with raids on 18 of best known spots. Places don't know where they are because of impending continued raids on "observation" charges under U. S. Supreme Court ruling against sale of cracked ice and "mixer" accessories.

It's a great break for the hotel roof gardens, which, anyway, are gaining better holds on the dine-and-dance public because of conservative tolls and minimum covers. Average cover is \$1, with \$1.50 on week-ends, although Vincent Lopez at the smart St. Regis roof accounts for the extraordinary \$2 cover and 50c bread-and-butter charge. Park Central Hotel with Vincent Scotti, however, has eliminated the cover. Other hostiles worth-while are Hotel Astor (Freddie Rich), Pennsylvania (Johnny Johnson), Biltmore (Bernie Cummins' band and George Childs and Madeleine Northway, class ballroom team), Manger and Waldorf-Astoria with the imported-from-Boston Leo Reisman and unusual dancipation.

The prolific also accounts for the wow biz at his Pelham roadhouse at Woodmanster Inn; open air dance pavilion now open. Ben Riley's Arrowhead Inn with a Meyer Davis orchestra is as usual in the summer; ditto John and Christo's Pavilion Royal down Merriek road, also with a Meyer Davis unit and Van and Schenck as the features. On the same Long Island road, Harold Leonard's orchestra at Castilian Gardens is attracting favorable comment and patronage. Castilian Royal, a sister enterprise up Pelham road, is Lopez's nearest competitor with an undressed revue.

The other Westchester spots like Pelham Heath, Red Lion, Hunter Island Inn, California Ramblers' Inn and Post Lodge (Larchmont) are drawing signs from the managements, with latter getting a play from the younger Westchester element.

RECOMMENDED SHEET MUSIC

"You're Wonderful" "Because My Baby Don't Mean Maybe Now"
"Look What You've Done" "Lying Hide and Go Seek"
"It Was the Dawn of Love" "Rosette"

DOG TRACK SOLD

Elgin, Ill., July 10.

Charles Quindel, Palatine real estate agent, has purchased the 49-acre 102 Ranch greyhound racing plant here for \$25,200, nearly \$10,000 below the bid submitted some weeks ago by Dr. H. H. Pillinger, president, and C. N. Good, secretary-treasurer, of the defunct race organization, but withdrawn by them.

Tract will be platted and sold for city lots. Racing venture represented an outlay of about \$120,000 and creditors will receive about 33 cents on the dollar.

Larry Kent's Speed Boat

Los Angeles, July 10.

Larry Kent, First National contract player and profound yachtsman, is building a 60 foot speed boat to accommodate 10 people.

Piano Co. Causes

Bernice Reid's Arrest

Bernice Reid, 30, 258 Riverside Drive, who said she formerly was a singer in the San Carlo Opera Co., was arraigned before Magistrate Flood in West Side Court on a charge of grand larceny and was held in \$1,000 bail for further hearing.

Miss Reid was arrested by Detective Walsh, West 100th street station, on complaint of Paul Mehlin and Sons, piano manufacturers. It was charged Miss Reid obtained a piano valued at \$500 and failed to pay for it or return it upon demand. The piano was obtained, the charge states, on July 6, 1928.

Miss Reid denied she had not paid. She said she was out of town but that she had mailed checks to cover the indebtedness. She insisted the piano firm had made a serious mistake in causing her arrest and that she intended bringing a civil action.

Agnes Keating's Breach Suit for Jilting

Agnes Keating, in the 1924 edition of the "Poilles," and who won the "Daily News" beauty contest, being "crowned" "Miss Manhattan" shortly before then, is reported having started suit for breach of promise against a wealthy youth who has been in the public prints through escapades.

Miss Keating hails from Buffalo. She is supposed to have been jilted last fall and after a prolonged period of night-clubbing was taken to Bellevue for observation. She was recently discharged from the hospital at the request of her family through the efforts of Attorney Edward Thomas Moore.

The youth in question was understood to have backed a musical comedy which flopped early last fall.

Walker As M. C.

Los Angeles, July 10.

New York's Mayor will be master of ceremonies at the premier of First National's "Alita Tino," which opens at the Carthy Circle July 16.

MARTY OWENS SAVED IN WATER BY GIRL

Rose Gallagher, of "The Show Boat," received congratulations when it became known that she had rescued "Marty" Owens, detective attached to the Broadway Squad, from drowning at Long Beach. Unassisted, Rose brought Owens in after the handsome sleuth had been seized with cramps in front of the Nassau Hotel.

The show girl, with several friends and Detective Jimmy Leech, one-time farrier, went bathing. They had been in the water only a short while.

Owens and Leech, both excellent swimmers, had been in the water some time. Leech returned to shore. Owens remained in the water. Miss Gallagher, an expert swimmer, was near Owens when she noticed he was in difficulty.

"Marty" battled the waves and was being carried out. Two modest to shout for aid, he struggled futilely. Miss Gallagher swam to his side. Despite his danger, Owens tried to conceal his trouble. Miss Gallagher placed her right arm around Owens and together they swam to shore.

The show girl and Owens have known each other for years. Miss Gallagher is the daughter of James Gallagher, wealthy contractor, of 446 Ocean Avenue, Brooklyn.

BOBBIE DEVOE'S GUN

Dancer Arrested for Revolver Found in Her Room

While conducting an investigation in an adjoining apartment detectives arrested (Miss) Bobbie DeVoe, dancer, 21, of 208 West 41st street, on the charge of possessing a revolver. She was locked up in the West 30th street stationhouse and later arraigned in Jefferson Market Court before Magistrate Alexander Brough. Through an attorney she was granted an adjournment.

The sleuths while in the building saw the door of Bobbie's room was open, and John Law entered. On a dresser they found the weapon. Miss DeVoe denied ownership and stated that a former occupant had left the gun behind.

Looping the Loop

"Big Tim" Murphy and Managers

"Big Tim" Murphy, assassinated, admittedly had his shortcomings as a labor leader, but was nevertheless a valued friend of Chicago theatre owners. His relations with them were always on the up-and-up. Tim was among the old guard who regard an opening night as a social event. He never failed to dress immaculately for the occasion. Despite close friendships with theatre managers, he refused courtesies and paid cash for every opening.

His passing recalls the Landis award trouble at the Selwyn theatre in 1922, when painters were holding up the opening of the theatre for intensive campaigning. It looked as though the owners were due for a huge shake-down if they wanted to open on time. Tim was called in by a New York pal, friend of the owners, and made a speech before the painters that will live long in the memories of those present. At its conclusion the painters doffed their hats to Tim, called off the threatened trouble and went to work. The theatre opened on time and Tim bought his first-night tickets.

When Tim returned to Chicago following his sentence for mail robbery the Selwyn theatre staff—orchestra and all—was on hand to greet him. Tim would drop in at the theatre frequently, "just to see how things were going," and Regale various office assemblages—sometimes including clergymen, judges and bankers—with an unlimited supply of stories.

Tim scared street "Spies" away from Dearborn street with just one sentence: "If you fellows don't keep away from here I'll organize you."

And the specs stayed away. Tim often told of the night Jack Lait visited the Selwyn and in a moment of kidding called Tim a nance. The kidding repartee that followed so enthused Tim that he expressed the hope that Jack Lait would send a show of his own to Chicago so he could "see that it was sold out every night."

His thorough knowledge of show business was unknown to most of his friends. Tim was acquainted with stage stars and intelligently discussed their ability to play certain parts. He also had a complete mental record of their birthdays.

Always known as a strong plunger for shows, Tim had an even greater virtue in the eyes of theatre owners. He made his friends pay!

Benny Meroff, m. c. at the Granada and Marlboro theatres, and Flo Meroff had a whoopee party celebrating their second wedding anniversary July 5 in the Sovereign hotel.

Abe Arends' Hobby

Abe Arends, loop-ite, has taken up show people. Seldom a week goes by that Arends don't take several carloads of stage luminaries out to his summer home, the show place of Cedar Lake, Indiana.

Refrigerated Restaurant

Henrietta's restaurant, Loop theatrical rendezvous, is installing a cooling system.

Official Welcome Ticket

Returning from St. Louis where he had been organizing the open air opera, Frank Dare, head of Equity here, became so enthused at the sight of his home town that he sailed right through a stop light.

A cop acted as a committee of one in presenting him with an official ticket of welcome.

HORSEMAN ANNOYING

Albertine Davis Complains Against Al Riche of 101 Ranch

Albertine Davis, dancer, of 734 8th avenue, summoned Al Riche, who said he was with the 101 Ranch, to West Side Court before Magistrate John V. Flood. Riche, trick horseman with the 101 Ranch, was charged with annoying the dancer. He denied the allegation.

Riche lives at 320 West 45th street. Just what the annoyance amounted to never developed in court. Riche appeared with a beige colored sombrero. He explained that he had known the dancer for several years.

He told the Court that he expected to quit the city soon with the show. Miss Davis wanted Riche placed on probation. The Court summarily ruled that Riche cease annoying Miss Davis. He promised, and all left the court. Miss Davis came with several friends. So did Riche.

James Pearl's Miracle Tablets as Racket

James Pearl, erstwhile burlesque comedian, is now a patent medicine man, travels throughout the state and adjacent points and has acquired the sobriquet of "doc."

"Doc" Pearl has a racket that has him selling some miracle tablets with Pearl finding the ready money quicker to grab through dividing his "pack" or crowds. He has a spiel that is founded upon his stage ad lib experience and "Doc" readily admitted in front of the Columbia building this week where he was mitting old burlesque friends that he uses words that are mouth twisters, and which he hasn't the slightest idea what they mean. "Doc" says he bumps into intelligent men now and then who give him the wink but "Doc" overlooks it.

Pearl has done well with his traveling medicine racket but still has a hankering to come back on the old burlesque stage.

"Doc" makes the rubs stands where the men are so old they know it.

46th St. Poolroom Raided And 9 Men Arrested

Detectives Peter Lamb and John T. Gleason of Police Commissioner Warren's staff with several other sleuths raided an alleged poolroom near the N. V. A. Clubhouse and arrested nine men. A phone was seized with a quantity of alleged racing paraphernalia.

The raid was in room 408 on the fourth floor of 223 West 46th street. Lamb and Gleason told reporters that the sign "Phil Born & Co." was written across the glass panel of the door.

The prisoners gave their names as Jules Bernheim, 42, theatre manager, Marie Antoinette Hotel, William Lewis, 21, salesman, 751 Kelly street, Bronx; Clyde Smith, 41, stage hand, 3519 62d street, Woodside; Robert Adams, 36, foreman, 205 West 53d street; Frank Marino, 42, actor, 618 Academy street; Jack Damsky, 51, operator, 1805 East 4th street, Brooklyn; Jampol, 35, concessionaire, 3511 DeKalb street, Brooklyn; Fred Phillips, 38, theatre manager, 414 W. 44th street, and Anthony Franchin, 30, musician, of 1250 Lorimer street, West New York.

All were arraigned in West Side Court before Magistrate John V. Flood on the charge of disorderly conduct except Bernheim. Bernheim was charged with conducting the place. His attorney, Joe Wolfman, was granted an adjournment. Wolfman made a motion for the dismissal for the other eight defendants and the court granted it. Bernheim will be heard this week.

Cigs and Coney Island

His yen for taxicab rides and cigarettes landed Joseph Jenks, 37, "realitor," of 104 West 86th street, in the West Side jail for three days in lieu of \$10 the court imposed.

Jenks was arrested by Patrolman Joseph Burns of the West 68th street station. The complainant, Frank Bourke, cab driver, of 72 West 108th street, explained to Magistrate John V. Flood in West Side Court that Jenks owed him cab fare amounting to \$3.10.

Bourke told the court that Jenks "picked" him up at 86th street and Broadway. "Drive me to Coney Island, my boy," said Jenks to Bourke. "The city is too hot," he continued. Jenks removed his hat and coat like a real "butter and egg man."

At Coney Island Jenks told Bourke he had nothing but a large bill, and would Bourke be so kind as to loan him half a dollar so that he could buy himself a pack of exclusive cigarettes. Bourke did.

"Now, boy, drive me back to the White Lights, where I can change this hundred-dollar bill," Bourke quotes Jenks as saying. Back to Mazda Lane sped the cab. When they arrived Jenks was still puffing on his borrowed "butter."

Bourke hopped off his seat to open the door for the "millionaire." "My boy, I'm awfully sorry," said Jenks. "Can you wait until tomorrow until I get some jack?" said Jenks.

The caddy never died. He raced to the West 68th street station with Jenks, where he slept all night. In the morning he told the court he was sorry, but he was temporarily without funds. Magistrate Flood scored him and sentenced him to three days on ten dollars. Jenks was happy. He had his cigs.

"Randy" Newman Loses Out on Claim for \$20,000

Randolph M. Newman, disbarred from practicing law in New York on Dec. 6, 1925, lost out on a novel suit against Jerome A. Jacobs, also a familiar Broadway jurist. Newman sued Jacobs for \$20,000 claiming that as 20 per cent of Jacob's net earnings from his law business.

The action was predicated on an alleged understanding that Newman who got one-fifth of the net proceeds in lieu of salary for managing Jacob's law office and business. Jacobs' defense was sustained. Newman, a disbarred lawyer, had no legal redress. Jacobs also denied that he engaged Newman for any such capacity, stating that in response to "Randy" Newman's plea he gave him a free office in his suite at 1819 Broadway, but that otherwise Newman was not affiliated with his (Jacob's) law practice.

On the Square

Motor car traffic to Long Beach, L. I. will be greatly improved when the new Sunrise boulevard is completed. It is a wide concrete roadway extending from Jamaica to Lynbrook and will obviate the necessity of winding through Jamaica. It will relieve the Merrick Road also. Part of the new road is already open.

Radios: Push Out Hand-Out "Bands"

The three-piece orchestras formerly on the Fall River Line steamers have been given air in favor of radio loud speakers, in the main salons of the boats, the sets being tuned in on orchestras broadcasting from New York soon after the boats leave nightly.

The accordion, violin and guitar combos that add a foreign touch to the trip to Staten Island on the municipal ferries, at last reports, were still passing the hat after each number.

Chinks Lay Off Jap Mushrooms

Unnoticed by an eating public, Chinese eateries are not carrying Japanese mushrooms on their menus. It happened when the Japs and Chinks went to the mat at home.

In other years the Chinese mince-meated dishes had Jap mushrooms.

Musical Dog Satisfies Guests

An idea of how the owner of a certain dog at the summer may be obtained from almost anyone living on the same floor with him in a hotel, just off the square, catering especially to the profession. For the past four weeks the trainer has been teaching one of his fox terriers how to play "Swanee River" on a miniature xylophone rigged up in his room devoting at least four hours a day to the job with only short intermissions between repetitions of the number.

The guests of the hotel are satisfied that the dog can play the tune good enough to please any audience, but the dog still goes through a daily rehearsal.

Foreign Tongue Realty Salesmen

Smartening up suckers, who speak foreign languages, on methods to be used in taking other chumps, seems to be the policy of several real estate development firms with Times Square offices.

Salesmen speaking Polish, Slavish or German are eagerly sought, taught the rudiments of real estate selling and sent out to work on their relatives or friends in selling rocky Long Island or scrubby pine land in New Jersey.

26 Years in One Box Office

A box office record for box office men to shoot at. For 26 years the ticket office at Carnegie Hall has been in charge of two or more members of the Heckas family. The originals were Rudolph and Auguste Heckas who went to work when the auditorium first opened in 1892.

At present Wilfred Heckas heads the ticket crew, with his three brothers, all sons of Rudolph, as assistants. Next season two of Wilfred's sons will step in behind the grilled window.

Out For Record

John Henry Means, musical producer, and B. D. Collyer, newspaperman, left recently on the Olympic as a starter in their attempt to lower the time record for a round the world tour during which a special speed plane will be used. The story of the trip will be syndicated by one of the newspaper feature services.

Keep Open to Hold Business

One of the class bars around the square was scheduled to close about three weeks ago but is still open despite business dropped about 50 per cent. The spot has been getting a big play for about a year drawing the Park avenue mob over to the main stem.

One of the three partners on the eve of his departure for his annual visit to his Greek homeland decided that the place should remain open to accommodate the steady patrons still in town and those who drop in from Newport and Southampton for an overnight stay. His argument was that the place has built up a reputation and that he didn't want any of the steady patrons seeking an oasis on Broadway to be turned away with thoughts that the padlock or panic was on.

With the bar hardly meeting the weekly nut, the singing pianist is gone and the four Hawaiian guitarists, working the tables have become a singing, strumming trio. The band playing usually to an empty floor in an adjoining room has also been reduced in numbers.

A new service, the Telephone Message Bureau, agrees to receive and deliver phone messages for subscribers at all hours as a central bureau. Service fee \$1 monthly.

Sunburn Infection Cases

Severe cases of sunburn are reported along the Atlantic Beach in the vicinity of New York. They appear to be more serious than usual this summer so far. Over-exposure is ascribed as the chief cause. It is the doctors working out a theory that blondes are more susceptible to it than brunets. In the brunet class are listed red heads.

A new name has been devised for an eating place, about to open on 46th street. It is called a spagheteria. Sort of a Wop joint.

Booze Suckers

Amplifying the now timeworn racket of calling up the secretaries of men who are abroad and saying the travelers "ordered" liquor deliveries, a system that has worked heavily, the newest is this one:

Newly returned travelers are phoned, and the names of their table stewards aboard ship used, with intimate suggestions of stock brought ashore, which can be delivered C. O. D. The shipboard contact seems so plausible that the sucker usually falls—accepts—pays—finds a flock of water—and shuts up.

Mrs. Schoenherr Won

Mrs. Ann Kennelly Schoenherr, wife of Gus Schoenherr, insurance broker, and Mignon Siferlen, modiste for actresses, sailed for Paris on the "La France." Mrs. Schoenherr won her trip as a result of a wager she made with her husband. Tired of the mountains, where they spend their vacations, Mrs. Schoenherr bet her husband that Gov. Smith would be nominated on ballot one.

Negro Dance Marathon

Chicago, July 10. Following on the heels of the recent dance marathon at the Coliseum, here, another terpsichorean endurance contest is being staged at the 15th Regiment armory of the Illinois National Guard. All entrants are colored. Prizes range from \$2,500 to \$250.

Colored Dancers' "Slips"

Earl Tucker, 32, of 423 West 53rd street, "snake hips" dancer with "The Blackbirds" at the Liberty, New York, pleaded guilty in Special Sessions to a charge of possession, policy slips. The justices imposed a sentence of 30 days in the Workhouse, but suspended the execution of the sentence pending Tucker's good behavior.

The dancer was arrested Feb. 3 last by officers of the Special Services Squad, who claimed Tucker was doing a big-policy business with another man at 334 West 53d street. When searched the officers found a dozen slips in Tucker's possession.

Charles Fisher, for 16 years at the head of the Pathe purchasing department, has resigned.

Among the Women

By The Skirt, Jr.

Best Dressed Woman of the Week

ADELE ROWLAND
(Palace—Vaudeville)

Palace's Revealing Costume

In spite of the fact that the Palace was ice cold Monday afternoon there was less than half a house. Manager troupe opened with one woman looking exceedingly well groomed in a cowgirl outfit, and another in a dark Indian makeup. Act has speed and punch, the men showing some stand-out leavies.

Reed and Duttlers, second, did nicely with neat stepping introduced in a rather novel manner. The two boys are well dressed in grey striped trousers and dark coats. White and Tierney get by strictly on the girl's personality, certainly not on their material. Young woman is pretty, well formed and with tanning down should be able to make a production. Her first dress is a simple little basque made in bright pink flowered stuff with white collar and cuffs and a huge bow on her hair. She later wears a tiny silver lace frock with a pink feather hanging from one shoulder. Not as becoming as the pink.

Will and Gladys Ahern stopped everything and deservedly. No telling how far Ahern may go, and the girl is a beauty. Her first costume was a short red skirt edged with a wide band of yellow, and a yellow blouse worn with her long brown hair in braids over the ears. She then showed tiny light blue velvet pants with feathers hanging from each hip, an orchid blouse and necktie.

Adele Rowland, charmingly poised, offered a nice routine of numbers, some popular. She entered in a silver aviation coat and cap which she removed showing a stunning orange lining. Her evening gown was a straight line slightly flared at the hem and heavily embroidered in gold and silver crests. With this she used a huge green feather fan. Her pianist, a young lady treated with more graciousness than is usual, wore a lovely cream lace bouffant with inserts of black net in the skirt. Miss Rowland adds plenty of class to any program.

Ted Lewis was on for at least 10 minutes too long, but no one could have been received with more enthusiasm. His selection of numbers is great and he is still quite a showman. Two young ladies are programmed but only one appeared—and how! She wears a most daring costume and it vastly becomes her. So much so there was a noticeable disappointment when she returned in a long taffeta dress in white with purple skirt, hideous. The beauty looking costume is out on the model. Ted Lewis' girls always wear back at all and the shortest pants ever seen. The entire thing is embroidered in crosswise strips with the flesh showing through. It is in orchid and rhinestones, worn with a rhinestone cap, and carries a bow in the back.

The Mitkus, closing in a balancing act, had the woman nicely dressed in white satin tights embroidered in red and white stones which she covered with a red ruffled removable skirt for her entrance. A welcome diversion from the conventional silk jersey tights.

Maybe a Juvenile Find

Norma Shearer, at the Capitol this week in "The Actress," turns in a colorful performance as Trelawney, "Trelawney of the Wells." Action takes place back in the hoop skirt period and the wardrobe department deserves credit for the variety and authenticity of the costumes.

Miss Shearer looks her best in a huge evening gown of light satin and lace with a necklace of stones and a tiara. Gwen Lee also lends beauty and charm in the second part.

The overture, a medley of waltzes, was a welcome relief from the usual heavy stuff and showed Sylvia Miller in a pink organdie with a big hat singing a solo, then Betty Foy doing "Kiss Me Again" in a black outfit. Dancers and Dulce did the "Merry Widow Waltz," the woman wearing an exact duplicate of Mae Murray's black gown from the picture, except that she killed the effect by heavy black stockings and leather slippers.

In the presentation there is a revelation in the person of Valodia Vestoff, a tall, slim young man with class, personality and looks. A million dollars' worth of style in his dancing and more punch to it than most of our stars. Why this boy hasn't been developed for a juvenile is a mystery with the present dearth of heroes for productions. Young lady with him is also clever and pretty, though only showing in one number with the boy. He hit the spot in a tail coat for eccentric kinks. If this youngster will develop a voice he is surefire for a musical comedy lead. The girl, Marion Vaughn, wears a nice white chiffon frock cut circular, with no back.

Lovey twins look to be still children and did nicely with a jazz number and a slow rhythm dance where the smallest one shows comedy possibilities. They wore short white sport dresses, red hats and colored handkerchiefs. They also displayed pastel net shading down to blue with berths. Sylvia Froos sang two hot numbers nicely and managed to remain sweet through it all, something of an accomplishment. Her gown of periwinkle blue with blue hair ribbon was not a good line even though the color was effective.

Could dancers do not compare with the current groups either in looks or training, having a lot of those heel pointing dancers. Dolly Tree has designed everything this week with a berth on it, even in the principal gowns, and those d—n silver piano scarfs are back again.

A corking set is used which depicts the interior of an aeroplane, the orchestra is in tan coats and why does Walt Roesner always wear black shoes with a white suit?

"Say When" Amateurish

An undistinguished musical comedy, "Say When," opened at the Morosco theatre. Henry Busse, formerly with Paul Whiteman, was featured with his orchestra. He did everything he could to help.

The book, adapted from the play, "Love in a Mist," is jumpy and has a terrible time getting started. It is said that the chorus is made up of debutantes, mostly, not hard to believe as they are amateurish though quite pretty.

Allison Skipworth added a much needed note of legitimacy to what appeared to be a strawberry festival prior to her entrance. She and Roger Gray, Raymond Gyon and Bartlett Simmons, baritone, did quite well by themselves.

Doris Vinton, doing the second girl part, was hampered in the first act by a dreadful costume—a white sport dress, which sagged, worn with a navy blue short coat. Dorothy Fitzgibbons, in the Madge Kennedy role, was also ruined by a yellow frock and a hideous yellow and black embroidered coat. The entire wardrobe gives every evidence of a department store origin, though the evening gowns in the second act are better.

Jane Alden, beautiful blonde, wore a pretty red ensemble and Miss Skipworth looked well in blond lace.

In the second act, no preference has been shown the leading women over the ensemble as to clothes. Miss Fitzgibbons wears a white net bouffant almost identical to one a show girl wears, and Miss Vinton has a baby blue one that is rather nice. Miss Alden is a vision in a trailing white chiffon carrying an orchid bow and orchid slippers, while Miss Skipworth used a feather fan with a black gown embroidered in crystal.

Miss Fitzgibbons, when she learns repose, has a chance, though a great deal of attention should be given her speaking voice.

A colored dancer and singer, par excellence, stole the show from everyone, and it is said, fainted in her dressing room after doing six dances, probably from exhaustion or surprise.

Gray Matter

By MOLLIE GRAY
Tommy Gray's Sister

At the Paramount

A decidedly pleasant voyage at the Paramount this week with Commodore Ash in charge of the "Ocean Blues." The yacht set with its sky overhead and water at the sides added to the coolness of the theatre. The orchestra looks cool, too, in white sailor suits.

The Forster Girls appeared first in blue and white bathing suits, a white anchor embroidered on the blue, and proved their intimacy with ropes. These hung from above and the girls handled them like veterans. They were white satin sailors later and white sport frocked finally for a nice not too elaborate finish.

Nell Kelly ruined Paul's dignity and beautiful wave, but he seemed to enjoy it and there was no question about the feelings of the audience.

Good "Rocket"

Some good stuff in "The Rocket," as well as the real Thomas Meighan, makes it worth while in spite of the epidemic of crook pictures. It doesn't leave him any laurel wreaths as a hero, but that took more courage than a different ending would have.

Marie Prevost is fine. Her black velvet ensemble had some metallic cloth on the bodice and a wide band of dark fur on the cape collar of the coat.

At the State

Fortunately the State sees its entertainment, otherwise it never could show "Drums of Love" in this weather.

No girl until the third act, which only lasted about five minutes. The girl wore a green striped sweater over a white silk frock.

Bobby Henshaw's sister appeared briefly in spangled gown using many colors prettily.

"Rainbow Revelry" has one very pretty set of metallic cloths of different colors, another of a mesh for the girls to play freeman on. They open, seven girls, as maids using brooms for the only thing they are good for these days, playthings. For a ballet they wore metallic cloth, the skirts wired, the different colors blending, a nickel wearing gold.

A Nickel "Sally"

"Sally of the Scandals" is a nickel movie and a nickel seems so insignificant these days even the transit companies don't want it.

Bessie Love is a cute hard working little girl with the luck of a brunet (blonde don't need luck). Her light satin frock was made diamond patterned on the bodice by using dull and shiny sides of the material, the small skirt cut circular. Black velvet for a beret, skirt and long coat was another costume.

Margaret Quimby wore black net spangled, a deep flounce of straight ostrich making the skirt, a black velvet gown, fur trimmed and an elaborately tail trimmed mink cape.

Sally was one of those girls that N. T. C. plugs for; she didn't like parties and supported a cripple sister. Maybe the plot came direct from his column.

Nature for Westerns

Nature is always the best dressed woman in any Western or Northern picture, and "Code of the Scarlet" gives plenty of film to flaunt her glory.

Ken Maynard, too, starting something new in indoor fighting by tossing burning brands at his enemies while his pals swept gracefully to the rescue, and passing down own canoe. And Tarzan too doing his share to prove that Horace Greeley was thinking of movies when he started directing young men.

Goldfish Bowl as Locale

"Hellship Bronson" could have been staged in a goldfish bowl for all the sea going impression it made. Noah Berry always good and something interesting about the way Mrs. Wallace Reid does things. Helen Foster can act and the camera reads her conversation easily, adding greatly to her expression value. Her only frock was a simple black velvet one with white lace collar and cuffs.

Jack Weiner, vaude agent, and Mrs. Weiner, have returned from a month's trip abroad.

Knox Cowboy Four have dissolved following a stage partnership of seven years.

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

A column-long "exclusive" in the "Graphic" is to the effect that Fanny Brice and Billy Rose, song writer, may be married in the fall. Publicity romance.

Con Conrad, song writer, filed voluntary petition in bankruptcy.

Ammonia fumes from the cooling plant at the Astor theatre knocked out four of the house attaches. Fire department rescue squad and police emergency squad wearing masks stopped leak. Pressure valve exploded.

Fay Bainter in two-character piece, "Jealousy," produced by A. H. Woods. Due Sept. 24.

Three masked men held up and robbed James Merrill, manager of the Cafe Madrid, of money and jewelry valued at \$10,000. Highwaymen were waiting for the night club man when he drove into his own garage in Forest Hills, L. I., at three in the morning. Suspicion of wise gang in Times Square trailing selected "prospects."

Reducing on a scientific basis is being introduced at the new Medical Center, vast establishment at 168th street and Broadway. Presbyterian hospital unit of the medical community. In the two weeks its obesity clinic has been in operation 500 patients, mostly women, have lost an average of 15 pounds each.

Tanmanny Hall moved out of 14th street, taking temporary quarters in the office building at No. 2 Park avenue. Olympic theatre (once Tony Pastor's) is part of the structure which the political organization has occupied for 60 years. Consolidated Gas Co. (which already occupies the site of the old Academy of Music, adjoining) will build an office building on the Hall site.

Anne Sutherland will have to delegate a hostess for her ham-and-

SIZING 'EM UP

Pretty heavy fare for hot weather, that which Roky is offering his paying guests this week, especially the protected and ponderous selections from "Aida," which make up a too generous part of the presentation. "Aida," when sung at the Metropolitan in midwinter by an all star cast, is scarcely frolicsome business. In the July humidity, with a trio of heavy vocalists and a female chorus got up to look like the Glee club of the Ladies Aid Society of Bangor, Me., it is far from being the best way of pepping up a wilted audience. Nor is the male duet from "La Forza del Destino," even though it is sung agreeably enough by a couple of imposing looking gents.

The only really light number on the bill is the evergreen "Parade of the Wooden Soldiers," done by the pert little Roxette.

Agnes George DeMille is an exceedingly gifted artist, but her work is too subtle for the huge Roky. Most of the charm and humor of her ballet caricature is lost because of the size of stage and auditorium.

Gertrude Olmstead's Legs

The picture, "Hit of the Show," is another of those "Laugh Clown Laugh" "Broadway" affairs with a touch of "Women Go On Forever" here and there. It had some originality when left in the hands of its author, Viola Brothers Shore, but that has gone the way of all flesh.

Joe Brown makes a rather convincing hooper with a heart of gold, and gets at least three chances to do things with that cavernous mouth of his. The mouth, by the way, will prevent Joe from ever being what you would call a riot as a tragedian. Gertrude Olmstead, doing a society girl, who plays hockey from her own wedding to go on the stage, has a slightly hard cast of feature, but a great deal of chic. She knows how to wear clothes, and looks equally smart in a black velvet street frock with double silver fox scarf, and a trim little practice costume of silk shorts with a tucked in shirt. It is doubtful whether her legs would make the grade in a first class revue.

egerie in the Village. She's engaged for "The Intruder," Edward Sargent Brown production soon at the Biltmore. Everybody who eats at the lum-and-egerie signs the guest list and there are nearly enough John Hancock notes on hand to paper the whole place.

Estimated that 3,000,000 people went to shore resorts around New York July 4. Twenty six deaths reported, result of accidents or drownings in the afternoon's storm and heat.

M. D. Crandall, dance director, rendered a bill of \$1,800 to Madison Square Garden directors. He paid the bill to quell a strike of the foot and step and thinks the garden ought to pay half, since the garden got \$60,000 out of the event.

Elizabeth Hines won an award of \$12,000 from Plo Ziegfeld in arbitration. She set up a claim of breach of contract which cost her the role of Magnolia in "Show Boat." Previously, Ziegfeld had awarded her only \$3,000. Ziegfeld tendered the \$12,000 settlement which pleased everybody.

Homecomers from Europe include Helen Ford and Winchell Smith. Smith will stage John Golden's "Night Hostess" by Phil Dunning. Ruth Miller was another arrival from abroad.

The Jenkins broadcast of motion pictures in Washington, D. C., last week, to be a regular weekly service, was pronounced an outstanding success by Government officials and scientists. Shots of a dancing girl came through without difficulty and with remarkable clearness.

Test was made from the laboratory of C. Francis Jenkins, the inventor, to a receiving set in his home.

Absentee registration began Saturday and will continue Mondays, Fridays and Saturdays until Sept. 20, except Labor day. Any citizen absent from his place of residence during regular registration days, Oct. 8 to 13, may register in this way. Five board of elections offices will be available for the purpose in the municipal buildings of Manhattan and Brooklyn and borough halls of the other three boroughs.

Four couples split \$1,000 prize money in the Harlem comedy dance marathon, topped by the health commissioner.

J. J. Shubert returned after six weeks in Europe. Said he had six plays.

Newark (N. J.) chief of police forbade dance marathon there. Producers of marathon started after injunction.

Laurence Stallings, arrested when his auto injured a woman in Philadelphia, was released and released when he showed accident was beyond his control.

Emory Titman, who was said to have spent an inheritance of \$1,000,000 on Broadway when doctors told him he had only a short time to live, died in Atlantic City. He weighed 587 pounds and was 38.

Walter Hardy, butler for Nicholas Schenck, who is spending the summer at the Raymond Hitchcock estate at Long Island, died Sunday of a pistol shot, self inflicted, the police say.

The Committee of Fourteen, morals group created years ago to study vice in New York, declared in its report for 1927 that conditions in the night clubs and dance places were worse than during the days of the Raines law hotel and saloon backroom. Report was blazoned on page one Monday, featuring all metropolitan newspapers. Committee attacks system of "hostesses" in night resorts, speakies, and gives special attention to the closed dance halls where tickets are sold by the dance. "Dance hall hostesses" who instructresses operate in separate rooms with men patrons were assailed. Special attack on recruiting of "hostesses" among girls. Report summarizes situation as worst in 20 years.

Mary C. Jobling, said to be a British aristocrat, recently arrived in this country, was killed in an airplane smash at the aviation field in Spring Lake, N. J. She was riding with a P. McCormick of Cleveland when he had a wife. He also was killed.

Adele Astaire was severely injured and saved by William B. Leeds, son of the former Princess Xenia of Russia, when Leeds' speedboat took fire Sunday off Oyster Bay. (Continued on page 51)

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15 YEARS AGO

(From Variety and "Clipper")

General Film Co. suspended its rule of cancelling on theatres that used independent film, marking abandonment of the trust control of the industry. This was the culmination of a long series of concessions and compromises and preceded the actual passing of Edison-Biograph domination and the freeing of the screen to independent production.

Reason for the changed attitude was the piling up of evidence in the government's monopoly suit. Former New York Police Commissioner "Bill" Devery, was one witness, who testified to the ruin of an independent film business by trust oppression.

Frederic Thompson retired from management of Luna Park which he had built and went to San Francisco, where he intended to build another resort for the Panama Canal Exposition.

Making up a new single Wheel out of three merged Eastern and Western circuits was proving difficult. Hydo & Behman, Brooklyn theatre owners objected to its apportionment and threatened to withdraw and join the Progressive, opposition formed of dissatisfied elements of both the old Wheels.

Jones, Linick & Schaeffer, Chicago independents, which had recently broken away from the W. M. V. A., were bidding for booking franchises and were said already to have accumulated 30 weeks time.

Walter Keefe, "Tink" Humphrey and associates were introducing mechanical music for the theatre. They had a device called the Bartola, a piano attachment that reproduced effects of an orchestra of 16 to 20 orchestra instruments.

In a Vitagraph company touring the world and taking pictures en route were Maurice Costello and his children (Helene and Dolores), James Young and Clara Kimball Young.

For the first time in history, a theatre proposition on Broadway went begging and was abandoned. Ground was broken at 37th street and Broadway and a lease offered. When no takers appeared theatre plan was given up in favor of an office structure.

Lenore Ulric was selected to head road company of "The Bird of Paradise." Role was created by Laurette Taylor. Bessie Barriscale played it afterward.

Warners Feature Film Co. opened a London Branch with Sam Warner in charge.

Joe Brandt and George P. Stevenson together edited the Universal Weekly, house organ.

50 YEARS AGO

(From "Clipper")

New York police, acting on a civilian's tip, organized a raid on the Lexington theatre, Lexington avenue and 85th street, where, information had been lodged, stag performance was going on without a license. Cops grabbed gang of kids, oldest 14, who was manager. Admission was 2 cents.

There was no machinery for arbitrating actor-manager disputes. When Pat Rooney had a grievance against Jack Aberle of Aberle's Tivoli theatre, he met the manager on the stage and it took the police to pry them apart. Both were held for trial in \$500 General Sessions. Aberle subsequently sued Rooney for \$5,000 damages. Matter in dispute is not recorded.

Show people generally seemed to be without any plan of peaceful settlement. J. K. Emmet was appearing in a New York theatre, and

"We View With Alarm"

Chumps sneak in where wise guys tread unafraid. Comes now the Committee of 14, with learned findings on New York's night clubs and speakeasies. This outfit of backseat drivers, self appointed and subsidized by well-meaning millionaires, damns the "hostesses" as the current manifestation of the Raines Law "regulars" and their progenitors, the scarlet sisters of the oldest profession.

The profound document deplores that this volunteer outfit could not burrow deeper into this mysterious and baffling subject "because of the prohibitive cost of New York nightlife."

All that the poor simps had to do was to hire one waiter from any of the middle-class joints, and he could have filled them with more authentic info than their amateur snoopers could collect in years of meeting, treating and even making hostesses. The insiders know, the outsiders never find out.

There is some merit to the discoveries and revelations of the private detectives. And there is a whole lot they got all wrong.

Nightclub hostesses are like almost any other class of people—they range from the best to the worst. Some come into the racket all wrong and some go out of it all right. No sphere or scheme of life can corrupt the essentially moral, upright and clean, and no amount of social, educational or scientific protection can keep in the narrow paths of righteousness those whose feet are pointed by nature to transgress the barriers.

True enough, in a metropolis of more than 7,000,000 people, men can buy almost any sort of mischief they seek and can afford. On the other side, the police annals bristle with tales of nightclub hostesses found staggering, bleeding, blundering through the parks and byways, walking home, beaten and bruised by men who took them out and who believed, just as the Committee of 14 does, that a girl in that life is per se wicked.

The investigators probably never remained around long enough at the side-doors of such places to see the mothers of many of these girls calling for them—mothers who, with other dependents, awaited eagerly and hungrily the meager salaries and the few measly handouts of "luck money" these poor, waiting, sitting, smiling kids drew down.

Not all of them—not maybe the majority of them—play the game along the chalkline.

But—if the nightclub hostesses could raise a fund and have it amplified by the contributions of millionaires—and hired professional bloodhounds to supply amateur reports—maybe it might be interesting to prep through keyholes, use all sorts of underhanded bribes and left-handed overtures, walk in where the victims couldn't get away and had to listen, and see what they could find out about the lives of some of the others.

The report thanks Commissioner Warren because of his co-operation. Commissioner Warren replies by branding their report as exaggerated and spurious. Former Mayor Hylan, a Brooklynite against whom no word has ever been breathed as to his personal life, refused to let any of his department heads have anything to do with private agencies that assumed the functions of public police powers. Hylan went down to defeat and oblivion. He is best remembered as the champion of the nickel subway fare. But he should be given a monument for his stand on the unasked Big Brothers of Law and Order—who find the cost of nightlife "prohibitive," but who still issue authoritative documents on subjects they can never understand—to shock the sensibilities of the many others who can never understand, and hand giggles to those who understand only too well.

Inside Stuff—Legit

Just as Universal was looking for a "Magnolia" for "Show Boat," Ziegfeld is now amped up for another to fill that role in the No. 2 company. This troupe will ultimately play Chicago but Ziegfeld will play two "Show Boats" on Broadway simultaneously, explaining that since he is his own opposition with "Musketiers" and "Rosalie," it makes little difference if the No. 2 "Show Boat" breaks-in on Broadway in opposition to the original at the Ziegfeld theatre.

Earl Carroll's one hundred smucks a week for chorus girls is labelled a press agents pipe. A flock of the frails who are now rehearsing at the Earl Carroll are said to be so broke they are forced to mooch lunches while learning their dance routines. One of them, when interrogated about the century a week, laughed out loud and opined that Carroll was paying line girls \$45 tops.

Normally of late the Mac West show, "Diamond Lil," has been splitting a net profit of \$5,000 weekly. One-half of that, besides one-half of the royalty, went to Miss West; the remainder to the other stockholders, with the other portion of the royalty to Mark Linder, co-author. Despite the large and unexpected profit for the show, the West-Jack Linder factions were near a serious split up to the time of Variety's story of last week, setting forth the claims of both sides. These mostly hinged upon that credit seemingly so dear to authors, despite endangering what play credit alone never gets—coin.

It is probably about the most ridiculous of the many ridiculous to minor occurrences in the show business, but still serious enough to threaten a large income, and one that for Miss West and the Linders came out of the sky.

According to the new billing outside the Cort, that champ flop run, "The Ladder," has a new author. United Actors, Inc., is billed as "presenting" and "by," with both the Davises, Edgar, the angel, and J. Frank, the original author's names omitted. Following one of its "stealth revisions," the opera reopens next week to a \$3 top—maybe.

happened to meet one Edward Zimmerman in Union Square. Without introduction he walked up and, biffed him. They had to dig a city magistrate out of bed to get "Pritz" released to play a henchman. Then it developed that Zimmerman was supposed to have said something complimentary about Emmet's friend John R. Rogers.

The theatre season opened late in 1888. The first definite date for the subsequent tour mentioned is that of Harkup's Opera House, Cincinnati, Aug. 31. Variety theatres apparently ran through the summer.

Another whiskey still was seized in Greenwich village, the second in ten days.

Gaining Good Will of Actors

This coming season will bring out the chains, circuits and managements having the good will of actors. It may mean more with theatres using variety actors than the others. But the good will of actors as some theatre circuits have discovered means something nowadays in dollars and in talent.

Theatre managers pooh poohing actors' good will have existed in every branch of the show business, excepting in pictures. Pictures have gone contrary to the common custom. That that has worked to the advantage of the picture theatre employing actors may be seen daily, as the reverse may have been noted in other theatres also engaging variety actors, such as the former Keith and Orpheum circuit houses.

Good or bad will of actors has made itself manifest and still is in the legit. Some legit will not work for this or that management if the preference can be given to another. There are some legit producers no actors appear anxious to work for unless obliged to.

The bad will of actors toward managements in any division of the show business usually costs those managements money in one way or another, sooner or later. This is particularly true of the variety actor. The variety management in ill repute with the professionals must pay more for them. Now more so than ever, when competition for variety actors is coming from more than one direction.

Besides more money in the way of increased salaries it costs many a variety theatre a good performance when those back stage are not alone fighting the managements, in their minds, but go out front to give a performance and mentally fight the audience while doing it.

There have been more expressions of good will printed in actors' advertisements toward picture theatre chain managements in "Variety" within the past two years than have been printed in paid for appreciations of the Keith or Orpheum circuits in the past 20 years. There must be a reason for that, pro and con.

Good will of actors on variety circuits, and others, is not the only spot it is worth while. Circuits and theatres need the good will of agents. When both the actor and the agent are antagonistic to the theatre management they are dicker with, both will work against that circuit instead of with it, for salary and everything else that goes with an engagement. Between the two the circuit will pay and has paid, despite what it thought or how smart it may have deemed itself.

In the re-establishment of the Keith circuit, the good will of the actor is essential. How Keith's can gain it after all the years it has been absent is a big problem for the new Keith administration. They will have to undo all of the faults, all of the wrongs, all of the injustice and abuse of the actor by Keith's as the actor only knows it.

That is, of course, if Keith's wants a break from the variety actor; if it wants the actor's good will; if it wants the best performance the actor can give at every show; if it wants the actor at his very lowest salary; if it wants an edge or the preference of the variety actor in case the actor has a choice.

There are men remaining in the Keith organization who understand all this. Most of the yessers in the Keith system have passed out. If there are any yessers left, it looks as if the best thing they may do is to stop yessing. And the useless and harmful ones still in Keith's should be relegated to the rear or be suppressed as a first move to inform the vaudeville world that there is a new Keith's with new methods and principles. Especially principles.

There will be lots of vaudeville next season, despite talking and sight and sound pictures or talking shorts. And vaudeville can't give a show without actors. Vaudeville will never make a dollar trying to make it back stage. The only possible profit for vaudeville is through the box office.

So far pictures have licked vaudeville so unmercifully that this good will angle calls for immediate consideration by the vaudeville people. Pictures have the good will and vaudeville, Keith's, taking in the former Orpheum, must try to get it; get something that it never has had. It's no joke for Keith's.

The booking office is the heart of vaudeville. That has been known for years, to everyone apparently excepting those who ran Keith's and for Orpheum into the bankers. Booking is first when booking may be freely done, from a field unfettered, such as may have been when Keith's had big time vaudeville by the throat and choked it to death. It's not unfettered now. It's but a part of the variety business and right now a small part.

So while the booking office is vaudeville's heart, as ever, for Keith's just now good will comes first and is most important.

It might be information for some of the new people in Keith's to read the editorials and stories in Variety of three years or so ago, telling the then existing tribe of egotistical damn fools what was the matter with Keith big time vaudeville; how they were wrongly treating the vaudeville actor; how they were actually working for the very picture business that but so long afterward gave them the only licking big time ever had. But what a licking!

This isn't advice, for Variety is in no mood to give advice to a circuit that does not permit Variety within its offices. Neither is it in bitterness for that reason, against the Keith's new administration.

This is but a summary on good will in the show business. Not only for vaudeville, but for legit, and also burlesque—a burlesque that never had good will either and never needed it. All burlesque ever needed was a route and a good contract. Now it needs good shows, but it's still burlesque, so that may not matter either.

But those legit who haven't good will had better give it some thought too. They now need it more than ever, and also when they haven't got it.

Next season is a highly important period in the show business. Many things will happen during it, and most of them will occur in theatre operation.

It's time to take a think

Charges with Equity on Mae West; Star of Show Netting \$5,000 Weekly

Jack Linder, Producer, Complainant—Impartial
Observers Credit Miss West for Success and Profit

Charges were preferred yesterday (Tuesday) against Mae West, star and co-author of "Diamond Lil," by Jack Linder, producer of the show at the Royal, New York. That widens the breach between the actress, Linder, his brother Mark and others interested in "Lil." Linder's squawk was first made verbally, but he was informed by Equity that he must outline the complaint in writing.

Because of Miss West's ownership of more than half the stock in the show it is doubtful if Equity's Council will act on the Linder complaint, but will probably recommend the case for arbitration: Miss West has a run of the play contract. In lieu of salary she receives one-half the profits in addition to royalties. Mark Linder, who claims to have written the original script, receives a split of the royalties.

Linder alleges that Mae makes changes in the script and gives orders back stage without regard to the show management. There is a dispute between her and Robert Sterling, who interpolated a song into the play. The number has been out for several days. Miss West insisting it has nothing to do with the show, though admitting the song was a part of the performance right along. Sterling has added to his stock holdings in "Lil," now having more than Linder.

Another Author
Regardless of who owns the major interest in "Lil," Equity regards Linder as the manager, as he posted a bond guaranteeing salaries, and no one has informed Equity of any change in ownership. Linder is president of Chatham Square, Inc., which produced "Lil," and his position as an officer in the corporation extends for at least one year. Another name has been inserted into the discussion as to who wrote "Diamond Lil," Crella Willard coming forth as the supposed real author. Miss Willard stated that she isn't bragging about the play being of literary worth, but says she is entitled to credit and perhaps some coin. She added that she had received several \$50 donations from Miss West.

Around the theatre it is stated that Miss West has been working unceasingly in the interest of the play and without her it would be worthless. Constant squabbling may yet injure the property, which has been earning about \$5,000 weekly. Of that Miss West has been getting \$2,700 weekly.

SHOW'S 2 BANDS

Two bands will appear with the new Morris & Green show, "Just a Minute," expected to open in August. One will be a feminine white band in the pit, and the other will be a "hot" colored band on the stage.

There will also be a colored augmentation to the cast, including the Elida Webb Girls, Maude Russell, Lehman Byck, Mordecai and Wells.

Geo. Holland's Condition

George Holland, the Hammerstein P. A., is back in his office in a badly damaged condition. He suffered 14 injuries in the taxi smash-up some weeks ago, but manages to get about his business on crutches.

ACTORS UNPLACED

Louis Calhern will appear under Al Woods' management this season, either as leading man for Florence Reed in "The Legacy," or as the American hero of "The Man With Red Hair," when the English play leaves Chicago for Broadway. Crane Wilbur will temporarily leave the title role of "The Man With Red Hair" to play in the Shipman-Hymer comedy, "Past Life." He will resume his original role in October. His substitute has not yet been chosen.

HELEN GILLIGAN IN

Helen Gilligan is replacing Ethel Norris this week in the Frances Shelley role in "Tain or Shine."

Old-Timers' Chance

Some of the old time singers who believe their voice remains may receive a come back chance through the new light and sound pictures.

In some of the smaller wired theatres playing a scored picture, old time song birds have been engaged to sing the theme song of stage.

It lives up the action of the film and is an innovation nicely reported by the few managers so far adopting the idea.

"Only Dirt Prospers"

So Balto Stock Quits

Baltimore, July 10.
Baltimore wants dirt in its drama, according to the parting statement of William P. Farnsworth, who abruptly folded up the Knopf-Farnsworth dramatic repertory company at the Auditorium theatre Saturday night. Farnsworth, financial backer of the enterprise, said "Cradle Snatchers" grossed \$7,000.25 on the week, but the high water mark at the b. o. was reached during the first week of "The Captive" at \$10,246. Contrasting the grosses for the arty productions, "He Who Gets Slapped" drew only \$3,050.50 while "The Gasarina," with Mary Bond and Kenneth MacKenna, took in \$4,259.50.

The enterprise was incorporated as the Auditorium Guild, which leased the theatre from the James L. Kernan company (F. C. Schanberger, president). The lease has seven months to go. Edwin Knopf, Farnsworth's partner in the enterprise, is now in Europe, due back in New York late this month to stage "The Big Pond" which he is producing with Farnsworth in conjunction with the Shuberts.

Cohan Calls Off Tour; O'Hara May Do 'Malones'

Fiske O'Hara is angling for the one-nighter road rights of George M. Cohan's musical "The Merry Malones" for next season. O'Hara opened negotiations last week when George M. Cohan abandoned plans to road show the musical next season, appearing personally.

Cohan will send "Merry Malones" out next season but will not appear in it. If O'Hara is unsuccessful in obtaining the short stand rights, his promise may be effected whereby Cohan will feature O'Hara in the former Cohan role of the musical.

"Varieties" Off

"Varieties," a combination of vaudeville and revue which was planned for the Eltinge, New York, next Monday, is off. Frank Martens, who approached the Woods office with the proposition, was to have secured the signature of a buckner to the booking contract, which he failed to do, and the Woods office stated it knows nothing of the show opening there.

Martens claimed to have signed Clark and McCullough with the team disclaiming any intention of appearing, however.

Des Moines Stock

Des Moines, July 10.
William C. Walsh, manager of the Clement-Walsh Players, will open her about September in the old Garrick, formerly Mutual burlesque house, renamed the President following renovation and redecoration this summer.

The following players have already been signed in New York, according to Walsh, Myrtle Dellair, Geoffrey Bryant, Florence Marshall, James D. Foster, Florence Marshall and James Guy Usher.

ONLY WOMAN'S REVUE

Irene Franklin Will Also Appear in Hemmer Produced Show in Fall

A new revue with its book, skits and lyrics written by a woman, Irene Franklin, will be produced in the fall by Carl Hemmer. Hemmer's last production was also a revue, "Allez Oop," of last season. Besides the author of the show, Miss Franklin will appear in it. Her husband, Jerry Jarnagin, has composed the show's music and will conduct his own orchestra to play it.

Miss Franklin is the first woman to contribute all of the scenes and words to a modern revue.

Future Plays

Joseph Garon and Fred J. Rath have formed a producing partnership. Their first will be a farce "Beautiful but Dumb" authored by Rath.

"The Revolt" by Harry Wagstaff Gribble, for October by Lew Levenson. Recently tried at the Little theatre, Brooklyn, N. Y., as "The Gambler."

Theatre Guild has bought S. N. Behrman's latest play, "Meteor," for next season. The new piece, like Behrman's successful "Second Man," will have Alfred Lunt as its central figure.

"Thunder in the Air," mystic drama by Robins Milar, will reach production in autumn under sponsorship of David Belasco. The latter is touching up the script. The theme of which deals with life before the grave. The new play marks Belasco's second experiment with a mystic theme, the previous being "The Return of Peter Grimm" in which David Warfield starred. It dealt with a spirit character invisible to living souls moving through the play.

Cecil Lean and Cleo Mayfield have been signed as stars for a musical version of "The Great Neck" (Chamberlain Brown).

"Ringside," the first of a quartet of shows written around the prize ring, bows in at Detroit this week his home town.

Cast includes Robert Gleigier, Harriet McGibbon, Frank Verigues, Brian Doulevy, Willie O'Connell, Donald Haywood, Carlo De Angelo, George Williams, Ashley Cooper, Richard Taber, Suzanne Caubaye, John Meehan, Joseph Crehan, Jim Lane, Harry McCook, Will Walker, Craig Williams, Charles Wagenheim, J. Asher Smith, Gertrude Chase, Ivonne Grey, Kay Hastings, Dolores Del Fin, and Bobby Weeks. George Abbott staged.

Richard Bennett will be star of "Jarnegan," which will mark Paul Streeger's initial effort as an individual producer and due for New York next month. "Jarnegan" is a dramatization of the Jim Tully novel of the same title.

A revised edition of "10 Per Cent" is being groomed for a revival by Jackson and Kraft. The piece previously flourished for several weeks earlier in season at Cohan's, New York. The revised edition is destined for Chicago.

Joseph E. Shea's production of "Elmer Gantry" opens in New York Aug. 6. Cast includes: Al Fortesque, Charles Henderson, Martin Burton, Mildred Van Dorn, Tom Fadden, Helen Twelvetree, Donald Campbell, Gwendolyn Hathaway, Messenger Bells, and two female quartets for tabernacle scene.

"Gentlemen of the Press," Ward Morehouse's comedy of newspaper life, Cromwell and Hugh O'Connell heading cast, due for Henry Miller in August.

"Smudge," with Charlotte Walker, tested this week in stock at Eschewood theatre on the Vanderbilt estate in Scarborough, N. Y. Hamilton MacFadden producer.

"The Town's Woman" in rehearsal this week, David Golden producing.

"Animal Crackers," Sam H. Harris production with Marx Bros., goes into rehearsal middle of August.

"Night Hostess," John Golden's production of Phil Dunning play, staged by Winchell Smith. Incidental music by Leo Robin and Richard Meyers.

"ROYAL HIGHNESS" COLD

"His Royal Highness," at the Village Playhouse, Greenwich Village, folded last week, instead of coming uptown as reported.

Irwin Franklin, producer of the show, had announced its shift to Wallack's, but balked when required to post minimum guarantee with the house.

"WHY WIDOWS WORRY" WORRIES THE ACTORS

No Idea of Opening Date—
"Angel" Lacking and
B. R. Short

The way matters stand with the people rehearsing with "Why Widows Worry," nobody with the company has any idea when the show is to open. For weeks rehearsals have been held with the show's future become so entangled Equity members asked advice regarding money due during rehearsal periods.

"Why Widows Worry," Inc., which includes the author, Arthur Lamb, who controlled a goodly share of stock, is reported looking elsewhere for an "angel" since Wally Glick severed connections.

Glick's withdrawal came when a number of conditions were desired changed by Glick, with Lamb reported refusing to have his play rewritten by two playwrights Glick wanted to call in for the work. Then again there was some difficulties over the cost, with one principal asked to submit to certain stage requirements which resulted in the woman resigning.

It is understood that if the show goes on under Lamb's direction the first money in will cover at least a week's salary that the company now has claims with Equity for. That must be cleared before the show can open.

5 Shows Out

Five attractions are on Broadway's outgoing list, included being two stand-out productions.

"Burlesque," presented at the Plymouth by Arthur Hopkins, will close Saturday, its 46th week. Season's first smash, topping the box office for several months with a weekly pace of \$27,000, at \$4.40 top. Scale was later reduced to \$3.35.

"BURLESQUE"

Opened Sept. 1. Atkinson (Times) thought it "seemed clumsily written and staged." Hammond (Herald Tribune) voiced the majority sentiment when predicting: "Manna to the hungry amusement seekers." Variety (Lait) said: "Should finish the season."

"Paris Bound," also a Hopkins production, will close at the Music Box, credited with 21 weeks. It was hailed as a wonder by the critics and got \$22,000 in the early weeks. While a substantial success, it failed to hold the pace.

"PARIS BOUND"

Opened Dec. 27. "Delicious and endearing comedy" said Gabriel (Sun), while Woolcott (World) threw rave: "Gay, wise, freshly written, honest, good play and true." It was a critic's play down the line. Variety (Ibex) said: "Agency show, should last until warm weather."

"The Skull," at the Forrest, by Lew Cantor, closes in its 13th week. Mystery piece made a little profit at around \$8,000 for a time, but never got real money.

"SAY WHEN"

Opened June 26. Most of reviewers away. Variety (Abel) said "Pleasing innocuous with \$3 price production's greatest appeal."

"Say When," presented by Carl Reed and Elisabeth Marbury, stopped at the Morocco Saturday, playing but two weeks. "Married and How" is due to close at the Little, its fifth week. Independently offered. Top money around \$4,500.

"MARRIED-AND HOW"

Opened June 14. Coleman (Mirror) declared: "Obvious, overwritten, jerky and unconvincing." Rest agreed.

LEGITS FOR FOX TALKERS BUT SECRETIVE

Two Casts Reported—
Helen Ware as Coast
School Teacher

Los Angeles, July 10.

Helen Ware is expected at the Fox studios, to open a school of instruction for Movietone. Its principal course will be to teach pupils dramatic technique when required, and more particularly elocution or talking for the talkers.

It's understood here that Miss Ware's husband, Frederick Bert, will accompany her west. It is also reported Bert is not as yet signed for any Movietone position.

A story says that W. R. Sheehan and his staff now in the east are campaigning to draw together two legitimate casts. One is for the Fox Movietone legit stock company, as reported last week in Variety, and the other is a special cast for the Fox full-length talker now in preparation, "Behind That Curtain."

Exclusive Contracts

Little news escaped this week concerning the Winnie Sheehan plans for legit in talkers. At the Fox studios Donald Gallagher has been in charge of Movietone tests, with nearly all taking them from the legit ranks.

It is said that Gallagher is to remain at the Fox Tenth avenue studios, to continue with the tests, after the Sheehan group has moved on to the coast.

Two stories around say that Fox is giving exclusive Movietone contracts to players and directors (stage), tying up their services during the term of the agreement, while others are receiving single-appearance contracts that will permit them to return east if going to the coast to take a role in a Movietone talker.

Others contracts issued by Fox appear to be from the account for the Fox talking shorts, and usually call for but a single record.

Authors Engaged

Edmund Burke and Tom Barry have signed with Fox Movietone, authoring, through Sidney Phillips, their agent. Burke and Barry start immediately in New York at the Fox studios to learn the mechanical rudiments and take up some of the duties of Ben Jackson and Charles Judels. The latter two leave today (Wednesday) for the coast.

Berlins' 2d Child

The Irving Berlins are reported expectant of another child, their second, in the near future.

For the summer the Berlins are at Sands Point, L. I., near the estate of Mrs. Berlins' father, Clarence Mackay, at Roslyn.

"TAMPIO" PEOPLE

Frank McGlynn, Jr., George Lessee, Alberto Carrillo, Douglas Cosgrove and Rego Suga are engaged for the Jones and Green production "Tampico." Ilka Chase and Helen Vaughn are to play the feminine leads.

It goes into rehearsal July 3.

Mrs. Ethel Cromwell, who got on the front page of every New York paper when she jalled her husband as a protection from further child bearing, and who nearly got a vaudeville contract, appealed to the Bridgeport, Conn., charities department last week for food. She declared her husband had lost his job on account of the publicity and her family was starving.

Murphy's Comedians Successor

Los Angeles, July 10.
The defunct organization of Murphy's Comedians, operating on Whittier boulevard, has been taken over by Ralph Lowe, owner of the theatre for stock.

Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top prices of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (opereetta).

Admission tax applies only on tickets priced more than \$3.

"A Connecticut Yankee" Vanderbilt (37th week) (M-882; \$5.50). Hot weather and Fourth of July falling on Wednesday made last week the worst in a year; "Yankee" skidded to \$14,000 or less.

"Blackbirds" Liberty (10th week) (R-1202-43). Colored musical dropped to \$7,000 last week and notice supplanted plans for summer continuance.

"Coquette" Maxine Elliott (36th week) (D-512; \$3.85). Slipped off to about \$5,000, likewise expected to last through warm weather; only attraction on Broadway other side of 42d street.

"Burlesque" Plymouth (46th week) (CD-1041; \$3). Final week; dropped to \$7,000 last week and notice supplanted plans for summer continuance.

"Diamond Lil" Royale (14th week) (C-1117; \$3). Thursday midnight performance discontinued; otherwise slipped comparatively as much as others; about \$11,000; lowest gross to date.

"Good News" Charming 46th St. (45th week) (M-1413; \$5.50). Dropped off to \$17,000, about \$10,000 under previous pace but affected no worse than some but figures to come back.

"Grand Street Romies" Booth (7th week) (R-704; \$3). For six weeks trade virtual capacity; last week attendance fell away down, approximately \$5,500.

"Greenwich Village Follies" Winter Garden (15th week) (R-1493; \$5.50). With very musical show going away under normal last week, no exception here; pace estimated under \$18,000.

"Married and How" Little (5th week) (C-530; \$3). Final week; smaller shows got socked as much in comparison as others; less than \$2,500.

"Paris Bound" Music Box (29th week) (C-945; \$3). Final week; dropped down around \$8,000 and last week considerably less; during early weeks one of best get-to on list.

"Porgy" Republic (2d engagement) (7th week) (D-901; \$2.50). About \$5,500 last week, lowest mark since opening; hardly profitable but still indubitable.

"Present Arms" Mansfield (12th week) (M-1050; \$5). Decrease in gross same in proportion to other

musicals; approximately \$15,000, about \$4,000 under previous week.

"Rain or Shine" George M. Cohan (33d week) (M-1371; \$5.50). Last week's slump affected takings about \$7,000; approximately \$28,000; ought to come back; another musical leader slipped even more.

"Rosalie" New Amsterdam (27th week) (M-1702; \$5.50). Dropped to \$28,000; about \$6,000 under previous week; off for some time but show is said to be out of red and continuance planned.

"Scandals" Apollo (2d week) (D-1168; \$5.50). Biggest gross on Broadway last week; premiere performance \$15,500 top and week's takings credited better than \$58,000; normally show can get close to \$50,000, counting standees.

"Show Boat" Ziegfeld (29th week) (M-1750; \$5.50). For first time record grosses materially dented; around \$40,000 or about \$10,000 under normal.

"Strange Interlude" Golden (24th week) (D-900; \$4.40). Change in lead made no difference in virtual capacity trade; standees claimed even on Saturday night; \$18,000; topped non-musicals last week.

"Swing Boat" (3th week) (C-605-33). Hoping to stick it out; claimed better than even break through modest hook-up until last week, when estimated pace not better than \$5,000.

"Say When" Morosco (M-893-43). Off suddenly; no salaries Saturday; business on par with other low-gross shows; takings few hundred nightly; possibly got \$5,000 on week; played two weeks; may reopen.

"The Bachelor Father" Belasco (20th week) (C-1-101-35). Eased off at least \$3,000, placing last week's gross around \$15,000, lowest since opening.

"The Ladder" Cort (91st week) (D-1-101-35). Expected to resume Wednesday, when admission at \$3 top will be charged, if there are any customers; giving tickets away since last Thanksgiving.

"The Lawyers' Dilemma" Belmont (1st week) (C-500-33). Independently presented; tried earlier in season under another title ("Babies a la Carte"), but sponsor thought it had not been given a chance.

"The Royal Family" Selwyn (29th week) (C-1-067-33). Dropped down \$5,000 to about \$10,000, better than most others; scheduled into September.

"The Silent House" Shubert (23rd week) (D-1-395-43). Summer hold-over aimed for, but in face of hot wave engagement may be curtailed; last week \$8,000 or less.

"The Skull" Forrest (12th week) (D-1-051-33). Final week; last week's business tumble ate into profits and notice went up; possibly \$4,000.

"The Three Musketeers" Lyric (18th week) (O-1-395-55). Some performances saw plenty of empty seats, but ticket agencies were stuck instead of box-office; gross dropped to about \$39,000.

"The Trial of Mary Dugan" Harris (43d week) (D-1-051-43). Went off about \$3,500, with gross approximating \$7,000; claimed to

CATLETT'S AGED SOURCE

Walter Catlett, seen on the street, carrying a copy of "Life," dated April, 1924, explained that he was just about to report for rehearsals with his new show.

have made a little profit. "Oliphant," Guy (10th week) (C-914-55). Drops of \$5,000 for non-musicals not uncommon last week; about that decrease here, with gross around \$7,000.

"Wanted," Wallack's (2d week) (D-7-101-35). Got the best of it opening week of Fourth; that and high temperatures account for about \$2,000.

Special—Little Theatres
"Patience" amateur troupe at Masque; reported ready to quit last Saturday, but continuing this week.
"Marriage on Approval" Totten.

LAWYERS' DILEMMA

S. L. Simpson presents a three-act farce by Seaman Lewis, directed by E. J. Blum, staged at the best of the Belmont theatre, July 9; \$3.30 top.
Nettie Ney..... Isabel Dawn
John Lawson..... Hal Munis
M. T. Dial..... Robert G. Picken
Betty Chider..... Robert Toms
J. P. Berry..... Len Beggs
Tony..... David Manning

The curtain is lowered between the two scenes of the second act "to indicate the lapse of time." The lapse of time is the sublime and eternal drama of this life. It is the only conclusive, incontrovertible, inevitable and vital theme. It gets one agate line in the program.

Yet, in a theatre built of man's masonry, a play written by a human being, produced by another, presented by still a third, has the audacious impertinence to clown about the next biggest of life's farcical tragedies childbirth for two and a half agonizing hours.

At the Belmont there opened on Monday night a pathological beastiality entitled "The Lawyers' Dilemma." It should not rate a serious review. But this is a trade paper, and the theatre is trade. This misfortune cannot have oblivious obscurity, so that it may die its miserable death unseen and unmentioned, it should command indignation.

For it is as brutal, as unwarranted and as illegitimate an insult to a stage upon which earnest men and women have played honest works as ever was perpetrated upon the patience of the world's most impatient and yet tolerant region; as ever slapped a metropolis in its flopatent countenance.

And, it isn't as though Messrs. Simpson and Lewis, lawyers by profession, it is true, had been caught unprepared with a poor case; this is an appeal after a conviction for murder. This mishapen opus was offered last August at Wallack's under the title of "Babies a la Carte," lived three weeks and never grossed \$5,000 in any of the three. With a far better cast and a far better book and far more intelligent direction, it was a washout. The critics saw red. But by a writ of certiorari or a quo warranto cast into the teeth of sane humanity, it buys rehearsing.

There are seven persons in the cast. E. J. Blunkali, to fame unknown, "directed" them.

The story is not worth retelling. It is practically the same as that of "Babies a la Carte," a sacrilegious and unhuman treatment of the topics of love, marriage, motherhood—with everybody double crossing, everybody crooked, the whole affair vile and not even funny.

"The Lawyers' Dilemma" ought to be closed before this edition goes to press. It can't last much after it hits the newstands. *Lat.*

Allen Players Close

Vancouver, July 10.

The Allen Players close this week with "Linger Longer, Letty," the house then going dark until Sept. 3, when the company reopens. Verna Felton and her husband, Lee C. Millar, will conduct dramatic classes throughout the summer.

L. A. Grosses

Los Angeles, July 10.

Belasco's second week with "The Spider" was \$15,000, good for drama in these parts. "Dracula," the gooseflesh competitor at the Biltmore, took \$12,500, also second week.

"Good News" at the Mayan, seventh week, held to \$22,200, good. "Trial of Mary Dugan," seventh week, Mason, was reported just over \$15,600. "The Show Off" at the El Capitano on Terry Duffy's \$125 top stock system, off at around \$5,500.

"Quoted Eagle" at the Vine Street was added \$5,500 for its second week but will not stick beyond the third week. "The Desert Song" at the Majestic copped \$15,000 for its fourth week.

Lots Wilson and Edward Everett Horton open July 15 at the Vine Street in "Mary's Other Husband."

ENGAGEMENTS

George Randall, for Ethel Waters' "Africana."

Constance McKay replaces Grace Menken as the lead in "The Town's Woman." Miss Menken was bound by talking picture engagements. Marguerite Churchill, Ross Alexander, Averil Harris, Gail Delia, Earl Mayne, Charles Laite, J. Francis O'Reilly, Jacob Frank, Eleanor Vaughan, Eloise Keeler, Alan Goode, Charlotte Dennison and Maurice Freeman for John Golden's "Night Hostess."

Dan Healy for "Good Boy." For "Smudge," produced by Hamilton MacFadden, in association with A. H. Woods, Charlotte Walker, Douglas Wood, Shering Oliver, Flora Sheffield, Murray Kinell, Hugh Rennie, Allen Moore and Maynard Burgess.

Bobby Watson and Franklyn Ardel for Sammy Lee musical. Martin Burton, Helen Twelves, Donald Campbell and Charles Henderson for "Elmer Gantry."

Francis Pierlot, Billy Quinn, Harold Walbridge, Lawrence Leslie, Charles Wilson, Charlotte Irwin, Russell Crouse and Duncan Penland for "Gentlemen of the Press."

Up State Stock Ends

The Marguerite Film Players closed their season at the Stone Opera House, Binghamton, N. Y. last week. The house remains dark for summer.

Chicago Box Office Wilts Under Heat

Chicago, July 10.

All Chi legit attractions suffered from heat and rainy spells. Business fell even below that of previous week, which was bad enough. "Rang Tang," colored musical, off fluke at the Woods, places out Saturday to play two weeks in a neighborhood colored house in Chi's black belt. "A Man with Red Hair," at the Adelphi, reached the breaking point this week with a gross of only \$6,000. House going dark. The only weak sister in the loop to linger on will be "Companionate Marriage," still at the Cort with a \$6,000 gross.

Mild successes remaining include the 19th Hole at the Erlanger, and "The Trial of Mary Dugan" at the Garrick. This latter piece, in its 20th week, cannot kick. The Adelphi is slated to reopen on September 2 with "The Trial of Mary Dugan." Dark until then.

"Good News" and "Elmer the Great" are the two hits of the town. The latter bringing in a good hot weather gross at the Blackstone and the former sticking close to a \$25,000 weekly take at the Selwyn. "Sunny Days" is third at the Cohan's Grand, grossing \$17,000.

Estimates for Last Week

"Elmer the Great" (Blackstone, 4th week). Well into a promising run, affected by hot weather but standing up. Continues in press favor. Around \$13,300.

"Good News" (Selwyn, 21st week). Felt the weather, sold out to capacity July 4th, but still in the lead. Around \$25,000.

"Sunny Days" (Four Cohan's, 9th week). Still looks good for a satisfying summer run. Grossing around \$17,000.

"Excess Baggage" (Garrick, 20th week). Beginning to slip, but should hold for awhile. Got \$10,000.

"The 19th Hole" (Erlanger, 10th week). Slipped from \$12,000 to \$9,000.

"A Man with Red Hair" (Adelphi, 5th week). Passed out, leaving house dark. Final gross of \$6,000.

"Trial of Mary Dugan" (Sept. 2). "Rang Tang" (Woods, 4th week). Cut rates, no remedy. Moves out July 14 to play second neighborhood house. Last week \$5,500.

"Companionate Marriage" (Cort, 9th week). No farther, which is saying much. Biz still at \$6,000.

Keefe Press Agenting

Willard Keefe is now p. a. for the Reed-Marbury office.

NEW YORK THEATRES

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BACHELOR FATHER
By Edward Childs Carpenter
with JUNE WALKER, C. AUDREY SMITH, GEOFFREY KEENE
BELASCO 44th St. Eves. 8:30. Mat. Thurs. & Sat., 2:30.

LEW FIELDS' THEATRE
MANSFIELD W. 47 St. Thurs. & Sat. 8:30.
LEW FIELDS' FRONTS
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—E. W. Osborn, Eve. World

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Strange Interlude
JOHN GOLDEN THEATRE
68th, East of Broadway

VOLPONE
GUILD THEATRE, West 54th St. Eves. 8:30. Mat. Thurs. & Sat., 2:30

Jed Harris Production
THE
ROYAL FAMILY
SELWYN W. 42d St. Eves. 8:30. Mat. Wed. & Sat., 2:30

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A Metro-Goldwyn-Mayer Picture
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Walt Boerner—The Capitoline
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BOX 30, VARIETY, NEW YORK

Nan Halperin

KEITH-ALBEE CIRCUIT

Music Men Disgruntled on Sound Film's \$100,000 Bargaining for Terms

There is a feeling in the music business among writers and publishers that the film talker has developed to such a degree that their royalty arrangements for the music rights have not been wholly advantageous. Through E. C. Mills, as trustee, the majority of the major music publishers granted Electrical Research Products, Inc., the equipment manufacturers of Movietone and Vitaphone machines, a blanket privilege for the use of their copyrighted music.

The \$100,000 annual return from this source, to be apportioned among the entire industry, is deemed inadequate. A sliding scale from two and a half cents per seat per theatre tax up to five cents, ranging over a period of five years, cannot hope to exceed that guarantee by much. The slowness of equipment production accounts for this limitation in income, as it will have to be for some time.

The music men are of the opinion, however, that with their music so essential to sound pictures they could have obtained much better terms had they, or their spokesman, visualized the great possibilities of the talker's development.

At present, with only Fox and Warner Bros. in the field, turning out a few features and some shorts and news reels, the now realized potentialities never occurred to the music interests. The \$100,000 annually is apportioned on a unit and point system of division. It leaves the Electrical Research Products, Inc., in a very economical position.

Photophone's Tame Offer

Now, with RCA Photophone in the field, a similar royalty arrangement has been offered by the General Electric's talker and not so avidly taken up by some publishers. Taking their cue from the Movietone-Vitaphone contract, an arrangement with Photophone, as a flat sum per number is being individually bargained for by each copyright owner where he has not already agreed to a similar blanket arrangement.

Another sore spot is the musical royalty arrangements being restricted to U. S. and Canadian artists. Producers must make individual musical licensing arrangements with the foreign owners of American copyrights, according to each country, and it may place the foreign agents in position to exact better terms than the original American creators and publishers of the music from which the latter can derive no immediate additional profit.

The general attitude is that like the Hollywood source of picture production deriving the cream of the profit from their own product, the music men should be in a position to reap the universal benefit for themselves and their American interests.

Specht Bands Abroad

Barney Zeeman on behalf of Paul Specht, has booked a number of Specht units abroad. The University of Michigan orchestra plays at the Mlle. Collone cafe, Amsterdam, this month; and the Purple Knights (Williams College) undergraduate band opens at the Thalia, Berlin, in August.

Specht bands also go into the Aix Le Baine and the Chateau Madrid, Paris.

Specht's original orchestra is current at the Swiss Gardens, Cincinnati, for the entire month of July.

GOTT AT ASTOR

Tom Gott conducts the Meyer Davis dance orchestra now at the Hotel Astor, New York. The pet star has been at the Silver Slipper all season and will have a unit of 10.

Meyer Davis also has the concert music and the banquet and party musical franchise at the Astor, succeeding Freddie Rich, long at the hotel, who goes into a Billingham musical.

Gott was to have opened July 16, but was inducted into service Monday, a week sooner, because of managerial dissatisfaction with Rich's long intermissions and too short dance sessions.

Foreign Pub. Group Look For Side Money Here

Associated Music Publishers, Inc., 140 West 42nd street, at which address is operated a music shop, is attempting a sort of American Society of Composers, Authors and Publishers' royalty collection service on behalf of 11 foreign music firms whom they represent, including Breitkopf & Hartel of Leipzig; Universal Edition, Vienna; Vienna Philharmonic Miniature Scores Edition; D. Rahter, Leipzig; N. Simrock, Berlin; Otto Maass, Vienna; Albert J. Gutmann, Vienna; Wiener Operetten Verlag, Vienna; B. Bessel et Cie, Paris; Choudene, Paris; Anton J. Benjamin, Leipzig.

Through a system of agents, the Associated Music Publishers intends to gather evidence for suits against picture houses, other theatres, music halls and all others allegedly performing these copyrighted publications for profit without paying a license fee similar to the American Society's system.

All the foreign music publishing firms are owners of a catalog of copyrights on standard and semi-classical compositions. These firms formerly had individual American agents but all are now combined as the Associated Music Publishers, with the intention to enforce their rights on the order of the A. S. C. A. P. None of the firms is affiliated with any publisher-member of the American Society, seemingly electing to function independently.

Organist's 12-Reel Squawk Union Overlooks Sock

Chicago, July 10.

Gilbert Dutton, organist at the Des Plaines theatre, appeared before the Musicians' Union board of directors with a complaint that he had been socked and given air by the house manager after saying he could play through a program of 12 reels without an intermission.

Polkas Bros., owners of the house, were informed they couldn't air Dutton until his contract expires on Labor Day. The sock was overlooked.

Sousa's 50th Season

John Philip Sousa and his band will start his 50th season as a conductor at Schenectady, N. Y., July 19, the tour at this time extending for 20 weeks.

Although the veteran bandmaster will be 74 years old in November, he has a difficult schedule which calls for him appearing in 22 cities within 14 days.

It is the 38th year for Sousa to head his own band.

VERNE BUCK GOES B. & K.

Chicago, July 10.

Verne Buck, for several years m. c. at the Sheridan, former Ascher brothers house and whose contract expires shortly, has been signed by B. & K. to alternate between the Uptown and Tivoli theatres with Benny Kreuger.

Sheridan recently received an offer from B. & K. to stay dark. House draws from the same territory serving B. & K.'s Uptown.

VAUGHN DE LEATH'S MUSICAL

Vaughn de Leath, record and radio artist, is doing the score of a musical which James E. Kenney will produce independently in September.

Miss De Leath is known as a popular songwriter. Before taking to radio, she was an opera singer, switching from the Met to David Belasco's "Laugh, Clown, Laugh" production some seasons back.

Kosloff Back at Chicago

Chicago, July 10.
Lon Kosloff goes back to the Chicago T. & K. this week—from the Uptown.

Benny Kreuger will alternate between the Uptown and Tivoli.

Florito in Film House

Chicago, July 10.
Ted Florito's orchestra, from the Edgewater Beach hotel, has been signed for one week at Marks brothers' Granada theatre.

Sonora's Film Strip

The Sonora's forthcoming new phonograph record will be on the film strip principle. This accounts for the delay in recording activity although Walter G. Haenschel and Frank Blanton have been up at Sonora for almost a year.

The new recording principle of "canning" a tune on a strip of film and reproducing it in that wise is now occupying Sonora's attention.

Mal Hallett Captures Newport in One Night

Newport, R. I., July 10.

Mal Hallett and his orchestra played a one nighter at the Newport Beach Casino, July 4, to big business. As a result Hallett is booked for Sunday theatre performances at the Colonial and the Opera House, Hallett's style of syncopation, together with the specialties put on by his boys, fits perfectly in a vaudeville house. As far as the dance hall racket is concerned Hallett could repeat here as often as he desired. He is, however, booked solid around New England until October.

Neatly outfitted with knickered summer suits, blue golf hose and black and white sport shoes, Hallett's organization makes a favorable impression on stage and adds to it with dandypate marked for the quality of its rhythm and harmony.

The outstanders among the many specialties offered by the boys, mostly working in trios and quartets, are "Must You Wear a Mustache," a bit worked behind a lip appendage; and special arrangements of "Tin Pan Parade" and the ever-popular dance hall favorite, "Tiger Rag," the latter a fast one step that is bean soup for the finale hopper.

Having teamed up the boys and girls with hot numbers with plenty of sock, Hallett and his band next cools 'em off with a sweetly soft waltz medley for big results.

Hallett's combo consists of 12 men and a pop song vocalist who delivers choruses in a commanding style as to command the attention of the dancers whenever he steps out front. The specialties, too, hold them in front of the bandstand.

Charles Shribman, Hallett's manager, has offers from Pennsylvania dance hall managers for a tour of that territory as well as one for a Paris engagement. Shribman is authorized for a statement to effect that many of Hallett's musicians have worked with him steadily for close to five years. Living around Lawrence, Mass., and owning their own cars, they are enabled to go home after practically every engagement. All of which he claims is some sort of a record for a traveling orchestra.

N. B. C.'s Permanent Stock For Old-Time Plays

The National Broadcasting Co. has organized a permanent radio stock of old time melodramatic revivals in line with the current vogue for the old-school type of play. Charles Schenck is producing director and the company comprises Knight, Dorrit Moseley, Dorothy West, Elaine Berry, Hardy Hayes, "The Bells," "St. Elmo," "10 Nights in a Bar Room" and "Bertha, the Sewing Machine Girl" are forthcoming tabloid productions of Sunday nights from 8 to 8:45 on WJZ and network.

The first, "East Lynne," was mounted this week.

Here and There

Tom Satterfield has resigned from the Whitehall orchestra. Satterfield has been playing with and arranging for Nat Shilkret's Victor record and radio dates.

Red Nichols, the phonograph recording bandmaster, has signed with B. B. Marks for 10 years to arrange and orchestrate special arrangements of the old Marks' jazz successes.

Frank Silver's band, engaged for Arvola Park, N. J. They remain indefinitely.

Inside Stuff—Music

The change in corporate name of Jack Mills, Inc., to Mills Music, Inc., is a gesture by one brother to another in order not to dominate the business. Irving Mills having become so active with Jack Mills, in addition to Jimmie McHugh, composer and professional manager who is also a partner in the business, the new name was decided on as a compromise to retain the Mills identity because of its trade value.

Mills is having difficulty with almost every colored show which is using the "Blackbirds" music from the Leslie revue. The Mills firm is the publisher of the Leslie show's score, written by McHugh and Dorothy Fields.

The catering by the recording companies to the hill-billy trade has educated the mountaineers who go for these rustic ditties to distinguish the genuine talent from the phony. This accounts for the constant securing for local mountaineer talent to warble the numbers. The patrons of this type of record buy as many as 15 of the same selection, taking them up their mountain cabins and playing them over and over on a grind stretch of the phonograph machine until worn out. By that time, they're ready for another trek down into the valley for supplies including some more records.

A shake-up in a prominent phonograph company's recording laboratory impends. Some executives are slated for the ozone.

One of the newer music publishing firms is discarding its present catalog almost completely and intends to restart with a new flock of ditties.

Through misguidance on the matter of selections, one name recording artist is not selling as well as was expected. There are also reports the "name" will lend his name to recordings not of his own actual creation, this move being with laboratory co-operation as a matter of expedient efficiency.

Henry Spitzer, general manager for Harms, Inc., is developing the top-notch production music house into the pop field more and more. Spitzer, since coming over from Witmarks, has been publishing a number of songs not of the orthodox Harms-type of high-grade ballad.

With Arthur Behin concentrating on the professional end, Spitzer is working on a catalog of dance and instrumental numbers.

Forest S. Chilton Bankrupt

Forest S. Chilton, music publisher and formerly an up-state judge, has gone the bankruptcy route with \$5,703 in liabilities and \$183 in assets. Chilton had his publishing office in the Hilton building, 1595 Broadway.

The former jurist broke into show business with a vaudeville act he had a financial interest in. From that he took to the music business.

Another involuntary bankruptcy is Jack Blossom, film projecting operator, 3422 Knox Place, New York, with \$7,175 in liabilities and no assets.

Dixie Marathon Off; Cops Seek Promoters

Cincinnati, July 10.
Dance Marathon at Covington, Ky., was called off by police after 108 hours, while authorities sought the promoters to arrest them under warrants charging frauds.

Warrants are for R. L. Balch and L. L. Lancaster, sworn out by Harry Pauly, Covington police man who says Balch obtained \$537 from him by fraudulent means. Both men are supposed to come from Pittsburgh. They disappeared two days before the blow up while their Marathon was 48 hours old and still going.

Theodore Ryan, brought on as manager, and several girls from Pittsburgh imported as trainers, were stranded and were helped by charitable organizations. Prizes of \$1,000, \$500 and \$300 were promised. Admission of 50 cents was charged. Same outfit tried to stage event in Cincinnati, but police refused license. Pauly had food concession for Covington's dance, held in Odd Fellows' Hall.

Ueberall Case Dismissed

Ben Ueberall, 41, head of the Everglades Club, 203 West 48th street, arrested on a warrant signed by Magistrate Corrigan in Jefferson Market Court, charging him with issuing a worthless check, was dismissed when the case was called before Magistrate Brough.

When the case was called before Magistrate Brough the complainant said restitution had been made and he did not believe Ueberall meant to defraud his butter and egg concern out of the money.

Publix's Composers

Publix is signing up stellar composers for its synchronization department. Domenico Savino, a premier thematic composer, is the first. Frank Hurling, author of a jazz opera, and Gerard Carbonara were signed last week. Nathaniel Finston is negotiating with several other names.

GERMANY'S MUSICAL PROBLEM OVER ORGANS

Berlin, June 28.

Big film houses here are starting to install big American organs in the pictures houses. With it the Musicians' Union says this only increases the problem of unemployed musicians.

Both the Union, trying to place its men, and the theatre owners, trying to find men, are feeling the pressure exerted by the organ salesmen. The theatre owners can't get good musicians. The biggest difficulty is in the pianist end.

Too many pianists in Germany seem to think they are above the job of accompanying movies without an orchestra. They usually want to be orchestra leaders, along with the piano-playing.

The musician who plays poorly can't be fired and the good musicians the various locals have on tap won't listen to reason even though they may have been without jobs all season.

Some of the owners are now requesting regular film critics to come to their aid and give them a standard whereby to judge the quality of their film music. Several papers are beginning to run good program criticism in addition to the regular film opinions.

The problem is over all of Germany.

Mann Can't Figure Out Who to Sue for \$12,171

Billy Mann, as head of the Yacht Club Boys, is having difficulty in proving that Nuttime Theatre Enterprises, Inc., is the responsible party to whom he can turn with a \$12,171 claim for alleged breach of contract, entered into with the Club Lido, Inc., and Frank Garlasco. Mann held a contract with the Club Lido last season and through confusion of corporations an amended complaint has been ordered.

Garlasco, of the Lido, operates under two corporations and Mann's legal task is to determine which one he can sue and who is financially responsible.

Mann is now under Meyer Davis' direction and with his Yacht Clubbers opens at the Hotel Ambassador, New York, Oct. 1.

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Disk Reviews

By ABEL

Henry Thies

Henry Thies is a new and exclusive Victor recording artist from the Hotel Sinton, Cincinnati. Thies has here produced a brace of good rhythmic fox trots, brisk and melodious with some zippy effects in his arrangements. Thies should do well on sales in his own territory and generally. Victor No. 21462.

Al Jolson-Abe Lyman

On dealers' recommendations, the best sides of two previously released pops have been combined on one disk. They are "My Hands, Dirty Face!" and "My Mammy," done by Al Jolson with Abe Lyman's Orchestra as the instrumental backup. Releases are just as standard now as when first "canned." Brunswick No. 3912.

Brunswick Hour Orchestra

This is the unit equivalent to the Victor Salon aggregation for popular concert numbers, headed by William F. Wilgus with Frank Munn tenoring the interludes. On No. 3919, "Ramona" and "Ahi Sweet Mystery of Life" are coupled in an excellent symphonic orchestration.

Jesse Crawford

The paramount showman of organ soloists again rings the bell with his interpretations of "Just Like a Melody Out of the Sky" and "Beloved." Former is the new Walter Donaldson song which has already been previously released on Victor by George Olsen in dance and Gene Austin vocally.

Max Fisher-Gerald Marks

West coast and midwest jazz mating are coupled on Columbia No. 1376. Max Fisher, from California, currently in the Pacific coast company of "Good News," does his stuff with "You Tired." Johnny Murray handling the vocal interlude. Gerald Marks at the Hotel Tuller, Detroit, has a smooth, melodious assignment in "There's Something About a Rose" (Earl Bell vocalizing) which is an equally sterling fox-trot.

Milton Watson

Paul Asch's tenor impresses handsly with "Aut. Wiederseh'n," Abner Greenberg's waltz song which is a companion to "Cherie." "Just Wond'ring," an equally handled by Watson. Columbia No. 1386.

The Revelers

This ace vocal quintet offer a vocal treat with their interpretations of "Mammy Is Gone" and "Dream River." Mammy number is a bit superior to the usual run of

these songs and the smooth "Dream River" is even more distinctive.

Ben Pollack

Ben Pollack and his Californians, Victor No. 21437, only heighten a previous opinion that it is a pity a truly unusual jazz aggregation which came out of the west via Chicago could not conquer New York as it did the midwestern metropolis. In the line of modernistic syncope, Pollack has no peer but somehow, whether it be Club spot or what, he failed to click at a midtown nite club. Pollack's Victor records only tend to prove his excellence is with this offering "Sweet Sue—Just You" and "Singapore Sorrows" displaying the sweet hot jazz of his organization.

Carter's Orchestra

Whoever Carter may be on Brunswick, he knows his waltzes as evidenced with No. 3718, revivals of two standard ballads, "The Sunshine of Your Smile" and "Somewhere a Voice Is Calling." Carter has been specializing on waltz recordings and evidences his prowess anew with this perennially popular couplet.

Hal Kemp

Hal Kemp is the diligent youth from the University of South Carolina who with his erstwhile undergraduate dance orchestra soon made Broadway take notice. At the Hotel Manger, following a couple of indifferent dance bands, the syncope youths' serious application to jazz and the desire to please generally soon found its reactions with the covert charges.

Among the repertory which came to attention was one of "Don't Care" which Saxie Dowell, of the band, composed and featured. Why it hasn't been published is not known, but his fellow-bandmen's transcribe of the duty to the wax certainly evidences its merit in that direction. It is backed up with "Lovable," a chorus of which the estimable Skinny Ennis, from the Kemp orchestra, vocalizes. Lend an ear to this one—Brunswick No. 3937.

Thelma Terry

Thelma Terry and Her Play Boys is a unique orchestra in that it is headed by a femme conductress; otherwise the personnel is stag. With the personable Miss Terry at the helm, her bunch has commanded quite some attention on tour, which should ultimately create a demand for their dance recordings. On Columbia No. 1390, "The Voice of the Southland" and "Lady of Havana" comprise a couple of smooth fox-trots which introduce Miss Terry satisfactorily.

Hotel Pennsylvania

(NEW YORK)

The Pennsylvania still remains one of the most popular roof garden restaurants in town. The ropes are up early for the dinner sessions and the \$1 covers after theatre are little deterrent.

Johnny Johnson and the Stailer Pennsylvanians are the dance features. The Victor recording sessions also combine the vocal entertainment from among its personnel. A system of amplifying horns at extreme ends of the spacious roof with its open-air terrace permits for intimate delivery without great effort.

The Johnson orchestra, with three men added as a managerial appreciation of their dance conductors' standing, is the same smooth combination which made them so popular with the Westchester youngsters at Post Lodge, Larchmont, and the Club Midway in Midtown for so many seasons. Johnson's, too, is one of the few remaining intact organizations in New York. The others have shifting and changing endeavoring to "hot up" their stuff at the expense of original melody. Johnson has the right idea in catering to mass appreciation rather than the kind and number of professional musicians or publishers who, while their enthusiasm about some futuristic modulation may be pleasing, still are but a small minority.

Johnson gives 'em what they like and as they like it, slow, smooth, and simple, featuring the usual arrangements with any fancy fol-de-rol to bury their original themes.

There are several other distinguishing features about the Johnson's presentation. He broadcasts, for instance, into the 200 rooms of the hotel from the roof garden, using the regulation microphone transmitter which, from the central radio control room, carries the roof music into the hotel's vestibule. Also Johnson is on the NBC radio network.

A Rayolin (radio-violin) instrument is another instrumental novelty by one of the members of the band, carrying the sound by electricity from the violin strings.

Covered \$1 and \$1.50 after theatre for week days and Saturdays; closed Sunday. Abcl.

NEW Q. R. S. PIANO ROLL

The new Q. R. S. phonograph record is due to make its appearance on the market in the fall. The piano roll company, with its surplus earnings from its radio tube and some camera projector manufacturing interests, is branching out into the recording field.

Max Kortlander, the composer-recorder of piano rolls, will have an executive interest in the disc manufacturing with A. E. Satherlee of the New York Recording Laboratories at the helm.

Bridge Jumper Sad

(Continued from page 1)

Jump off the Brooklyn Bridge exclusively for a Paramount camera in return for a Public stage contract. The assignment editor did not commit himself with regard to a stage contract, but accepted the diver's offer to jump. Later, figuring that in the event of Woods' death Paramount News might be liable to a suit for damages, the assignment was called off. Woods, not knowing of the change in plans, jumped off the bridge, his stunt witnessed only by two taxi drivers.

Did It Again

Returning to the Paramount offices, Woods was sent to another department, where he was told that it would be best for him to get all the newsreels in on the stunt. It was figured that with the national publicity resulting Woods might make a good stage bet for anybody and could then get a contract.

Woods notified the newsreels, and, without waiting for camera-men, who were supposed to jump off the bridge again without a shot being taken. Burning up at his failure to draw attention, Woods again visited the Paramount offices and was given the sage advice to call all of the newspapers as well, set a date, and wait for the cameramen before jumping off.

The third time Woods jumped off the bridge the story had made way into print in one or two items. When he was finally photographed jumping off the stunt was held out with the exception of one or two instances, where it was given small space.

Leaving New York, Woods said he was going to continue jumping off bridges in St. Louis, where the natives constitute a wiser and more appreciative audience.

In St. Louis Woods jumps off a bridge quite frequently merely to keep in trim.

London as It Looks

(Continued from page 3)

away, and, in the end, when people have forgotten when you started it, that which you fought for comes true—when you are right.

Rothermere Drops the Ballet

The Russian Ballet is back in London, but, this season, Lord Rothermere is in no sense the angel, the sugar-plum baby, or whatever it is you call it. They say that he and Diaghileff quarrelled who should be starred, or something, and so he withdrew.

The consequence is the Rothermere papers are not screaming, this time, about how marvelous everybody is. They used to write so many columns of such flappodoodle that even Ziegfeld would be jealous. I have never heard even Noel Coward praised like it, even by baby boys.

So now the Russian Ballet is back to norm. That is, it is now being taken seriously as an efficient machine, the only difference being that Serge Lifar, who used to be regarded as a youth who had been pushed on too quickly, has now developed acrobatic grace that justified Diaghileff's faith in him.

Stravinsky was over here this week to conduct his new ballet, which, although it is not so eccentric as most of Diaghileff's novelties last season, did not excite the enthusiasm with which they greeted "The Fire Bird," that followed it.

Chaliapine Gets Very Angry

Fedor Chaliapine is very angry, with the consequence that the musical critic of the "Daily Express" now shares my unpopularity.

When he sang in "Faust," Eugene Goossens was conducting, and with such slowness, apparently, that Chaliapine lost his temper, stamped about the stage, and instead of singing beat time, and urged things on.

That was what our critic's story, which we printed exclusively. Chaliapine says he only stood in the wings and conducted from there. Now, the "Daily Mail," which missed the story originally, asked in a leading article, two or three days late, "What is the Russian for swollen head?"

Caruso once threw a banana at a conductor. Where he got it from, I do not know. I suppose he went out and bought it on purpose.

We all know that singers are temperamental. Yet, if anybody says so, there is a row.

I have been dodging Chaliapine since the criticism appeared, because I am sure he thinks I wrote it. They always blame me.

Sophie Tucker Goes to Court

So many people went on from the Court at Buckingham Palace to the Kit-Cat restaurant the other night—the women took off their feathers in the cloak room—that Sophie Tucker, whom they had gone to hear, dreamed that night that she had gone to Court herself.

When waiting to be presented, in her dream, an official said to her, "Do you know how to curtsy?"

"Why," she replied, "I have taken more bows than the King and Queen put together."

Then, when she ought to have curtsied, she tells me, she walked up to the Queen and whispered in her ear, "Do come and hear me sing before I leave London."

Sophie was going to tell the Holborn Empire audience about her dream, but I stopped her. Only George Grossmith is allowed to go to Court.

Cabaret Bills
NEW YORK

Arrowhead Inn Mayer Davis Orch John D'Alessandro	Eddie Davis Alan Lane Or Frivolity N T G Rev Verrell Sils Maryland Barbeau Mile Sandra Willie May Bernie Varden Mary Ray Mary Adams Maryon Dale Evelyn Sather Rearcar Gail Jean Murray Tom Wooley Jack White Tom Timothy Bd Harbor Inn Rockaway, N. Y. Milton Spielman Or Helen Morgan's Helen Morgan Arturo Gordon J Friedman Bd HoBrack C F Strickland Or	Hotel Ambassador Frances Mann Fred Carpenter Van der Zanden Or Hotel Billmore Madina Northway Geo Chiles B Camillas Or Hotel Manger Hal Kemp Orch Jardin Royal Carroll Dunlap Or Leverich Towers Hotel Brooklyn Mel Craig Orch Montmartre Emil Coleman Bd McAlpin Hotel McAlpine's Orch Oakland's Terrace Will Oakland Laudau's Bd	Faith D'O'R B A Rolfe Bd Boile's Rev Pavilion Royal Van & Schenck Meyer Davis Orch Pennsylvania Hotel Johnny Johnson Or St. Regis Hotel Vincent Lopez Or Rosita & Ramon Salon Royal Texas Guinan Tommy Lyman Bigelow & Lee Silver Slipper N T G Rev Jimmy Carr Smith's Paradise Chas Johnson Bd Strand Roof Jack Connor's Rev Woodmansten Inn Vincent Lopez Or
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CHICAGO

Alabama Dale Dyer Lew King Ralph Bart Ernie Adler Eddie South Bd Alamo Eddie Bruce Helen Savage Viv Cunningham Millie Bancroft Erelele Sils Don Jones Jean Antrim George Lautig Al Handler Bd Ches-Pierre Earl Hoffman's Or College Inn Simms & Babbette Ouelmen 2 Kate Smith Sherman Bd	Oriental-Davis Loomis 2 Suzanne France Amilo & Juvita Eddie Steppers Rick & Snyder Abe Lyman Bd Sol Wagner Bd Golden Pumpkin Myrtle Lansing Irene George Harry Kline Tomas Redheads Joe Martinez Bd Kelly's Stables King Jones Charles Alexander Johnny Dadds' Bd Lantern Cafe Freddy De Syrette George Taylor Betty Tascott	Gladyce Kilday Harriet Smith Al Wagner Bd Samovar Olive O'Neil Carroll & Gorman Joffre Sils Fred Waite Bd Terrace Garden Ted Ledford Lolly Alphonse Mary & Bobby Spike Hamilton Bd Turkish Village Harry Harris Phil Murray Margie Ryan Freddie Janis Bd Vanity Fair Larry Vincent Allen LaMar	Marion Kane Frank Sherman Leo Fox Bd ROAD Dells Eddie Clifford Allen Snyder LaMar & Josine Conn Sanders Bd Garden of Allah Harry Moons Josephine Taylor Rose Wynn Hank Lishin Bd Villa Venetia Victrol Angelita Dooley 2 Kirby De Gage Al Bouché Rev James Wade Bd
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WASHINGTON

Carlton Meyer Davis Orch Chevy Chase Lake Meyer Davis Orch Club Madrilon J O'Donnell Orch	Club Mirador M Larson Orch Jardin Lido R. Dougherty-Orch La Paradis Roof Meyer Davis Orch Lotus Lotus Orch Mayflower Sigmund Stumm's Or Powhatan Roof J Slaughter Orch	Roma Gardens Chas Wright Orch Willard Roof Meyer Davis Orch Wardman Park Meyer Davis Orch
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PHILADELPHIA

Club Lido Broadway-Pollies Club Madrid Chic Harrymore Velas Yolande	Jean Wallin Joely Lyle Marcella Hardie Pauline Zenos Buddy Truly Joe Candullo Orch	Pleasantilly Al Wicman Murray Sils Jean Gaynor Isabella Dwan Mattie Wynne	Al White Avalon Charkoule Abe Haining's Rev Walton Roof Latty Smith Orch Chas Crafts
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Notoriety Is Reacting Strongly Against London's Nite Life

London, July 1. The recent prosecution of Mrs. Merrick, "the night club queen," which resulted in sending her to Holloway Prison for a term of six months, the closure of the "43 Club" from the register and the disqualification of the premises for a period of 12 months, is but the last of a long series of fatalities which have descended on London's night life since the beginning of the year.

A little while before the "43" came before the Bow Street magistrates, another Merrick club, the Manhattan, had come before the Marlborough Street bench and had also been struck off while one of Mrs. Merrick's daughters, who had been managing it, was heavily fined, in

both cases a number of habitués were also summoned and fined. Mrs. Merrick has previously served a sentence of six months as the result of a prosecution arising out of the conduct of a club, the premises of which are now occupied by the Lido.

During the nine or more years "the Queen" has been concerned in night clubs, her prosecutions have been frequent and her fines have run into thousands of pounds. She has run a variety of places; some of them quite decent and frequented by the highest ranks of London social and professional life; some the very reverse. One of these places was run in a Leicester Square cellar under a small cinema known as "Cupid's Cinema." It was a terrible place with a terrible clientele. Despite her notorious activities, Mrs. Merrick has been able to marry two of her daughters to peers of the realm, one Lord de Clifford, the other the Earl of Kinnoull. The latter near had been helping in his mother-in-law's night club business.

Although this prosecution seems to have put the lid on a certain aspect of night life, the wind has been up for some time past and rumors, alarms, and excursions have not improved business at many places.

Too Trusting.

The Winter Garden, one of the biggest new cabaret clubs with its own garage, remained open only a very short time. Its management was very new to the game and fell easily into a police trap. Two immaculately dressed men entered one night and asked for a member who could not be found. The obliging secretary however signed them in and left them to their own resources. They ordered drink and were served, then they themselves brought in friends, and it was not until they had thoroughly enjoyed themselves that they disclosed their identity as police officers. The club saved itself by voluntarily closing down and is expected to reopen in the autumn.

Other clubs that have gone under in a very short time are The Blue Peter, The Silver Slipper, The Blue Moon, and "friendly visits" on the part of the police have been frequent all over the place.

A few weeks ago, an evening paper blazed out with a story that 10 night clubs had been raided by police in flying squad tenders. Women had fainted and there had been a considerable uproar.

Actually, only two clubs had been visited, but the widely published story upset night life for some time. It is commonly suspected that the raid stories being circulated are a deliberate attempt to hurt the night club business.

Another very circumstantial one concerned The Stage Door. This was swiftly proved to be entirely false.

One of the chief causes of the wind-up is an order by the Home Office that in the future alien owners and officials of convicted night and cabaret clubs will be deported on top of fines and imprisonment. Such an order means ruin, and appeal is of little avail. One of the owners of a recently convicted establishment was, during the day, an eminently respectable business man, whose prosperous associates never suspected him of defying the law by selling bad liquor at 10 times its proper price, while they slept in their conventional suburban homes.

Meanwhile the innumerable dives in and around Soho, places which appear to break the law by day and night with impunity, thrive and their number. Many of them are crowded "after hours" and the managers seem absolutely careless whether visitors

Raw Stuff Late

The raw stuff which gets on the air from the very late radio stations is robbing a lot of citizens of their sleep. It is nothing unusual for a stew to get in front of the mike and tell stories.

With the knowledge that the racket can't last, and that certain stations have the Indian sign on them, the lids are off.

Radio people explain the freedom by saying that the station copy-readers and the commission sleuths go off duty at 12 o'clock.

are members or to what extent they transgress. It must be admitted, however, that these gentlemen have little or nothing to lose.

Another aspect of West End night life which is making the authorities think is the steady growth in side streets of the "cave bar." These dens are notoriously the haunts of the lowest type of women and their male associates.

Cabaret life in the recognized and better restaurants, hotels and clubs has also changed considerably during the past year. It will be remembered that about this time last year Albert de Courville broke into the news with a statement he was about to produce a class of dinner and supper-time show that would "kill cabaret." He produced his entertainments, but the only harm appears to have recoiled on the heads of the hotels who engaged him. The cabaret-killing shows lasted but a little while and de Courville himself collapsed under the strain and had to take a long rest cure.

American Ideas

About this time an American also arrived with big ideas. One of his stunts was in the shape of big fashion parades. His letters and interviews with girls were rather unfortunate, for he wanted them to strip to complete nudity so that he could judge whether their figures were fit for the job. He left when he heard the police wanted to ask him about his "fashion parades."

The reputable cabarets have nearly all changed the type of their entertainments. "The Midnight Follies" at the Metropole was the first to go, then the big ornate productions at the Piccadilly were replaced by one or two acts and instrumental music; more recently the beauties have left France, which now employs a couple of acts weekly. At the moment the Queen's is the only house retaining its dancing troupe

and chorus, but these are threatened.

The Kit-Cat retains popularity with the help of Sophie Tucker and the Cafes Anglais and de Paris have one or two acts. Melville Gideon is playing a season at the latter. The newly opened Cafe Royal, having up to now been content with an orchestra and an organ, is breaking into cabaret and has for its first star Gracie Fields, the Lancashire girl who, having made good in a small-time revue, became a musical hall star, and is now playing at the St. James' with du Maurier.

Up-River Places

Up to now the weather has not been propitious for the up-river houses that run cabaret and other entertainments. The Hotel de Paris at Bray, and Murray's at Maidenhead, are probably the leading establishments of this sort and recruit a good show for the week-end from the West End, but the others seem to do little. The Thames Riviera, recently opened, is actually the old Kasino at Hampton Court which before then was known as a holiday resort under the name of Tagg's Island. Today it is resplendent with tennis courts, open winter and summer, a bathing beach with real sand and equally real bathing beauties, a skating rink, and ice ballets, these latter headed by a continental artist, Charlotte, who is supported by a clever troupe. An attempt a year or two ago to popularize the Isle of Tagg as Palm Beach failed utterly.

Cabaret and night life has little or no hold on the country, not even at the big seaside resorts, probably because the watch committees and local authorities refuse to countenance "them goings on." In suburban London, W. O. White, on premises that were once Queen Elizabeth's hunting lodge, does well all the year round with cabaret, and draws large crowds from North and East London. The People's Cabaret is dead.

May Cut Gov't Air Time

Washington, July 10.

Everything seems to be set for WRC, utilized for all official broadcasts of the President and other government officials, and part of the National Broadcasting chain, to go on a part-time basis.

This is due to the new allocation law and the small population area of the District of Columbia. Federal Radio Commission has not yet put out the definite word, and there is scheduled a big battle ahead if a change in plan is not made.

Ballroom Scene of Civic Reception to Aviator

Chicago, July 10.

The Trianon ballroom has engineered some most exploitation in securing the local receptions for Amelia Earhart, transatlantic flier, July 19. The civic as well as the social reception will be held in the ballroom.

There had been considerable hot bidding by private and public interests for the affair. Bruce Godshaw, publicity director for Karzas Bros., handled the promotion.

COLORED MUSICIAN DROWNED

Davenport, Ia., July 10.

Horace Murphy, 22, negro musician employed with the Royal American Shows, which played Davenport last week, was accidentally drowned in an old quarry located near the show grounds.



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Church, Jr., are at their Ne-
estate. Earlier in the season
entertained her father, W. K.
derbilt and his new wife, Ito-
Lancaster, who divorced Bar-
Warburton, Jr., grandson of
Wanamaker. The new Mrs.
derbilt is not much older than
stepdaughter, and has two chil-
der by the former marriage. W-
ton has served as assistant
tor in Fox films.

Warburton's sister, Mary L.
Warburton, has designed cos-
tumes for pictures, and has been re-
engaged to William Collier, Jr.,
pictures, and to Harry Pender-

News of the Dailies

(Continued from page 42)

her Bay on Long Island Sound. Miss Astaire and her brother Fred were week-end guests of the Leesdes.

Joan Clement, making a landing in her own plane at Roosevelt Field Sunday, struck the Bellanca mono-plane Roma, being made ready for its trans-oceanic flight. Damage was slight. Miss Clement swerved to avoid striking a bystander, and her courage and quick wit were told all over page one in the newspapers.

Police Commissioner attacked the findings of the Committee of Fourteen who declared vice was worse than 20 years ago. Night club people joined in protest, but the committee stood pat on its report against night clubs, speakeasies and dance places.

Jersey Chancery court ruled municipal censors in that state have no standing, since legislature had delegated state powers to cities. Camden censors restrained from interfering with picture, "Road to Ruin," which locals had forbidden.

John Sumner, vice crusader, seized two nude paintings in the lounge of the now closed Greenwich Village theatre. Pictures have been there since February. Canvas were by Arch Boner, art student, who in work time is the 6-foot-six-inch doorman at the Paramount. Part of an exhibition hung when the house went into its freak film-specialty policy.

Gladys Glad had her tonsils removed and will be out of "Rosalie" for a week.

Lawrence Schwab, producer of "Good News," involved with cop over parking his car in 50th street was driven to the 47th street police station, where cops said they found a case of Scotch and a case of rum in the machine. Charged with possessing and transporting liquor, the car turned over to Federal authorities.

LOS ANGELES

Bobbie Wolfe, film actress, had James C. Keeton, Oklahoma oil man, arrested on a charge of battery. The girl claimed she suffered a broken nose, two black eyes and assorted bruises as the result of her friendship with Keeton.

Jack O'Neill, brother of Sally O'Neill, and Molly O'Day, social actresses, tangled with the law for the third time in the past few months. O'Neill was arrested on a charge of disturbing the peace after the law forbidding loitering around the streets. Municipal Judge Gray imposed 20 days in jail when he was unable to produce a \$40 fine. O'Neill was recently given a suspended sentence on an assault charge.

Lone bandit held up Bob Beretta, manager of the United Pasadena, getting away with over \$1,000. The yeg timed his entrance just as the day's receipts were being tabulated by Beretta. Loss covered by insurance.

James E. Carpenter, who claims he is a picture actor, was arrested by police and taken to court for asserted violation of the Mann act. Carpenter is charged with bringing Lois Hill, 19, from Salt Lake City to Los Angeles. He was unable to furnish bail of \$2,000 and was placed in the county jail.

Warm battle is promised in the divorce action of Bennett Fox, daughter of Richard Bennett, actor, against John Fox. Latter has filed answer to his wife's suit specifically denying charges against him. They have one child, five months old.

Long Beach police declared war on the Johanna Smith, floating gambling boat anchored off Long Beach, by raiding the craft and making arrests on a charge of "capping" or solatation, a penal code violation. City fathers want to move the vessel from the pier together. With the city council unable to close the pier to boats, they had to resort to the penal law temporarily. Meanwhile federal, county and city officials are consulting the statute books for a law to proceed against and abate the local Monte Carlo.

Jack Conway, picture director, started a \$10,000 suit against Melade and Rachel Gabriel over the purchase of real estate. Conway

claims the Gabriels did not live up to conditions of an agreement between them.

Peggy Prevost, dancer and sister of Marie Prevost, picture actress, was divorced by Edwin J. Halliday, who complained his wife had expensive tastes and refused to cook for him. Halliday's mother corroborated his testimony. Superior Judge Schauer sympathized with the husband.

Betty Robbins, blonde, was picked as the winner of the "California Joan of Art" contest at the International Pageant of Music in the Ambassador auditorium. Music and the "Trades" Association of Southern California plans to send her around the world to spread tidings of California's musical attainments.

Joan Burroughs, daughter of Edgar Rice Burroughs, author, engaged to wed James Pierce, former Indiana U. football star and now coach at the University of Arizona. Couple announce date of marriage as Aug. 8.

Divorce suit of Edwin J. Halliday against Peggy Prevost, dancer and sister of Marie Prevost, was taken off calendar in Judge McConnell's court. Action is not expected to be heard for some time yet. Halliday's complaint alleges that his wife refused to cook and had expensive tastes.

Agnes Ayres received her final decree of divorce from Manuel Roach, Mexican Consul, before Judge Marshall McComb. An interlocutory decree was granted Miss Ayres about a year ago after she had sued, charging cruelty.

Evelyn Hall, screen actress, and her husband, Claude King, also in pictures, were slightly injured in an automobile accident near Bakersfield, Cal. Their car, after a blow-out, crashed into a house. Receiving medical attention the couple proceeded by train to Hollywood.

Divorce suit by Dorothy Johnson, screen actress, against Donald Johnson, film director, will be tried this week in Judge Georgia Bullock's court. Mrs. Johnson's complaint charges that her husband had a mistress with a black eye. She also alleged Johnson was habitually under the influence of liquor. Couple were married in September, 1926, separating about a year later.

Lloyd Hamilton, screen comedian, must pay his former landlord, Rugby Ross, \$1,023, for damage it is alleged Hamilton did while living in the house belonging to Ross. Judgment for the amount was entered against the comedian after he failed to contest the charge. Ross contended that Hamilton used to throw many "wild parties" at the home.

Marital trouble of Jeanne Fallace, known in vaudeville as Jeanne Marie, was ended by Judge Beecher when he granted her petition for an annulment of her marriage to Thomas H. Fallace, professional golfer. Pair had been in court for months.

John M. Carpenter, picture actor, was not the man arrested recently on a Mann act charge. The Carpenter that ran afoul of the law represented himself as the actor at the time of his arrest.

CHATTER IN LONDON

(Continued from page 2)
will be accompanied by Lawrence Brown.

At a dinner given at his town house, June 27, to celebrate his golden wedding, Lord Londale, popular sporting peer, engaged the cabaret band and artists from the Ambassador, including George Rumanian tenor, to entertain the guests. The king and queen, Prince of Wales, Duke and Duchess of York and other members of the royal family were present.

A new edition is promised for the Jack Hulbert-Cloely Court-nidge revue, "Clowns in Clover," at the Adelphi in September. By that time, June, who also stars in the show, will be leaving for America, and a new artist will have to replace her.

Americans Abroad

Paris, July 1.
In Paris: Mrs. Sadie Collier and Constance G. Collier; Lester Donahue, pianist; Pearl White, Mr. and Mrs. Jules Brulatour, David Barnett, pianist; Marion Talley, Albert Boni (publisher); Constance Collier, Lillian Cooper, Ivy Sawyer, Joe Santley, Rosetta Duncan, Ada Mae Weeks.

CARNIVALS

(For current week (July 9) when not otherwise indicated.)

Alabama Am. Co., Lancaster, Ky. Baird & Porter Co., Argyle, Minn. Barker Am. Co., Clinton, Ky. Bernardi Expo., Anacona, Mont. Brown & Dyer, Clarksburg, W. Va. Byers Bros., Cherokee, Okla. Cetlin & Wilson, Roncverte, W. Va.

Cronin, J. L., Struthers, O. Dodson's, Elkhart, Ind. Ehring's, Hartwell, Cincinnati. Fair's, Atchison, Kan. Foley & Burk, Santa Rosa, Cal. Gold Medal, Clinton, Mo. Gray's No. 1, Whitewright, Tex. Hames, Denton, Tex. Heth's, Newark, O. 16, Lancaster, O.; 23, Lockland, O. Isler, Greater, Des Moines, 16. Glenwood, 12, 23, Red Oak, Ia. Jones, Johnny J., Calgary, Can. Jones Am. Co., New Paris, O. Kline, A. K., Seattle. Krause, Greater, Earlinton, O. LaClare Am. Co., Killarney, Can. Laughlin, J. W. (Fair), Marshall, Mo. Leggett, C. R., Independence, Kans. McClellan's, Columbus, Neb. McGregors, Valley Mills, Tex. Martin & Noel, Panama, Ill. Mid-West (Fair), Rugby, N. D. Miller's, Poteau, Okla. Monarch Expo., Saugerties, N. Y. Morris & Castle, Devil's Lake, N. D. 16, Fargo, 23, Grand Forks, N. D. Murphy, D. D., Saginaw, Mich. Northwestern Shows, Oconto, Wis. 16, Shawano, Wis.

Page, J. J., Elizabethton, Tenn. Peerless Expo., Akron, O. Polle Shows, Paris, Ky. Rock City, Danville, Ky. Royal American, Peoria, Ill. Rubin & Cherry Model, Iron Mountain, Mich. 16, Neenah, Wis. Savage, Walter, Sturgis, S. D. 16, Belle-Fourche, S. D. Sheelers, Stevens Point, Wis. Siebrand Bros., Flaxton, N. D. Six's, Grover Hill, O. Snapp Bros., Brazil, Ind.; 16, Logansport, Ind.

Southern Trav., Batavia, N. Y. Stone, W. T., Hammond, N. Y. Swane's, Westfield, Ill. Wolford's, Middletown, O. Wortham's, Stevens Point, Wis. Zarba & Garfield, N. J.; 16, West Orange, N. J.

CIRCUSES

Hagenbeck-Wallace

July 11, Cedar Rapids, Ia.; 12, Oelwein; 13, Waterloo; 14, Charles City, Ia.

101 Ranch

July 11, Willimantic, Conn.; 12, Waterbury; 13, Stamford; 14, Bridgeport, Conn.

John Robinson's

July 11, Portland, Ind.; 12, Muncie, Ind.; 13, Huntington, W. Va. 14, Marion, O.; 16, Columbus.

Sells Floto

July 11, Freeport, Ill.; 12, Duquenne, Ia.; 13, Muscatine; 14, Ottumwa, Ia.

Walter L. Main

July 11, Dowagiac, Mich.; 12, Albion; 13, Hastings; 14, Charlotte; 16, South Haven.

Wirths at Luna

May Wirth, the equestrienne star, returned from a vaudeville tour, opened at Luna Park this week and with Phil and the Wirth family will remain at Coney for the summer.

It is the biggest name attraction yet booked by Luna for its open air circus. The supporting show includes the Aerial Smiths, Jean Deland and Co., and Adele and elephants.

The Wirths are booked for European appearances in the fall.

Stunt Flyer Killed

Oneonta, N. Y., July 10.
Charles Seabury, 28, stunt flier, crashed to his death during an exhibition flight at the local fair grounds July 4.

Wings of the machine buckled when Seabury was up 3,000 feet. A passenger was also killed.

Interment at Altamont, N. Y.

Expensive Splinter

Des Moines, Ia., July 10.
Dorothy Turner, local girl, slid down the chutes at Riverview Park and picked up a splinter which injured her to such an extent she thinks the Joyland Company, operating the chute, should pay her \$1,000 damages.

101 Ranch Gets Parade Permit

Bridgeport, Conn., July 10.
101 Ranch is to parade here Saturday. There has been police opposition to granting permits, but 101 apparently overcame all objections.

Obituary

FREDERICK KNIGHT LOGAN

Frederick Knight Logan, 57, died at his home in Oskaloosa, Ia., June 11. Known as "the Waltz King," he succumbed following an attack of paralysis. He is survived by his mother, Virginia Knight Logan. Interment was at Forest cemetery, June 13.

The deceased was active for many years in the theatrical world, beginning as assistant musical director with the Jefferson de Angelis opera company in New York city. He subsequently directed Montgomery and Stone in "The Wizard of Oz," the Mrs. Leslie Carter plays at the Belasco theatre. Later he toured with Maude Adams.

His last professional activity was as director with Chauncy Olcott.

SIDNEY SMITH

Sidney, Smith, 36, film comedian,

JOSEPH J. DOWLING

Joseph J. Dowling, 50, screen actor who achieved fame as the "Miracle Man," died in Hollywood July 8 after a two-year illness. A few years ago he was a very prominent character actor. His theatrical career extended over 50 years. A widow and son in Mount Clemons, Mich., survive.

HELEN HOLMES

Helen Holmes, colored actress, died July 2. Interment in Cincinnati.

Miss Holmes had been with a number of Negro musicals, her last important engagement being in "Lucky Lil." She was a niece of Dorothy Campbell, also on the stage.

LOUISE DAVIS

Louise Davis, concert singer, widely known in Pacific coast

Marcus Coew

died in Hollywood, July 4, after taking sudden ill with pains in the stomach in a restaurant. While an autopsy was ordered by the coroner police believe that Smith died of the effects of bad liquor consumed at a beach party the same day.

Mr. Smith was well known around Hollywood for the last 13 years. Most of his work was done at the Christie studios. He appeared as one of "The Hall Room Boys." Deceased was unmarried and is survived by his father, J. L. Smith, of Fairbault, Minn., and J. C. Smith, brother, of Des Moines.

musical circles, died July 6 at her home in Beverly Hills, Cal. She is survived by her husband, Dr. Eugene O. Davis.

LEO C. LAUGHLIN

Leo C. Laughlin, 35, manager of the Mesa theatre, Los Angeles, shot himself through the head July 2. A news account of his death appears elsewhere in this issue.

James F. Mack, 43, single, stage carpenter, member of New York Theatrical Protective Union No. 1, died June 14 in New York.

Mack was last employed at the Frolic theatre above the New Amsterdam. As far as No. 1 could learn he is only survived by a sister living in New York.

William Abramson, 33, publicity man for West Coast Theatres, died June 19 at Duarte Sanatorium, near Los Angeles, after a six months' illness. A mother, two sisters and two brothers survive.

Giuseppe Vecchione, 68, musician and composer, died June 12 in Chicago.

Vecchione had been director of orchestra at the LaSalle hotel, Boston Oyster House, and the old Tosetti Roof Garden.

Nina Studdert, 22, died in Chicago June 28 of heart trouble.

Miss Studdert was secretary to Lou Lipstone, of the B. & K. production department, and posed for that firm's publicity pictures.

John Lambert Shipley, 42, press agent and more recently agent for the Lakewood Golf and Country

club, died June 24 at the Chicago hospital as a result of poison which he took on June 13.

Thomas H. Rollinson, 84, leader of several New England bands, died at Willimantic, Conn.

Mrs. Sarah Gittleman, 73, mother of Will Aubrey (vaude), died July 4 at her home, 2733 Elmhurst avenue, Detroit.

Mrs. Gittleman was prominent in Jewish philanthropic societies in Detroit.

DEATHS ABROAD

Paris, July 2.

Bob O'Connor, circus clown, died in France recently.

Nils Perance, 78, Swedish actor, died at Stockholm.

Gustav Terry, 58, French journalist, editor of Paris daily "L'Ouvre," died in Paris.

Daisy Ofield Goodband, 21, English dancer at the Moulin Rouge, died at the British Hospital of Paris. Buried at Levallois, suburb of Paris.

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CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

Majestic
Intense heat has knocked work end business flat here. Sunday there were 74 people in the orchestra and mezzanine after the show had been running an hour.

In the comedy line Hunter and Porcival were a walkaway, getting the only sizeable laugh interest in next-to-closing. Hunter is a wop comic of misplaced words. The act is a sure hit for the late spot in Ass'n houses.

Little Samson, pint-sized strong man, was featured in closing position. Although it's impossible to get any exploitation breaks for him in a city of this size, he's great stuff for the smaller burghs. His best feat is holding two horses pulling in opposite directions, and almost as impressive is his ability to hold a huge rock on his stomach while a husky pounds it with a sledgehammer.

Century Serenaders, sixth, is a nine-piece orchestra with up-to-date library and some good novelty fill-ins. There's an entertaining musical satire on an old time school act, and the pianist-director works an acrobatic dance while battling the keys.

Moran, Grauman and Weston were billed outside, but the first two appeared in fourth spot. They boys are acrobatic and eccentric hoofers, saving their best till the last few moments and thus getting off nicely. The Strong and Mann "Garage" skits, third, was painfully draggy at the matinee. The lines hold laughs but suffer in delivery. Plot is about a guy who kids his long-absent wife into believing he's poor, and almost loses her before he proves otherwise. The Four Of Us, male quartet with own string accompaniment, were liked in the device. Comedy week.

Maxine and Bobby, opening, are a trained dog and trainer. The pup has been taught to pose, walk on his hind legs and somersault. "United States Smith" (Sax), feature.

Palace
Keno and Green are one of the more fire acts of this bill. In "A Hilarious Hodge-Podge" they offer a hokum song, dance and chatter of a funny nature with frequent and colorful changes of costume.

Opening the show are the Bracks, in a sensational racy and trampolined act. These boys, headed by William Brack, get off to a snappy start in black and white costumes, going through their stuff with unerring accuracy. Work in full stage.

Olive Olson in "Girls You Meet," enters in a red and purple gown of aged vintage, and announces that there is absolutely no truth in the rumor that she is affianced to Charles Lindbergh. She steps around singing several numbers, and makes four quick changes in costume.

Robert Warwick appears in a playlet titled "Her Voice" by John Dillon. Good drama built around

two men wanted for murder of a woman. Sonora arrived late for first show, and preceding act had to announce delay, advising audience to imagine the action taking place in interior of a log cabin. Warwick's acting carried everything.

Pathe News after intermission with an overture by Danny Russo's boys in the pit. Then the Music Art Revue, featuring Billy Dunn and Violet West, dancers, and Marie Wells, vocalist, with Louise Leblond's piano and violin quartette. Charles "Chic" Sale, first as a red-headed rishioneer serving as parson in a country church, and last in the role of a G. A. R. veteran, registered for a hit in his usual style. Schlichtl's Marionettes closed.

Loop
Englewood
Mande Earl deuced it the last half here. A trick voiced bloke, she plays and plays with the high notes, announcing they're several notches above high C. But it's Mande's gestures that draw interest. Like Beatrice Lillie, it's a pity Mande's serious. She's a good looking and would be a riot in a revue. When she sways in the supreme ecstasy of a high Z or a Jai-Alai, it's 10 to 1 against Lillie's song about "Mother." They like Mande here after conquering the thought that she might be a comedienne, as they call them out.

Schep's Circus of dogs and monkeys opened. Schep does plenty of talking for an animal trainer, and all of it's clever enough to stay. Roy Dove, comic juggler, turns his misses into high spots with comments, and carries an assistant in tight for handing things. Dove was strong in the third spot.

Gilson and Scott, male harmony team, were good. They have a few which are either brand new or special. Gilson used to be in the music biz. Janet Kippen's orchestra, closing, is a seven piece femme outfit. Music isn't outstanding, but there are enough song and dance specialties by the girls to carry on this time. Miss Kippen sings well, is talented on the fiddle and trumpet, and dances fairly.

"Flea Ship Bronson" and "Fables" on screen. Three-fourths house downstairs Thursday night. Loop.

George Tabor, formerly assistant manager at the B. & K. Chicago, has been transferred to the Senate.

Hoot Gibson will appear at the Chicago Music City July 23 with his horses and men.

Roy Alexander and J. O'Connell, both of Universal, have joined the B. N. Judd sex film exchange here. The office has booked "The Road to Ruin" with Great States theatres and the B. & K. midwestern houses. Norman E. Kassel is handling publicity on the film.

A. H. McLaughlin, midwestern manager for Tiffany-Stahl pictures, made a trip to Oklahoma City where he opened a new branch office for that firm.

Jack Gross has replaced N. Friedman as manager of the new Venetian theatre at Racine, Wis.

Villard theatre at Villa Park has gone into a week-end policy for the summer.

George Aylesworth is manager of the York, Elmhurst and DePue theatres at Lombard.

Operation of the Metro theatre at Harvard, Ill., has been suspended after several attempts to make the house pay.

C. W. Vidor, picture man, has been given a sales position with the National Screen Service. He will cover the Illinois territory under the direction of H. C. Young, Chicago manager.

Vincent T. Lynch opened a new theatre at Lombard, Ill., July 7.

Thomas and John Saye have returned to the theatre field, taking over the New Capitol, Madison, Wis. Desormaux, its manager, will take over the Strand, also of Madison, while Leon Brown will go into the Capitol.

Sam Rascoe, musician, has been fined \$1,000 and expelled from membership in the Chicago Federation of Musicians for working under a non-union leader.

Harry Zimmerman, organist at the Belmont, was hailed before the Musicians' Union for trying to fix his organ. The Organ Men's Repair Association put in a squawk and Zimmerman was told to quit fixing.

Arthur Sheekman has been replaced by Muriel Vernon as film critic for the Chicago "Journal." Sheekman will write editorials for the paper.

The Logan Square, Lubliner & Trubel house, which just closed with a Jewish stock policy, has been placed on the market.

Granada cafe closed July 8 and will reopen on September 11. Guy Lombardo's orchestra will play at Eastwood park, Detroit.

Tom Sherman is replacing Jack Gardner at the Ager, Yellen and Bornstein office during the latter's illness.

Sammy Hyams opens new act this week.

Joe Martinez and band have been booked into the Golden Pumpkin club. They are broadcasting over WEDC.

Sturdy marionettes will be presented each week at the municipal Navy pier, under city supervision.

Art Baker has left Jack McCloskey's "Stars and Stripes" act to

unconstitutional since the United States Supreme Court has held that individual states cannot limit an employment agent's commission.

Opening of "Two Lovers" at the United Artists is set back indefinitely to allow for what is announced as the world premiere of Tiffany-Stahl's "The Toller" on July 13. "The Toller" will be the second outside production to play the U. A. house, the first being "Dressed to Kill."

International Advertising Association's convention here this week with about 3,500 delegates, representing 36 affiliated organizations. Germany has sent 51; group from England numbers 20.

Strand theatre, Alma, Mich., will add vaudeville to its present straight picture policy. Charlie Mack to book.

American Bond and Mortgage company, recently for the Oriental theatre, is contemplating a change in management. The company is reported dissatisfied over the present mode of running the theatre. The company was a co-writer of the Oriental's \$2,000,000 bond issue.

Myers and Tudor, local radio names, have been routed in all Kinsky houses by Co-operative.

Detroit "News" is now using a new chatter service, wired from the Coast by N. A. N. A., with Mollie

its policy after union demands became known. Straight picture policy at a 25 cent top goes in, three changes weekly with double features daily.

The Gayety, burlesque, is about ready to close for the summer. Pictures at 10 cents top go on. I. Herk, president of the Mutual wheel, is due here to determine whether Fox and Kraus will have two or three shows on the wheel next season.

Morris Zaidens, last year manager of the Carrie Finell show on the Mutual, is to become house manager of the Gayety, Minneapolis. It was announced here this week Harry Hirsch, former Minneapolis manager, is now with McCall-Bridges stock at Duluth.

William Fox is putting his own name in the Midwest ads for the first time since acquiring the chain. Each ad now carries a slogan at the top in a circle reading: "Direction of Wm. Fox."

INDIANAPOLIS

By EDWIN V. O'NEEL

Keel's—"Her Cardboard Lover" (stock).
English—"Take My Advice" (stock).
Circle—"Certain Young Man" (stock).
Indiana—"Wheel of Chance".
Apollo—"Lion and Mouse".
Palace—"The Actress".

Harry Fox m. c. at Loew's Palace this week. Emil Seidel continues as musical director.

Ohio closed to install Vitaphone equipment. Reopens Labor Day.

Charles Berkell's stock opening Labor Day in Chicago at Logan Square. Berkell will maintain local company until that time.

William Turner bought the Illinois theatre, which had been bought from Goulden and Feldman.

Apollo at Anderson burned to ground last week. M. F. Featherstone says houses will not be rebuilt.

M. F. Conley, Frankfort theatre owner, seriously hurt in an auto accident.

Levy and Goldberg circuit has taken over the circuit at Huntington, W. Va., formerly operated by Hunter and Johnson of Lafayette, Ind.

Hollywood Cabaret, black and tan club, on Indiana avenue, in the heart of the colored belt, was raided by police and Manager Harry ("Googie") Lee, negro politician, held on liquor charges. Lee recently finished a federal liquor term.

BUFFALO

By SIDNEY BURTON

Erlanger-(Stock) "Two Girls Wanted."
Buffalo—"The Cossacks."
High—"Lady Macbeth."
Great Lakes—"No Other Woman."
Court Street-(Stock) "Sweet Klitty O'Brien."

Judgment for \$318 against Andy Cohen, second baseman for the New York Giants, was recovered in Supreme Court here by Ethel M. Stick, who sued on promissory notes alleged to have been given him in insurance premiums. Cohen claimed the insurance had been given him in return for advertising Mrs. Stick would receive.

Further developments regarding the building of a filmart theatre in Buffalo by Michael Mindlin of New York revealed that Mordell L. MacNabb, former manager of the Erlanger, was now associated with Mindlin. Charles Otto succeeded him as manager.

Children's Aid Society here met twenty members of the Motion Picture Theatre Owners' Association in conference on admitting minors. An agreement was reached, and all theatres will run trailers at each performance requesting parents not to purchase tickets for children under 16.

The Cataract-Strand Theatre Corporation has acquired the land adjoining the Strand on Falls street, now occupied by the Park Hotel. The addition gives to the Hayman interests space for additions to the present theatre.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated. The cities under Correspondence in this issue of Variety are as follows and on pages:

ATLANTA	55	MILWAUKEE	52
BONFAX	53	MONTREAL	53
BUFFALO	52	ROCHESTER	54
CHICAGO	52	SAN FRANCISCO	53
DETROIT	52	SEATTLE	55
INDIANAPOLIS	52	SYRACUSE	55
KANSAS CITY	52	WASHINGTON	53
LOS ANGELES	54		

Join the cast of "Excess Baggage," where he will replace Merald Tolleson.

Polkas Bros. will open a new 1,400-seat picture house at Lake Forest Aug. 1.

The \$10,000 entertainment contract for the Chicago Federation of Labor celebration here Labor Day has been awarded to W. J. Collins, of the Schooley office.

DETROIT

Variety's Detroit Office
Tullier Hotel

Cass (Shubert-Stair) — "Desert Song" (9th week).
Garrick (Shubert-Stair) — "Ring-side" (1st week).

La Salle (Shubert-Stair) — "Pauline Frederick in 'Madame X'" (1st week).

Shubert-Detroit (Niederlander) — "Shubert-Stair" — "Pearl of Great Price" (1st week).

Bonstelle—"Her Cardboard Lover" (stock).

Adams (Kunsky) — "The Cossacks" (1st week).

Capitol (Kunsky) — "Forbidden Hours" — "Jazz Butterflies" unit.

Madison (Kunsky) — "Jazz Singer" — "Vita" (1st week).

Michigan (Kunsky) — Publix — "Half a Bride" — "Flapperettes" unit.

State (Kunsky) — "Lion and the Mouse" — "Vita-Movietone" (1st week).

United Artists (U. A.) — "Steamboat Bill" (2d week).

Oriental—"Speedy"—vaudeville.

Stock burlesque downtown at Cadillac, Loop, Palace, National and Avenue theatres.

At the meeting called by the State Department of Labor, attended by all employment agencies, the first hour or so of discussion involved conditions prevailing among dishwashers and chambermaids, without touching on the theatrical side.

Finally Lew Kane of the Co-operative Booking Office explained that as neither himself nor any of his fellow vaudeville agents were familiar with dishwashers and conditions, they might as well be excluded.

Request was made for a meeting was called by Eugene J. Brock, chairman of the state department, for the purpose of altering the present employment law.

Under Section 25, Act 225, in Michigan law the 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

Merrick by-lined as the gal sabbie. First installment was spotted on page one for the hallyhoo purposes and the second day found the stuff laid to rest in the back of the paper. Hereafter the "News" has only used locally inspired stuff. Harold Heffernan is the film editor.

Michigan State Fair, Sept. 2-8, will feature an art exhibit. There will be a contest for Michigan artists.

Henry Radabaugh, 36, and Lee Marsh, 23, are being held by Circuit Court at Battle Creek on charges preferred by two girl theatre ushers. The girls are Verma Wood, 18, and May Bennett, 21.

Frank Beaton, new m. c. at the Michigan, suffered a nervous breakdown toward the close of his second week and is now confined to his home at the Whittier.

KANSAS CITY

By WILL R. HUGHES

Loew's Midland—"Ladies of the Mob."

Mainstreet—Vaudeville.

Alhambra—Vaudeville.

Newman—Pictures.

Joseph Levering, director, and Arthur H. Cole, Paramount-Famous-Lasky, will have the task of supervising and producing "Dividends," a picture to be used as an interest stimulator for the coming charity drive, when a million dollars is to be raised for the poor. The picture will also be used in other cities where similar drives are put on.

The Liberty, which has been operated as an independent for the last year by Sam Carver, closed Sunday night with "The Road to Ruin."

MILWAUKEE

By HERB M. ISRAEL

Davidson—"Cat and the Canary" (Worth stock).

Gayety—Jack LaMont (burlesque) Alhambra—"Grip of the Yukon."

Garden—"Lion and the Mouse."

Merrill—"The Cossacks."

Palace—"Walking Back."

Riverside—Vaudeville.

Savoy—"Mademoiselle from Armentieres."

Wisconsin—"Street of Sin."

Los Hadley has succeeded Art Richter as organist at Midwesco's Wisconsin.

After having advertised a policy of five days picture change to two days of vaudeville the Miller changed

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At these two famous restaurants, the intimate, carefree atmosphere has won international celebrity. In the Terrace Garden the light, vivacious dance music and sparkling entertainments have made it a favorite rendezvous for lunch, dinner and after-theatre parties.

ALL PATRONS ENJOY GARAGE PRIVILEGES



The New Morrison, when completed, will be the largest and tallest hotel in the world, containing 3,400 rooms

ROCHESTER

By E. H. GOODING

Lycium—"The Guardsman" (stock).
Temple—"The Mountain Man" (stock).
Rochester—"Tellslip Brown" and vaude.
Eastman—"Hold 'Em, Yale."
Regent—"His Tiger Lady."
Piccadilly—"Honor Bound."

Greta Nissen, recently at the Lycium in the tryout of Gladys Unger's new play, returns this week in "The Guardsman." "Lulu Belle" was put off for a week to bring Greta back.

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ON AND AFTER AUGUST 1

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By HARDIE MEAKIN

National (Elmanger-Rapley)—Steve Cochran's stock in "3 Wise Fools"; next, "Mrs. Wiggs of the Cabbage Patch."

Belasco, Poi's, President—Dark. Pictures
Columbia—"Night of Mystery"; next, "Skirts."

Earle—"Ladies of the Mob"; "Wheel of Chance."

Fox—"No Other Woman"; next, "Husbands for Rent."

Metropolitan—"Glorious Betsy" (second week); next, "Texas Steer."

Palace—"Tools for Luck"; next, "Telling the World."

Rialto—"Walking Back"; next, goes dark.

With a new policy to be announced Universal's Rialto closes temporarily next week.

Irene Juno is broadcasting from the new Wuritzer organ in the new closed former two-day Keith house. Kemper Cowing is doing the announcing.

Jack Pepper, m. c. at the Stanley-Drandall Earle, is again out of the bill due to illness. Joe Bombrest, banjo player of stage orchestra, doubling.

S. J. Stebbins, manager-producer of the Fox, summering at Atlantic City, puts in Sunday at the seashore resort, going into Philadelphia Monday morning to stage the Fox show in that city.

"Bill" Nevins, manager of Meyer Davis' Washington office, is back on the job after a 16-day "concentrated" tour of Yellowstone Park.

BRONX, N. Y. C.

Windsor, subway circuit house, closed for the summer following "Simba" film.

Minsky Bros.-Hurtig and Steiner combine will allow the Apollo to revert to pictures, with the Music Hall is to be a three-day stand for the Columbia-Mutual attractions, with the rest of the week stock baroque.

A report is the America, formerly Minsky's Bronx, will not reopen next

season. Property owned by Vincent Astor who wants to erect an office building on the site.

Alfred Baum has succeeded A. V. Madison as manager of the Harlem opera house, picture.

An announcement put up by Loew's in front of its 167th street theatre, built by Joseph Weinstock, and which it acquired for opening in August, declares the house will be wired.

Starlight Amusement Park began a series of free open air operas last week. Feature tried in a small way last summer drew large crowds to the park.

SAN FRANCISCO

Variety's San Francisco Office
Loew's Warfield Bldg.
(Room 615) Prospect 1353

"The Man Who Laughs" has been booked into the Columbia (Pranger) on a straight road show basis at \$150 top. This is first road show picture here since "Wings," several months ago.

George Ebby wound up his summer season of musical stock at the Fulton, Oakland, July 7, returning to a dramatic policy with "Abie's Irish Rose."

Cortez and Peggy, featured

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dancers with the "A Night in Spain," current at the Curran, have prepared a new ballroom dance called "The Ya-Ya" which they will bring out immediately following their present road tour. Music for the new dance is by Paul Whiteman.

H. J. Gissing, construction manager for William Fox, arrived here to appoint L. G. House as superintendent of construction on the new Fox, now in course of erection. Accompanying Gissing was Emil Milnar, vice-president of Thos. W. Lamb, architect, who drew the designs for the new house.

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Orpheum

One of those makeshift shows. Had three names to draw them, with two delivering value and the other just an out and out blank.

Top name in the draw was Bert Wheeler aided by Al Claire and Bernice Spear. "Bits of Everything" offered by the Wheeler trio with the stellar member getting over as big as a bass drum. Wheeler, always well liked here, just pushed 'em over next to shut. To help things along, he went into the closing turn, California Collegians, a band.

Opening were the Le Grohs, who recently left a Public-unit, who just did a little workout and the folks liked it immensely. Tex McCleod, spinning his rope and telling his yarns in full evening dress, was in the deuce. Took 24 minutes to unburden himself, which was entirely too long. High spot is the rope work and transatlantic endeavors of his good looking side, Marjorie Tiller. Ten minutes would be plenty.

Brox Sisters (New Acts) are new to vaudeville but are class on any bill. Then Al Shaw and Sam Lee

goaled them properly with repeat material. Stopped it cold for at least two minutes.

Closing the first part was Eugene O'Brien and his company of five males in a sketch, "Hectation." Just where O'Brien figures he is going to get with this one is a crystal gazer's problem. Act drags with cast just being line speakers. If they want O'Brien for personal appearances the choice should be a new routine.

Trade for the opening Sunday night just fair. *Ung.*

Pantages

Sad spectacle Monday afternoon because of an amateurish affair trotted out under the name of "Artists and Models Revue" and credited to Walter Windsor. Aside from one or two average specialty performers the entire company, about 35, might as well have been props. A stage wait of several minutes had the pit orchestra attempting to cover up. After this the regular vaude show started and everything was okay until the show was presumably over, when the rest of the jumbled and badly muddled flash act came out again.

On the reg bill were Cunningham and Bennett with a new batch of songs. Team hasn't been around for almost a year and clicked all the way. Now in the act is a little colored fellow who warbles a sweet note. Present style of this turn would go aces in the picture houses. Miss Bennett looks and works exceedingly well.

A cold show stopper was Eddie

White, unknown around these parts. White is of the semi-mammy crouching type who knows how to sell and has a good idea of how to tell Yid stories. Dave and Tressie, mixed colored couple, made the deuce spot fast with tap. Vardell Bros., standard acrobats, held every one in for the finish.

Screen feature was "Sally of the Scandals" (FBO) with a Grantland Rice Spotlight (Pathe) an added short.

Dave Forrest has returned to Christie studios after two months. He will become unit press agent for Douglas MacLean.

Cast supporting Gertrude Short in "The Extra Girl," comedy drama at the Play Shop, includes Jimmie Butts, Esther Waggoner, William F. Thompson, Iva Shepard, Bernard Fairbairn, Harry Morvill and Betty Farrington.

Carlos F. Borcosque, who is a member of the Hollywood Association of Foreign Correspondents, has been granted studio privileges by the credentials committee of the Wampus. Borcosque has resigned his position as Vice-Consul of Chile in Los Angeles and is devoting his entire time to journalism. He represents three papers in Chile, one in Madrid, and also a Spanish magazine for Latin American consumption in Hollywood.

Beulah Livingstone, chief of United Artists' publicity department, has returned after five weeks in New York.

Pasadena Community Playhouse will produce "Mr. Pitt Passes By" July 10 as the first of a series of light comedies for the summer. Gilmor Brown is directing; cast includes Alice Brody, Sanford Wheeler, Margaret Clarke, Ralph Freud and J. P. Maurice Wells.

Revival of "Peter Ibbetson," with Denis D'Auburn, is announced for the Hollywood Music Box at the end of this month. House dark at present.

Georges Ricou, director of the Opera Comique, Paris, is here for a conference with Gurney Newlin and Merle Armitage, officials of the Los Angeles Grand Opera Association.

There is talk of bringing the Opera Comique here next season.

Will Morrissey has obtained a police permit to operate his latest joy joint on the beach at Palisades del Rey.

MONTREAL

By C. W. L.

His Majesty's—"Sally" (musical stock).

Orpheum—"Cheating Husbands" (stock).

Capitol—"Cortain Young Man" (M-G-M).

Palace—"Lion and Mouse" (Warner).

Loew's—"Across Atlantic" (Warner).

Strand—"Chinatown Charlie" (F. N.); "Law and Man" (Col.); "Hold 'Em, Yale" (P. D. C.); and "Something Always Happens" (Par.).

Beginnings of the end of the summer doldrums are foreshadowed in the reopening of the Imperial Sunday, heralded in big ads through the local press. It will show big time vaude acts and will put on two shows daily. Prices will be \$1 top, 60c first section balcony and \$1.25 loges and boxes reserved. Lowest price will be 35c and matinees out to 50c. Headliners will include Elizabeth Arden, Grace and Frank Kessler and his "Music Masters." This house has always done well in the past and looks like keeping it up under the new plan.

Dominion and Belmont Parks, amusement resorts in the east and north end of the city, hard hit by bad weather in May and early June, have picked up with return of the sun and are having one of the best seasons since opening.

Managers here are beginning to look askance at British-made. The latest flop was "Skirts" at the Palace last week, only saved from complete washout by the name of Sydney Chaplin. Ancient mother-in-

law jokes and subtitles reminiscent of the comic strips of the nineteen hundreds added to debacle. "Palkland Isles," heralded by tremendous ballyhoo, was only one that made any showing here, and gross even in that was much below expectations. Perhaps there are British pictures worth seeing, but they haven't been to Montreal.

Big parade of American tourists is on here and so far has broken all records. Hotels are packed weeks ahead and the vast number of lodging houses from \$1.50 a night up are running capacity. This is not harming the theatres any though they have to turn plenty away who, not knowing our new law, bring youngsters under 16 with them.

Proposal to build a \$300,000 movie house in Outremont, northern suburb of Montreal, came before the city council last week. Citizens will be asked to express opinion on project after it has been advertised in local press. Idea is to show drama as well as pictures. Outremont is well catered to already by United Amusement Corporation chain.

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The house is the Mayflower, set
to open early this spring. Seats
close to 3,000 and is a real show
place in a fair location.
Looks as though the house will
not be ready to light up until late
in fall, for a lawsuit that the Wash-
ington Theatres Enterprises has
brought against Real Estate Im-
provement Company and W. D.
Comer is set for Sept. 4. Whenever
that is decided it will take from
six weeks to two months to finish
up the interior for opening.
Fischer's company has spent close
to \$100,000, it is said, and had a

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contract with National Theatre Supply
Co. At the time contract was
given B. F. Shearer was manager
of National. He left that firm and
has his own company. This deal has
opened a technically over which
the suit hangs, for Shearer appar-
ently switched the payment to his
new company and wants to supply
the contract. In the original con-
tract the National was mentioned.
It is understood that \$20,000 was
paid on this contract which would
run to about \$150,000.
Fischer and his company want to
enforce the lease they have, but
Comer seems to claim that the lease
is broken. The latter has been ne-
gotiating with Pantages and others,
but it seems that no one wants to
lease a lawsuit, and so its all up in
the air until the court decides
what's what.

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Empire—"The Devil Dancer."
Syracuse—Vaudeville.
Regent—"Something Always
Happens."
Harvard—"The Magic Flame"
and "The Raging Rider."
Palace—"The Little Shepherd of
Kingdom Come."
Swan—"The Wizard" and "Ham
and Eggs at the Front."

"Get Rich Quick Wallingford"
will be revived here next week
as the second starring vehicle
for Hugh V. O'Connell, playing a
limited engagement with his old
stock company, headed by Frank
Wilcox.

"Six Appeal," comedy written by
Miss Yvonne Cryne, will be pic-
tured by the Cinema Critics
Club, Syracuse, as the first at-
tempt at movie making. The film
will be made with the co-operation
of Loew's State Theatre, with Wil-
liam K. Saxton, managing director,
as advisor.

Loew's State is featuring three
Syracuse pianists in the overture.

BONNER

"Rhapsody in Blue," this week.
Marion O'Connor, Maryann Shelley
and Sylvia Karp, are all students in
the College of Fine Arts, Syracuse
University. It is understood the
three girls will be sent to the Cap-
itol, New York, for a week.

Trouble in the ranks of the Wil-
cox players, starting back stage
some weeks ago, then spreading to
the front office where dismissals
have taken place in wholesale
fashion, struck the n.p.a. with the
ousting of James Coligan, Syracuse
Herald columnist.

Ithaca is anticipating a real the-
atre battle as a result of two pro-
jects which will increase the total
seating capacity by 2,700. The popu-
lation of the town is 20,000 and
by fall there will be six theatres in
operation.

Cornell Theatres, Elmira, headed
by Bernstein Bros., are building a
house to seat 1,800 and a 900-seat
structure is planned by Harry
Clark.

ATLANTA

By ERNIE ROGERS
Loew's—"Cossacks"—vaude.
Howard—"Wheel of Chance"—
Public unit.
Capitol—"Grip of Yukon"; m. c.
stock.
Met—"Jazz Singer" (wired).
Keith's Georgia—"Magnificent
Flirt"—vaude.
Rialto—"Lady Be Good" (wired).

Robert E. Hicks, former assistant
manager of the Worth, Fort Worth,
comes into the Howard as manager
to succeed Ernest Morrison who
goes to the Palace, Dallas. Hicks'
first managerial job.

Howard Liehey at Capitol hand-
ling publicity.

After here previously for six con-
secutive weeks, the time record—
"Jazz Singer" in Metropolitan for
another week.

Robert Williams resident stock
company, after doing bust at the
Pantages, went into the Atlanta.
Latter engagement now has petered
out.

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TALKERS VS. LEGIT ON B'WAY

GHOST SPIELERS FOR YIDDISH SECTIONS

Old Custom Returns in East Side Shooting Galleries

There are at least two ghetto neighborhood nickelodeons in New York which are ultra conscious of the talker evolution in the picture business. Not to be outdone by Movietone and Vitaphone, their male attaches, who also double as bouncers when not linguistically interpreting the silent drama, are back in the old racket of ad libbing dialog accompaniment to augment the conventional titles.

About 12 or 15 years ago, the neighborhooders all went for "talking pictures" as a ballyhoo to offset the competition presented by a Theda Bara or Louise Glaum or old Keystone or Essanay Chaplin. Those shooting galleries not enfranchised for the choice flicker features gave the bouncer or the special cop an extra flint and ballyhooed some \$2.50 rental feature as "talking movies." In truth, they hired the strong-arm boys with an eye and an ear to their linguistic accompaniments.

The gag is back again downtown although they do say the boys have blended their kosher baggins in synchronization into drawing room conversation.

Add Americana

Chicago, July 17.

Bud Lawrence, endurance walker, who wears his hair parted in the middle, has given his all to fire-eating climbing.

Offering himself as the champ thinker-up of the goofiest thing to do, Lawrence claims he will climb up and down the State-Congress burlesque theatre fire escape for 12 days and nights, taking a 20-minute rest period every three hours. "The theatre is promising him a \$1,000 purse if his feet don't rust."

Inspired by jealousy, local flagpole sitters, banana munchers, coffee drinkers and garble gossers claim Lawrence ought to go sit down and let the blood rush to his feet.

Franklin, Can. Rep.

Ottawa, July 17.

J. J. Ford, of Keith's, has named J. M. Franklin, manager of Ottawa, as the Canadian representative with supervision over all Keith interests in the Dominion.

Franklin will continue to make his headquarters in Ottawa, and will remain as manager of the Keith house there.

No changes in the personnel of the numerous Keith or Orpheum houses in Canada are contemplated.

Entire St. Charles Hotel, Milwaukee, Is Padlocked

Milwaukee, July 17.

The St. Charles Hotel, for 15 years the local home of the burlesque touring companies, was padlocked by Federal Judge F. A. Geiger here last week.

The padlock proceedings were enlivened by the stories told of the antics of chorus girls to get drinks, as under-cover agents took the stand.

The agents said that the chorus girls, "a new batch every week," would tour from room to room looking for drinks. On one night one of the girls did somersaults and stood on her head while wearing only a kimono and tiddle after having a few drinks.

Asked if he tried to put the girls out of his room, the dry agent said that he didn't; that he let them stand on their heads and turn somersaults as much as they pleased because the other guests in the room "got a kick out of it."

The agents denied that they had ever got drunk on the liquor they bought from the bellhops, but that they acted as bartenders and got others drunk.

Joseph Dudar, owner of the hotel, denied that he knew that the law was being violated. Judge Geiger announced that the padlock would be slapped on as soon as each guest had been given individual notice to move. No guests will be made to suffer the loss of baggage or possessions and will be given time to find new homes.

Only a few professionals are in the hotel now, the only actors being those employed in burlesque stock at the Gayety, that house closing Saturday.

The St. Charles is the first big hotel in the middle-west to be closed. It is a political stamping ground and the headquarters of the state Republican party.

A Few Millions for Roger Kahn at 21

Roger Wolfe Kahn will be 21 years old in a couple of months. At his majority he will have two or three millions thrust upon him by his father, Otto H. Kahn, the banker. The financial settlement is a Kahn family tradition for each of the children as they become of age.

At present, young Kahn is still intent on clicking as a musical comedy composer. His initial try with "Here's Howe," Aarons & Freedley's production, is regarded as a success from the composition viewpoint. Kahn and Joseph Meyer collaborated on the score and the tunes are being played around more than ever, despite the show's closing.

When not composing or recording for Victor with his own orchestra, Roger is pursuing his aviation hobby.

Recording in Church

Trinity Baptist Church of Camden, N. J., is being used by Victor Talking Machine Company in making synchronizations for Paramount and M-G-M.

The church was built in 1872. Because of its perfect acoustic properties it is preferred by Victor to their regular studios for this purpose.

The Capitol (New York) orchestra, under the direction of David Mendoza, is doing much of the musical work for Victor.

World's Softest "Angel" Is Harry K. Thaw

Harry K. Thaw is described by a technician who worked for Kenilworth Productions as the world's most amiable "angel."

Thaw bankrolled Kenilworth Productions, which functioned for over six months at Fort Lee, N. J., last year. During that time he never interfered and never made a suggestion. He forked up the dough with unflinching good nature, never squawked, liked everything and was an all-round swell boss, they say.

Three pictures were made by Kenilworth. "A Noisy Noise," starring Willie Brown "of Boston," was described by Thaw's ex-employee as a "very good two-reel comedy." "Reach Nuts" bad, he said. "The Spirit World," the only feature, starred Wilfred Lytell, Bert's brother, and "pretty fair." Anita Rivers, now Anita Page of the M-G-M lot, appeared in all the pictures wearing curls.

None of the pictures has been released. Thaw is understood to have the three negatives in his possession in Paris.

Charles Edward Davenport and Tefft Johnson were Kenilworth's directors.

22-Day Auto Race

Altoona, Pa., July 17.

There have been marathon races, dances, eating contests, etc., but a marathon automobile race, the first of its kind, is slated to take place on the Altoona Speedway, beginning Aug. 18.

In accordance with conclusion of the International sweepstakes, Aug. 18, the Stellar Amusement Company, Pittsburgh, will take over the wooden bowl and a flock of stock cars will start a race which will not end until Sept. 8.

For 22 days the cars will spin around the bowl. Drivers will alternate with relief crews, driving six hours and resting six hours. Eleven entries have already been received. Cars are expected to keep going all the time, although there will be allowances for tire and minor motor repairs. A major defect will eliminate a machine. Promoters expect an attendance of 500,000 over the 22 days.

Cold on Big Fight; No Ticket Demand

With the world's heavyweight championship fight between Gene Tunney and Tom Heeneey, the foreign blacksmith, only eight days off, anticipations by Tex Rickard for a million dollar gate appear to be highly exaggerated. It was estimated early this week that the ticket sale is hardly over \$225,000, and probably not that much.

Along Broadway the ticket brokers have been able to sell very few duckets. They have no illusion about the event and when queried come back with the question, "What fight?"

If this "battle of the century" is to get any real coin, it will come in the last day or two before the event. Given promising weather there might be a last minute ticket scramble, but that is conjecture as nobody appears to be hot about the bout.

People in charge of the ticket sale admit the sale in New York is very light, but say that most of the sales have been made out of town. Lack of color, especially in regards to the contender, is the answer. No one hardly hears mention of the bout.

Neither man is a knocker-out. Neither begins to have the allure that always was Dempsey's. Both champs are being covered by the metropolitan dailies, but the stories are nothing to get excited about. Even the fight experts have failed to get steamed up. Some writers seem to try to steam it up, though. It is doubtful if stories from the camps would make much difference, especially payroll stuff. Yet fight writers for the first time appear unable to popularize a heavyweight match.

Opinions favoring Heeneey's chances are coming out. The odds are quoted as high as four to one on Tunney. At that price fight bugs are liable to take the short end, figuring no fight odds should be as big.

Unless the ticket sale jumps it looks as if the promoters would take a loss, especially if the report that Tunney's end will be more than half a million, regardless of the rule calling for 37 1/2 per cent. of the gate.

Zieggy's Reopened Roof

The Ziegfeld Midnight Frolic will become a renewed Broadway institution, according to Zieggy's intentions with the Eddie Cantor show. Ziegfeld intends to feature Cantor, Ethel Shutta and George Olsen's band on the roof atop the New Amsterdam, which will house the Cantor musical.

The ultimate plan may see tables there, as in the brave days of old.

LONG DISTANCE BICYCLER

Pasadena, Cal., July 17.

Roswell L. Hommedieu, singer, will attempt a cross country trip by bicycle to New York, where his sister, Susie L. Hommedieu, is ill in a hospital.

Before starting out to pedal across the country, L. Hommedieu stated he would try to make the jaunt in 25 days.

FILMS MAY FORCE DOWN HIGH SCALE

Big Film Producers Reported After Several Broadway Houses for Full-Length Dialog Pictures — Original Talking Film Plots

TAKES IN "THE ROAD"

Paramount and Metro-Goldwyn-Mayer are arranging for the production of talking pictures in regular stage play form, with legitimate casts. Story departments have been notified to suspend buying scripts for the present, it is reported. Authors and playwrights are being asked to write plays, not scenarios, which will be produced as plays on the talking screen.

The same may be said for Fox, perhaps more so, and likewise for the Warner Brothers.

Negotiations are now being carried on for the rental of several Broadway legit houses with the Shuberts among other legit theatre concerns. It is understood the picture men are offering to lease on a straight rental basis, with the theatre owners holding out for a guarantee and percentage.

Plays in screen form will probably be on Broadway by the end of next season, competing with regular legit attractions, and perhaps forcing a reduction in scales for the legit on Broadway.

It is reported that Ernest Valda, Paramount supervisor and playwright, has been appointed head of the production department of screen plays for Paramount. He has had previous legit experience.

Outright Purchase

From present indications it seems that in buying screen plays the picture men are taking a long view.

(Continued on page 41)

Bull Rings as Theatres

Washington, July 17.

As in Mexico, bull fight arenas of Venezuela are being converted into picture theatres.

Two arenas, Circo Metropolitano, seating 3,000, and Nuevo Circo, 6,000, are used nightly as open air theatres for pictures. The only day the bulls and the fighters get a chance is on Sunday afternoon.

This from the motion picture section of the Department of Commerce.

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London as It Looks

By Hannen Swaffer

Every time our managers come back from America, there is a row. This time, it is an argument between William Mollison and Charles Cochran about the Cochran boast for Florence Ziegfeld—the one who is verified in the American papers saying that the Ziegfeld production of "The Three Musketeers" should make "our poor English musical comedy merchants bow their heads in shame."

London Producer Gets Angry

This much annoyed Mollison, who is a "poor English musical comedy merchant," and who, in consequence, copied Cochran's example and telegraphed to the "Grand Street Polities," "This is the cleverest revue I have seen for a long time. It would do some of our English revue producers good to come to New York to see how a revue should be produced. I should advise C. B. Cochran to see it."

Well, when Cochran came home, he hastened to explain, saying it was with great regret he learned that a wire, sent to his "old friend, Ziegfeld," had been regarded by Mollison as "a personal affront" to him and the Clayton & Waller firm.

Spontaneous Combustion

The wire was sent spontaneously, he said in a personal letter to the Clayton and Waller management, and it never occurred to him that "Ziegfeld would think it of sufficient importance, to buy advertising space for."

It was a tribute of appreciation because he was struck all of a heap by "The Three Musketeers," the "good taste, lighting, speed and general efficiency of which, not the expenditure," made him want to express his appreciation.

"To make an unfriendly gesture towards you is the last thing I should do," explained Cochran.

Well, that is that.

The Bashful Showman

I took it to mean that Cochran wanted a boost in America. I must apologise to him for thinking he wanted publicity of any kind. I ought to have remembered his modest and retiring nature and the calm reserve with which he regards himself and his opinions.

The truth is, of course, that managers are getting a little too fond of knocking each other. They blame me if I say a word of criticism, when, all the time, their opinions about each other are more violent than anything I have ever thought. "Sometimes, when I am in the company of managers, I almost feel like a fairy godmother."

All We Did in a Week

Meanwhile, the English theatre continued this week to staging another Eden Philpott's play of the Devonshire cream kind, one called "My Lady's Mill," and a crude mixture of tickly sentiment and a few wise cracks.

I should not think it could last long. For one thing, it is in the wrong theatre. The Lyric is a large place. The play is a small one.

I Stuff in the "I Stuff"

Then they revived "Justice," and they produced in a barn called the Gate Theatre Studio a brainless expressionist play called "Six Stokers Own the Bloomin' Earth," written by an American called Elmer Greensfelder.

Gordon Craig was there, but, otherwise, the only humor was the reference to me as a "leader microbe," the other three leader microbes being Tolstoy, Lincoln and Mussolini.

I only mention this to annoy those who hate the "I stuff."

The Tragedy of Avery Hopwood

Otherwise, poor Avery Hopwood's death in the South of France is the chief topic of conversation.

He had dinner and then went bathing, they say, got cramps and drowned.

Now, the curious thing about Juan-les-Pins is that its bathing beach has about 70 yards of water, so shallow that it would be almost impossible to drown.

Avery, as everybody knows, was of the obstinate, neurotic type, and people who know him record that, at Blackpool, where "The Gold Diggers" was produced, he insisted on walking into the sea in his dress clothes and was pulled out with some difficulty.

A Man of Moons

His poor tortured brain may have been in a strange mood on the fatal night. Avery was like that—a most poetic creature—although his kindly charm endeared him to those who could get under his skin.

So far, there is no news from Juan-les-Pins, except the bare few lines. No one knows where Avery Hopwood's mother is. No one knows yet who had gone away with him. We only know he had just finished his first novel, in which he tried to express himself otherwise than in the tripe plays he wrote for the commercial theatre.

He dies worth probably £2,000,000, and I suppose it will all be left to his poor mother, who used to follow him about, trying to keep him normal. She was the most unhappy looking woman I ever met. Her face was lined with care. She worshipped Avery, naturally, and she had lavished tenderness upon him until she was worn out.

Avery Finds Fault

The first time I met Avery Hopwood, he complained to me that "Variety" had done him a great injustice by saying that, on the boat coming over, he had swallowed hair-oil.

We were standing, at the time, in his bedroom in the Carlton hotel. "It wasn't hair-oil," he said, pointing to the mantelpiece. "It was that bottle of scent. 'Variety' ought to get its facts right."

The Shuberts and Leslie Stuart's

There is now some feeling in London because, when I announced that the Shuberts had bought Leslie Stuart's last play, and managers regarded it as a reflection upon themselves. I do not see why this should be.

One manager tells me he made the same offer to May Leslie Stuart, the dead composer's daughter, that Jake Shubert made.

If so, it is surely a tribute to Shubert's business sense that May accepted his offer, instead of the other. The Shuberts usually did Leslie Stuart's shows in America, and this time they have bought all the rights.

We must face the fact that a musical play of this kind stands much more chance on your side, where it would get a better cast and a better production. It is not my fault.

Indeed, it is very disheartening to hear all these people come back from America with their stories of your boundless enterprise and your amazing industry. It makes me realize more and more that, as a theatrical centre, London has become a one-horse town.



GEORGIE WOOD

Just completed London Music Hall engagements with new sketches and new songs, he is now playing in the new Julian Wylie "Follies of 1928." Care of "Variety," London, would find me, but the home address is 17, Tring Avenue, Ealing, London, Eng.

Chatter In Paris

Paris, July 8.

Jennie Doby was so smitten with Clifton Webb's tersiposity that she wangled a way to try out with him at the Ambassadeurs the other eve. Hidden behind a black mask the slim figure emerged from the wings in good style. She went through the routine but evidently did not like the results for she has not been on since.

David Warfield, looking in the pink, and having the time of his life, he says, would not be averse to another engagement, he said. "That is, of course if I feel as well as I do now when I get back to the United States."

Maurice Chevalier, idol of France and one of the most popular song and dance men the country has ever known, will make pictures for Paramount when he goes to the States in the fall. He has a good screen face.

"Miss France," Mlle. Raymonde Allain, came back with "an American smile," as she calls it. Says that the Yanks have a way of wreathing their faces in merriment far more expressive than here. She has received a number of offers from cinema, musical comedy and vaudeville and will take the one offering the most money.

Edna Leedom and her new husband, Doelger, aren't missing a thing in this gay Paris. Their protracted honeymoon gets more honey like all the time. A wise one at the Ambassadeurs the other eve asked who the other girl was in Doelger's party and when told that it was Edna's sister said "can you imagine bringing your sister on your honeymoon?"

Mrs. Therese Helburn, director of the Theatre Guild, is here for a rest but she could not refrain from talking shop when several of the news hounds approached her.

The French theatres have taken on that moth ball effect and have folded up their seasons tightly and closed their doors until the fall. About the only thing that one may see now is a revue.

Harry Thaw is having the time of his life and does not want to go home.

Pasquill, now playing in the Casino de Paris revue, will hold the role of Roy Lane, dancer, in the French edition of "Broadway" next season, as it has been during the present and last two years.

It is anticipated a greater number of the theatres will close this summer than last year. Due to poor business in the legitimate circle. The Odeon set the example after the visit of Paul Reumert, Danish actor. All the circles are closing until September. The Chatelet has been dark several days, and the painters are renovating the house, not before it was wanted. The Theatre des Arts and Theatre Michel put up the shutters this week.

It is a foregone conclusion musical comedy will remain the most popular form of entertainment next season, as it has been during the present and last two years.

The proposition of the State inheriting all copyrights when they legally expire has been dropped (for the present) by the French legislators.

Chatter in Nice

By Frank Scully

Nice, France, July 1.

Before this sees the newstands, or shortly after it, the big news should break that Franco Film, a year ago most violent anti-American outfit over here, has done the obvious Ameri-can trick. One of the master minds of the company has just said the best theatres in the key cities of France will be Franco Film property soon. The deal is now on to buy up these houses and so the third angle of the triangle is about completed, for they already have the producing and distributing organizations going.

My informant wanted to know why I rubbed the gift of Franco Film's racket in Variety. It seems has so far only been known as a writer of capital cabaret one-acters. "A Hazbarat," like Szenes' former plays, is remarkable for a lot of bubbling good humor and very closely observed details of local color. It is the old story of the tired business man, too occupied to give much of his time to a young wife. The friend of the family, too, and the worldly-wise father. Story scant enough, but the handling is skilful and there isn't a dull moment nor any moralizing. Theatre is closing later than expected on account of the unexpected success, and proposes to reopen in August with the same play.

Budapest

By E. PONGRACZ-JACOBI

Budapest, July 1.

A few weeks before closing for the summer nearly every theatre in Budapest holds a new light play. Even the stages where serious drama is at home now indulge in musical comedy, vaudeville or light farce.

The Vigszinhas, after a season of semi-successes, has scored with "A Hazbarat" (The Friend of the Family), a posthumous comedy by Bela Szenes, author of a great number of successful comedies, who died very young, last year. This play, found among his papers, was completed by Karoly Notti, who has so far only been known as a writer of capital cabaret one-acters.

"A Hazbarat," like Szenes' former plays, is remarkable for a lot of bubbling good humor and very closely observed details of local color. It is the old story of the tired business man, too occupied to give much of his time to a young wife. The friend of the family, too, and the worldly-wise father. Story scant enough, but the handling is skilful and there isn't a dull moment nor any moralizing. Theatre is closing later than expected on account of the unexpected success, and proposes to reopen in August with the same play.

One Summer House

Only one theatre in Budapest plays the summer play, the Budapest Szinkor. It is an old wooden structure, unfit for performances in winter. In summer it generally engages a good company and does excellent business when warm. It has got a musical hit in a new vaudeville, "A regi nyar" ("That Long-Past Summer"), with a fairly enjoyable book by Bekkeri and extremely insignificant music by Lajtai. The celebrated prima donna meets again the lover of her youth, who deserted her long ago for the sake of a wealthy marriage. She succeeds in capturing her former beau's son for her daughter before he commits the same mistake as her father made, after that long-past summer.

This play was originally written for Sari Fedak (Madame Molnar), but as she could not reach terms with the management it is now played by Hanna Honthy, who is clever; but the part is so evidently written to fit Miss Fedak that one misses her in every scene. Miss Fedak claims that she has inspired the play and collaborated in it; and that she has a right to one-third of the royalties. A lawsuit is likely to ensue. Miss Fedak has already enlisted popular sympathy by ceding her claim to an actors' charity institution.

Visiting Companies

Now is the time for foreign touring companies to visit in Budapest. Much resentment by Hungarian authors and actors is felt because of the large number of foreign visitors tempting audiences away from Hungarian productions, and permission is only given to first-rate companies to tour Hungary. A fortnight's run of an operatic company, the Scala Opera at Milano was extremely popular, and the Paris Gymnase Theatre, visiting at the Magyar Szinhaz for two nights, attracted capacity audiences, despite the heat.

SAILINGS

July 26 (San Francisco to Sydney), Conlin and Glass (Donona).
July 21 (New York to London).
Mrs. Tom Mix and daughter (Leviathan).

July 21 (London to New York).
Kelley Allen (Avalon).

July 21 (New York to London).
Mr. and Mrs. Geo. Dormande (Montroyal).

July 26 (New York to London).
Phil O'Connor (Minnesota).

July 18 (London to New York).
Russell Johnson (De Grasse).

July 17 (New York to Glasgow).
Sylvia Clark, Bobbie Kuhn (Caledonia).

July 14 (New York to Berlin).
Martinet and Crow, Mr. and Mrs. Joe Friedman and children (Deutschland).

July 14 (London to New York).
Jed Harris (Mauretanian).

July 14 (London to New York).
Helen Willis, Tod Webster (Mauretanian).

July 12 (New York to Budapest).
Mital and Boyd Marshall, her husband (Majestic).

July 12 (London to New York).
J. D. Williams, Earle Hammons (Olympic).

July 11 (Paris to New York).
Waring's Pennsylvanians, Harry Thaw, Kathryn Ray (De France).

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Acts Replacing Presentations In London's Picture Theatres

Only Wired Houses Playing Silent "Tempest" with Shaw Talking Short Is New Gallery

London, July 7. Presentations seem to have pretty well died out here, but a fair number of houses are putting in from two to four vaudeville acts, in some cases with double feature pictures. So the public is at least getting value for its money in the time a program takes to sit through.

The Plaza this week, in addition to "Paying the Penalty" (English title of "The Underworld," which Paramount at last got by the Censor Board) and "Tillie's Punctured Romance," is staging an excerpt from "Madame Butterfly," put on by Frank Mangan.

In addition to the M-G-M feature "Mockery" and a May McAvoy second feature, the Capitol has Billy Cotton's Band, and the other G. T. C. house, Astoria, has Alma Barnes and Sister and Arthur and Austel as well as two features. Next week the Astoria has four acts: Lily Morris, Three Edies, Troy Peters and Helen, and Masu and Yuri, as well as two feature films.

Only Wired House
New Gallery, the only wired house in town, keeps in "Tempest" (U.A.) and has Bernard Shaw on the Movietone. "Wings" is still flying at the Carlton. Anent which, Clayton & Waller having rented that theatre from Paramount at \$250 a week, and sub-let it to Oscar Sheridan for "Running Wild," found Sheridan's show wasn't going on. They offered to let Par keep "Wings" in. But Par had the docs and said it didn't want to stay. C. & W. came back and asked again, and eventually Par took on for \$1,000 per. Not so bad for Par and better for Clayton & Waller than having it on their hands, dark.

The Stoll house on Kingsway also has two features in addition to Stetson, hat manipulator, and Barbara Pett Frases, niece of Pett Ridge the novelist. She is also doubling in gramophone at Covent Garden. Next week this house has two feature films, two acts (Tommy Long, and Thelma Dane, out of the touring "Co-Optimists" company), as well as two travel films with lectures: "Airways of Empire," with Major W. T. Blake, a Fellow of the American Geographic Society, and "The Trail of the Cowboy," a "through the cow-camps" picture with Escott North doing the talk.

"Spread Eagle" Doubtful; Heat Killing Shows

London, July 17. "Spread Eagle" is an artistic success but doubtful commercially. The intense heat is killing all except a handful of hits with library buys. "Spread Eagle" will be about washed up by present indications when completing its original five-week booking at the New. "My Lady's Mill" folded July 14 after but 12 days at the Lyric.

Meyer Will Musicalize "Mr. Abdulla" with Gerard

London, July 17. A musical version of "Mister Abdulla," by Douglas Furber and Philip Charig, will be produced by Bertie Meyer.

Gene Gerrard is to be featured and if the management can locate Ivy Tresmand, now traveling on the continent, she will be made an offer also.

Show is scheduled to open Sept. 10 for six weeks out of town with a West End house to follow.

WED ON FRIDAY THE 13TH

London, July 17. Selecting Friday the 13th for the day, Bob Adams, of the Two Bobs, vaude, took unto himself a second wife, Anna Edwards, at Manchester. Adams' first wife was Odette Myrtil.

SON FOLLOWS FATHER

Brandon Thomas Has Hit in "Passing Brompton Road"

London, July 17. Brandon Thomas, son of the author of "Charley's Aunt," has written a new farce titled "Passing Brompton Road." It looks like a smash after opening July 10 in the Criterion.

It is an almost perfect type of play for Marie Tempest, and is likely material for America.

Pola Taking Orders from Prince and Liking It

Paris, July 17. The story of Pola Negri's break with her husband, Prince Midvani, is accepted here as publicity in connection with her signing a contract to make pictures for an English company.

Midvani appeared to have everything under control when in Paris with Pola taking orders from him and seeming to like it.

"Marjolaine" Sticking

London, July 17. Libraries have made a four weeks' buy on "Marjolaine" dating from July 16. Accordingly, notice for closing has been withdrawn and the musical will make a try for continuance.

"The Vagabond King" leaves for a 30 weeks' tour of the Provinces. It opens Aug. 6 at Blackpool.

Empire's Price Increase

Paris, July 17. The Empire has increased its prices 20 per cent.

Rich Hayes and the Five Revellers, now current, have been well received.

Expect Frazee

Paris, July 17. Harry Frazee, American producer, is expected here July 27. He is due to take the baths at Vichy.

Poetry Talks

Also at the Swanhurst School, "Michael Strange" is to lecture on poetry, and will read some of her own poems. Mrs. John Barrymore was born and bred in Newport and her parents, Mr. and Mrs. Charles May Oelrichs, still live in the family mansion. Formerly married to Leonard Thomas, she has Thomas and Barrymore children.

Modisting on Credit

Katharine Kaelred, who for some years was on the stage, enacting leading roles, became a dressmaker in New York with such success that she has opened a branch at Newport this summer. Last year Peggy Hoyt of New York, had a Newport shop, and the year before Mary Walls, of New York, struggled along. This season these two modistes who have many theatrical custom-

Gems of '27

Texas Guinan recently had the Committee of Fourteen called on the phone, caller pretending to be professor of sociology at Columbia, and asked that copies of the committee's annual report for 1927 be sent so that the class might learn of the "suppression of disorderly resorts." The committee sent her a healthy supply.

In her case, Texas is nightly reading gems from the green covered pamphlet, and is also autographing copies for those desiring remembrances.

SCOT TAKES DIVE AS GIRLS TURN HIM

Loved Germaine Dorice, but Open Window Wound It Up

Nice, July 1.

You've got to hand it to French producers for restraint.

A sweet little dancer named Germaine Dorice won what they call down here the "Championship of the World of the Dance" with a Hoover named Edward Blunt.

The racket took weeks to run off and the Ruhl hotel was jammed. More exciting than the Derby.

Each time Germaine got scarier the money a young Scotch admirer who had followed her from England gnawed his finger-nails and writhed in agony. He told her he loved her, wanted to marry her and wished she would quit dancing.

She told him to take the air. They had rooms at the same hotel—the same swank Ruhl. Later, while she was in her room with a girl friend, the Scot—his name was Archibald William Robertson—came in without knocking.

The girls told him to get out. He asked if they meant it, and they told him they certainly did. Whereupon he emptied, not a revolver, but 4,000 francs (about \$100), his watch, rings and all he possessed on the bed, and took calmly a nose dive out of the window.

He died on the way to the hospital.

So far nobody has rushed up to Germaine with a movie contract or a cigarette indorsement. Or is it that the French always were?

Anyway, you've got to hand it to them for restraint.

Newport

Newport, July 16. Francesco Braggiotti, herself a society girl of the Braggiotti-Denishaw School, has met with success this summer at Newport with her lessons in classic dancing at the Swanhurst School of Arts. Her pupils include the Princess Miguel de Braganza, Mrs. Frederic Cameron Church, Jr. (Muriel Vanderbilt), Mrs. Julian Sloan (daughter of Mrs. Jerome Napoleon Bonaparte) and Betty Gerard (niece of James W. Gerard). Later in the season a performance is to be given by the pupils. It ought to be amusing!

ers, are absent from Bellevue avenue. Fashionable millionaires are so much slower about settling their accounts.

The Dillinghams, Mr. and Mrs. Frederick H. Allen of New York and Pelham Manor, have often visited Newport, but this season announced their intention of building a residence. There is little chance of their entertaining in honor of their daughter-in-law, Mrs. Julian Allen.

Julian married, much against their wishes, the lady who had divorced Charles Dillingham, theatrical producer. After living in Paris for some years, Mrs. Julian secured a divorce. Then, when his family had forgiven him, Julian again married the woman of his choice.

Originally Eileen Kearney, her early life was far from the bright lights of Broadway and the gaieties of Paris. This beautiful daughter of an Irish father and Swedish mother, hails from Stillwater, Minn. She was born and bred in a modest farmhouse. Two of her sisters became school teachers, one in Stillwater and one in Seattle. Proceeding to New York, Eileen became a trained nurse and later went on the stage.

After becoming Mrs. Dillingham, she was often seen with the late Reginald C. Vanderbilt, heir to millions. It was reported she would marry—Vanderbilt—but instead he (Continued on page 59)

MARION HARRIS ABSENT

Failed to Appear Monday at Holborn Empire, London

London, July 17.

Of the three American acts scheduled for opening yesterday at Holborn Empire Marion Harris was out because of laryngitis. It was said. That also incapacitated her for the Kit Kat Club where she was to have doubled.

Carl McCullough is filling in. He got across. James Watts also walked 'em and should be in demand.

It is reported elsewhere in this issue that Miss Harris' piano player, through contract complications over here, failed to follow her abroad as expected.

Duncans in "Clover"

London, July 17.

Starting July 23, Vivian and Rosetta Duncan will appear as an added attraction for four weeks in Murray and Hulbert's "Clowns in Clover" at the Adelphi.

The girls will do their vaude act and will use the opportunity to plug their forthcoming London production of "Topsy and Eva." They are getting \$2,000 a week for the Adelphi engagement plus a percentage.

Production of "Topsy and Eva" unites for the first time Jack Hulbert and Jack Buchanan, both actor-managers, with Paul Murray the third member of the producing syndicate. Casting has started on the Duncan show, which is scheduled for a provincial opening Aug. 27.

Paris' Explanation for Jenny Golder's Suicide

Paris, July 17.

Jenny Golder, Australian vaudeville, committed suicide July 11 by shooting herself. Aged 35, Miss Golder took her life at her home here after being a constant sufferer from neurasthenia.

Miss Golder had frequently played in Paris for the past 10 years, and until undergoing a leg operation last year. She was extremely popular. Her husband, Joseph Bowden, cyclist, lives in London.

Paris, which always explains suicides on a basis of unrequited love, has figured out that Jenny Golder, vaudeville actress, shot herself because one Perugia, shoe manufacturer of wealth, had given her the air.

According to a story being told, Miss Golder had given Perugia until 120 to make an appearance in response to a note. Instead Perugia is said to have sent his secretary to say he was too occupied.

Annual Free Matinees

Paris, July 17.

Local theatres, subventioned for the afternoon by the French government, gave their customary free matinees July 14, Bastille Day.

As in former seasons, intense heat was no obstacle to capacity houses.

Soft, Perhaps, in Paris

Paris, July 17.

The English Players now in repertoire here have decided to produce all the plays banned in other countries.

First is Noel Coward's "This Was a Man."

HERB WILLIAMS IN REVUE

London, July 17.

Herb Williams, who opened a fortnight ago at the Holborn Empire (vaudeville), has been engaged for the Duke of York's July 26 in Archie DeBear's Revue. Williams replaces the Three New Yorkers The latter go to Ostend.

STUARDI IN STRAUSS OPERA

Paris, July 17.

Charlotte Boykin of Chicago has been engaged to sing in Zorinetta in the Strauss opera, "Ariadne auf Naxos" for the Philharmonia Opera. She is known professionally as Carla Stuardi.

ASTAIRE ACCIDENT DELAY

London, July 17.

The opening of "Fanny Faou" has been set back until Sept. 17, due to the accident in New York of Adèle Astaire.

Despite rumors and denials the show is set for the Winter Garden.

WORLD THEATRE PARLEY MEETS

The international meeting of the Universal Theatre Society, the pet scheme of Firmin Gémier, held a week's congress in Paris, with 50 delegates from 22 countries attending. The discussions took place twice daily in the rooms of the Rothschild Foundation. Edouard Herron presided one day, giving governmental recognition to the congress.

Pedro de Cordoba, representing the New York Actors' Equity, spoke in the name of that body; Miss B. Conolly (Institute of Intellectual Co-operation), Katherine Ommann (Denver Community Players), Stanley McCandless, (Yale University); Abel Rubi, Victor Collins and 300 others followed the sessions closely. Russians and Germans seemed to predominate.

World Theatre

The principle of a "universal theatre syndicate" is admitted as of possible utility to the stage, but there are many creases to be ironed out. For instance, the international bulletin for playwrights, giving reports of all productions throughout the world, which it is proposed to publish one of these fine days, sounds good but the "ways and means" were not indicated. A commission is to be appointed to study the situation and report results to another Congress to be held in Paris next year.

Motion picture interests suggested a general union, grouping all the professional societies of each country, to deal with many questions, particularly producers' rights and authors' royalties. In the vaudeville section, speakers demanded the suppression of agents and the creation of municipal and even national booking offices. It appears they exist in Russia. Much discussion, no result.

The critics want an international card which will admit them to any theatre in the universe, likewise to be studied by a special commission. The Federation of Authors' Societies claimed a voice in the choice of translators and adapters, and contended a translator should share in the royalty of the foreign version he made, which somebody else signs, and not be paid a fixed price with no further interest as prevails at present in Europe. There was a general desire expressed that managers of theatres and touring companies be compelled to furnish proof of financial and moral virtue.

The Parisian managers boycotted the Congress, not being in agreement with views expressed by M. Gémier a few days previously relative to the Russian theatres of today.

LOTTIE VERNÉ DIES

London, July 17.

Lottie Verne, veteran and famed comedy character actress, died here yesterday (Monday), aged 76.

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"Speak Plainly," Said J. C. Nugent in 1927; Words Come Back to Roost

(This article, in Variety of June 8, 1927, is reprinted as even now more apropos, considering the talking picture. In it Mr. Nugent refers to a recording he made for DeForest Phonofilms.)

(From Variety, June 8, 1927)

Speak Plainly By J. C. Nugent

Speak plainly. On and off. Then, like De Wolf Hopper, you will be always interesting. Jack Norworth never stopped, because, for one reason, singing or speaking, you could always hear what he said. Al Jolson is delightful, greatly because you can always "get" him. Julia Marlowe, it has been said, contributed more to her generation than any other American actress, because she was always "illuminatingly articulate."

Meaning, I suppose, that she spoke plainly, first, and "all other graces followed in their proper places."

I used that quotation last week and the type made me say "grades" for "graces," thus gumming up a great line, even though it was not mine. Also it made me say "act or trade" for "art or trade." Not that it matters, excepting that it aptly illustrates what inarticulate stammering may do, even in print.

Acting, even in the theories about it are reduced to brass tacks, depends on two things.

First, and rarest. Knowing what you mean. Second, and almost as rare. Making the audience know what you mean. No teaching can do much to help the actor with the first of these. Teaching cannot produce brains where there are no brains. Direction cannot teach an actor to think when he has no thinker.

Dramatic Intelligence

It may develop what there is to develop, but it will never change the grade of the actor's intelligence.

This "dramatic intelligence" is not always a purely mental quality. Quite often it is instinctive, but none the less true and unerring. It is applied intelligence, or it is a gift, existing to perfection in some people, who on ordinary subjects are more ordinary.

Some stage and other geniuses do not know how many beans make five. But they are none the less great in that talent which nature has, perhaps as compensation, given them.

But at any rate, they either know what it is that they are trying to convey or they do not.

The next thing is to convey it, and the first step toward conveying it is to speak plainly.

And if you think you speak plainly, Mr. Actor, try to make a "talking picture."

Ruth and I made one for the De Forest Photo Films a few weeks ago. They ran it for us in the De Forest projection room the other day. And were polite enough to say that it was good.

But what a shock it is to hear yourself and see yourself. On the stage, if the auditor hears 90 per cent of what is said, he is lucky. What with the noises in the audience, the incoming late ones, the overlapping of cues and faintly elocution, he must piece together from what he does hear the sense of what he misses.

But when a mechanical device attempts to reproduce the voice, each slur and clipped sound hurts like a wound.

"My God! That isn't my voice, is it?"

"Exactly, Daddy! It's your voice so perfectly that I don't know whether you are sitting here in the dark speaking to me or standing up there in the picture speaking at me!"

That's all the comfort I got from Ruth.

But I didn't believe it until she came on in the picture. And from the robin screen her figure smiled and her voice caressed me in the tones I have known since her babyhood.

It was uncanny.

I glanced from the picture to her with a glow of pride. She was mopping her eyes.

"I don't believe my voice sounds like that," she said.

But we both worked better that night at the Hudson.

Money Losses in Business

I wish I had part of the money that is lost in business each day through inarticulate phone conversations, through stuttering and incoherent salesmen who smile persuasively but have never learned to round out their words when talking to a half deaf and busy buyer, through slopping typing and illy punctuated longhand.

Then there are the stuttering feet and stuttering bodies. The great art of dancing has its principal justification in the fact that it teaches bodies to be expressive. When it does not, dancing has no meaning. But it begins right. It teaches the mechanics of movement first, and the intelligence of expression follows, as in acting, according to the brains of the individual.

The hands can also speak, if with the body, they follow the thought of the brain. Ruth St. Denis, our greatest dance authority, just returned from an Oriental tour, came back to see me last night, after the performance.

"You have the most expressive hands, the most articulate body, I have seen on the stage for years," she said.

Of course she has just been in the Orient.

Anyhow, it made me feel good, after a flash at that talking picture.

Particularly when applied to an old character part like "Dad Bence."

Miss St. Denis also said something nice about my delivery, but if I have anything in that line, believe me, it has been gained by patient toil, inspired, years and years ago, by listening spell bound to a great actor of the great actors, who spoke, first, clearly, and then with heaven-born fire and feelings, as

clear, pure, hard, bright, and one by one like hall stones, short words fell from his lips, fast as the first of a shower! and then "in twofold column, advance, retreat, trampling along," and then

"with a sprightly springiness, bounding in triplicate syllables as rolled the elastic dactyls in musical cadences—and then, their great coils interlarding like huge anacanda's rolled overwhelmingly onward the sequenadalean words!"

"I arrived at West Baden on Christmas morning, and the first man I met was a doctor," said Ezra Kendall, years ago.

"What have you got?" he asked.

"Meningitis," I mumbled, being just then half awake.

"He said, 'Same to you and many of them.'"

It seems he thought I had said "Merry Christmas."

"Grifters" as Talker

Los Angeles, July 17.

Warners will put another all talking picture into production about August 15, "The Grifters," by C. D. Lancaster.

Harvey Gates is doing the script. Roy Del Ruth will direct.

No players have been chosen as yet.

"HOUSE OF SHAME" FILM

Los Angeles, July 17.

Lon Young, at Metropolitan studios, is making "The House of Shame," by Arthur Hoerl, for "Hollywood" distribution. Burton King is directing.

The principals are Virginia Brown Paine, Creighton Hale and Lloyd Whitlock.

H. B. Franklin Tells Everybody to Read And Clip "Variety"

Los Angeles, July 17.

In "Now," the house organ of the West Coast Theatres circuit, gotten out under the supervision of Jeff Lazarus, the chairman, p. a., the following notice appeared over the signature of Harold B. Franklin, president of West Coast.

It is included in a regular weekly column written by Mr. Franklin, and headed "Personal." The reprinted paragraph herewith was among several others by the writer, all on the subject of talking pictures:

It may be well to consider that short subjects take on a new importance because of this development, and for this reason managements everywhere should become familiar with the quality of the short subjects that are being offered by the various distributors. "Variety," the well known show paper, is publishing in each of its issues splendid reviews of such short subjects. Every manager, booker, and exploiter should carefully clip such reviews for future reference.

Gloria Swanson's Titled Husband as Film Star

Los Angeles, July 17.

Henry Falaise has signed a contract with Harry D. Edwards to be starred in pictures. His title of marquis as the husband of Gloria Swanson has been discarded for screen purposes.

Headquarters will be opened at the Metropolitan studios.

Edwards, local production manager, recently accompanied Falaise to Europe. The latter had been deterred from attempting screen work in the past partly because of restrictions imposed upon him by immigration authorities.

Tammany Hall Hopes Hays Will Be Fair—Jimmy Walker Not Instructed

"Show Boat" as Talker With No Agreement

Los Angeles, July 17.

No attempt has yet been made here by Universal to write dialog for "Show Boat," but, as it stands now, it is intended to synchronize the picture for music only.

Negotiations are still on between Universal and Flo Ziegfeld for permission to use the show's dialog. In the event it is decided to use dialog the scenes now being made will not be affected.

Production work started this week on the straight picturization.

Reports Universal has started making "Show Boat" as a talker brought a denial from the Ziegfeld office that U has the talker rights.

Ziegfeld and Carl Laemmle conferred on the latter recently, it was said, at which time the latter is reported to have stated he would not attempt to make "Show Boat" as a talker.

Universal bought the screen rights from Edna Ferber who wrote "Show Boat" when it was in book form. That was prior to Ziegfeld securing the stage rights and making the current musical production of it. Ziegfeld stated that since there was no "Show Boat" music when Universal bought the rights from Miss Ferber, the musical version could not possibly have been included in the sale. Furthermore the screen rights are claimed to be just that, he added, and are not inclusive of dialog or music rights unless so set forth in the contract.

DORIS KENYON, PAR'S LEAD

Los Angeles, July 17.

After holding up production over two weeks in their hunt for a screen test route for an actress for the wife role in "Interference," Paramount has Doris Kenyon, whose screen appearances for the past several seasons have been with First National. The picture will go into production tomorrow, with Lothar Mendes directing.

Theatre Chain Adopts Means to Wise Up Police on Gyps and Grifters

Heads of a theatre chain comprising over 60 houses, located in four states, have bought 120 copies of "Bunco Book" and sent them to house managers with instructions to hand a copy to the police chief and sheriff in each of the towns.

Explaining their action the theatre men are reported as saying that:

"These carnival grifters, only passing through, taking everybody for everything they can get, make it worse for regular show people who have to stay in the towns and make good."

"The book," it was said, "should prove an invaluable asset to the police because it exposes every variety of graft of the outdoor show business. In getting the police to protect the communities we are in from gyps, we protect every avenue of reputable show business."

A review of the "Bunco Book" was carried in "Variety" some time ago.

PRICE-TALMADGE SERIES

Indie Pictures at San Mateo Studios

Los Angeles, July 17.

Barbara Worth will play opposite Richard Talmadge in "The Bachelor's Club," to be produced by Oscar Price for the independent market at the General Studios at San Mateo, Calif. William Jenner will act as production manager, Noel Smith directing.

Price and William Jenner have taken over the San Mateo studios as the General Studios, Inc. It will be used to make a series of Talmadge features.

Clara Bow's Gag

Los Angeles, July 17.

Clara Bow paid \$700 for an Australian teddy bear and immediately loaned it out to other femme screen stars about the Paramount lot for gag publicity stills. It is estimated by the Paramount publicity office that this bear will be responsible for getting yards of free space in the press and fan magazines, as the animal is but one of only four in this country.

Weather Forecast

Washington, July 17.

At the request of "Variety" the weather bureau furnishes the following outlook for the week beginning tomorrow (18) covering the country east of the Mississippi:

Generally fair and warm Wednesday except showers and cooler at and near Chicago.

Thunder showers and cooler Thursday afternoon from Ohio to New York.

Mostly fair with moderate temperature Friday and Saturday and warmer Sunday. Some risk of showers.

MRS. MIX SAILING

Los Angeles, July 17.

Tammasia Mix, daughter of Tom Mix, will sail from New York for France on the "Levinthal" July 21.

Mrs. Victoria Mix, her mother, is accompanying her. They intend to remain abroad for two months.

Mix is remaining in Hollywood.

Tammany Hall is hoping that Will Hays will be "fair" in his capacity as film czar during the presidential campaign. So far as watching him is concerned that is up to National Democratic Headquarters and not the New York "redmen."

At the wigwag on the other day, a brand new affair in an ornate building on Park avenue, a long line of new ward leaders and old timers were seated waiting their turn. Like the late Doss Murphy, Judge Olvany believes in first come first served. A noticeable feature of the Olvany regime is that the long cigars are missing.

Another thing about the judge is that he sits out in the big waiting room behind a roll top desk. The men go up to the desk one at a time. What goes on, however, might just as well be transacted in a confidential voice as are modulated to fit the "right" side of the desk.

When the Variety's man turned came the judge grinned slightly. "The show business is curious over Mayor Walker's Hollywood observations and would like a few more details," he was told.

"I don't know anything more than I have read in the newspapers," the Chief Injun replied.

"Then the mayor didn't get any instructions before he left," and the reporter returned the grin.

"No. No instructions from here. The election is being handled by national headquarters."

"Does Tammany approve of the mayor's declaration that it will be a good thing for the film industry if it does not play politics?"

—Boss Grimes

Again the Boss grinned.

"Hardly, we want everyone with us."

"Do you know Will Hays?"

"I have known Hays as a good fellow," Olvany replied.

"Is Tammany worried as to what the ex-chairman of the National Republican Committee may do in his job as head of the film producers?"

"I think Will Hays will be very fair," adding with slight emphasis, "I hope he will."

ROMANCE RETARDS ACTION

Universal Wants More Action in Westerns—Sacrificing Romance

Los Angeles, July 17.

Universal, in its western department, is rewriting its melodramas of the open spaces, with the object of securing more action, even if at the same time there results a shortening of the footage devoted to the romantic side of the story.

It has long been recognized that action and romance do not travel on the same tracks, in any event at the same rate of speed. Tenderness involves a let down in tempo, so marked that in action pictures production forces always are hesitant to introduce more than the bare necessities of romance, for fear of killing the speed necessary to hold up the rep of their stars for movement.

It is maintained, to the contrary, that letting down the tempo for a tender scene prepares the ground for accelerated action to follow. That is the viewpoint of Universal, which is introducing into its westerns a brief leavening of comedy and romance, leaving the major run of the picture for action.

Dialog Added on Coast To Par's Film, "Varsity"

Los Angeles, July 17.

The college picture now definitely known as "Varsity" and recently completed for Paramount, with Buddy Rogers starring, and directed by Frank Tuttle, will have dialog added in addition to sound effects.

The dialog is now being written by Wells Root and will be made here with the original members of the cast, including Buddy Rogers, Mary Brian, Phillips Holmes and Chester Conklin.

Jimmy Starr's Change

Los Angeles, July 17.

Jimmy Starr has resigned from Fox as a title and scenario writer. He is negotiating with Warner Brothers, where he formerly functioned as a title and gag man.

ONLY 2,000 INDIES LEFT

Western Electric Permitting Photophone Over Equipment If Consent Duly Applied For

Though Western Electric will not commit itself officially on the stand to be taken when Photophone productions are to be used in houses wired for Movietone, it is understood that an amicable arrangement has been reached between officials of the Radio Corporation, General Electric and Western Electric following several meetings held as a result of the disagreement concerning the Rivoli theatre when a Photophone production, "King of Kings," was sent over Movietone equipment.

It is believed that the action of First National in changing from the Photophone to the Movietone sound production system is accountable for the more lenient attitude adopted by Western Electric rather than anything else.

With all of the major producing companies, Paramount, Metro-Goldwyn-Mayer, First National, Fox, United Artists and Warner Bros. synchronizing on Movietone, and only FBO producing with Photophone it seems that Western Electric will not raise any untoward obstacles when houses equipped for Movietone will want to play a picture with Photophone synchronization.

Indications are that First National's change to the Movietone method of synchronization is due in part to the objections by Western Electric to the alteration of projection equipment in houses intending to show Photophone pictures. Had W. E. persisted in this stand First National would have been unable to get distribution for any talking films in any of the Loew, Stanley, Paramount, Fox and Keith houses equipped with Movietone.

With First National and practically all the others in the fold, excepting a few independents, Western Electric is said to assume a more tolerant attitude. Exhibitors will not be guaranteed permission to alter Western Electric equipment when desiring to show Photophone films but it is not believed that applications would be turned down.

Meanwhile Western Electric has willingly agreed to alter equipment in houses so that First National pictures, which have already been synchronized on Photophone, can be shown.

Photophone equipment as understood will go into all Keith wired houses.

The W. E. contract to Vitaphone at least, 30 of F. N.'s feature pictures was signed Saturday by Irving D. Rossheim, F. N.'s president. The signing was okayed by Joseph P. Kennedy, special adviser to F. N.

The talker subject for First National, since it was turned over to Kennedy for reorganization and establishment on a more economic basis, was also directly responsible for Kennedy delaying his trip to the West Coast until last Thursday.

First National, it is reported, will not advertise it is using Vitaphone. Only the Western Electric method will be included in the ballyhoo. This is being done, it was stated by a First National executive, because the company is not certain whether it will completely Vitaphone its schedule. The Movietone principle of sound on films may also be used. The company, it was stated by this informant, will wait until it has decided which of the two Western Electric methods is the more practicable for its own particular case.

Meantime orders for the immediate erection of a special stage to accommodate Vitaphone and Movietone at Burbank, Cal., have been dispatched.

"Lilac Time," the first of First National's pictures to be talkified, will be seen at the Central, New York, and the Carthay Circle, Los Angeles, in its original Photophone sound. Orders have also gone through that this Colleen

Play Brokers Framing; Against Talkers

It is reported a pool has been formed by a group of leading play brokers in New York for the purpose of arranging prices and percentages for plays and other material, which may be in demand for the production of talking screen plays.

The reported proposals for the development of the new type of screen productions opens a large field for unproduced plays, especially if by well-known writers.

The play brokers appear to be taking desperate chances. If the talking producers decide to shut out the play brokers in any instance, it will shut the brokers out of the show business, figuring there will be little left to the legit after the talkers start.

Monta Bell on Talkers at Par's L. I. Studios

Monta Bell has been designated by Walter Wanger as production director of the talkers at Paramount's Long Island studios.

Wanger will generally oversee the work at the L. I. plant. Equipment for the talking pictures is fairly well installed there. It is expected to be completed by Aug. 15. It is probable that the first sound product to be turned on out on Long Island will be Paramount's talking shorts.

With Bell on the producing end in the east, Wanger will probably divide his time between the Par's east and west coast studios. Bell recently left M-G-M upon the expiration of his contract as a director with it. Before starting upon his film directorial career Bell was a newspaper man.

Fatty's Own Nite Club

Los Angeles, July 17. Roscoe Arbuckle has taken over an interest in the Plantation Cafe in Culver City. He will operate it in conjunction with Dave Wolf, former owner.

It will be known as Arbuckle's Plantation Cafe with the ex-star acting as m. c.

Lasky's French Kid

Los Angeles, July 17. Paul Guertzman, sent to the Paramount studios from France by Jesse L. Lasky, is now working in the mail room, where he will have an opportunity to learn English and later qualify for a job in the property room as his primary education for a larger studio position.

The lad is but 17. He shadowed Lasky while he was visiting Paris until the producer responded to his persistency.

The lad is attending the studio school classes during the day.

Geo. Thomas Recovering

Los Angeles, July 17. George Thomas, First National publicity department, operated on for appendicitis, is making a fine recovery at a local hospital.

Moore special will be re-sounded with Vitaphone for its general release.

First National, according to Rossheim and reports in other quarters of the home office, is not contemplating any talker production in the east.

200 U. S. SPOTS IN CONFLICT

Banking Influence Seen in Statistical Survey of Picture Exhibition Field—14,000 Film Theatres with Total Capacity of 15,000,000 People

800 BIG THEATRES

According to statistics compiled on a tour of the country by an executive connected with one of the theatre chains, there are now less than 200 spots remaining where there is said to be any conflict or competition in film buying or theatre operation. With the exception of the daily change houses, it is reported there are less than 2,000 independently owned and operated theatres left in the U. S., theatres not affiliated or connected in any way with any of the producer-distributor or chain interests.

The elimination of costly competition was predicted with the advent of the banking influences into the industry. With the continuation of the present policies by the major interests those competitive restrictions still remaining, will be entirely eradicated in due course, it is claimed.

The banking interests, operating as in other industries, do not see any reason for the operation of three or four railroad lines in a small town where one or two will do. In the same manner the show field is being laid out.

Fox, Loew's, Publix, each with vast territories which each covers thoroughly, will keep out of each other's way, sooner or later. Indiscriminate theatrical construction or price cutting in film rentals, it has been realized, results unsatisfactorily for all concerned.

14,000 Film Houses

It is estimated, as a result of the survey mentioned, that there are now less than 14,000 of what may be really called picture houses in the country. About 4,000 houses hold more than 50 per cent of the total seating capacity of 15,000,000. Approximately 3,000 of these 4,000 houses are controlled by or affiliated with the banking interests in the motion picture industry.

New York, with its innumerable mammoth theatres, often affords an erroneous impression of the actual number of large picture houses in the country. There are only about 800 theatres with a seating capacity of over 1,750. Ten thousand theatres average around 750 seats, with the majority under 500.

Titles for Talker

Los Angeles, July 17. Joseph Jackson is writing titles and dialog for Al Jolson's Vitaphone production, "The Singing Fool," for Warner release.

Fleming on "Burlesque"

Los Angeles, July 17. Victor Fleming, directing "The Awakening" for Sam Goldwyn, engaged by Paramount to direct "Burlesque," which will go into production early in the fall.

It will be the first all sound and dialogue picture to be released by Par.

Lya's Classical Nose

Los Angeles, July 17. Lya De Putti, German film actress, is going to have her proboscis reshaped along more classical lines.

PARAMOUNT WRITERS

Los Angeles, July 17. Paramount has long term contracts with Ernest Culbertson, Lester Cohn and Harlan Thompson, writers.

Harry Warner Says Too Much Talk Hurts Talkers—Raps Sid Grauman And Joe Schenck for 'Hot' and 'Cold'

Wiring Bonuses Offered

Mike Glynn and Walter Reade, operators of summer resort theatres, are said to have offered bonuses to secure immediate wiring of theatres in order to get the most out of the hot weather trade.

Their respective offers were without avail. Each of their houses will have to take its turn.

Glynn is located on Long Island, with his principal resort spot, Patchogue. Reade was anxious to have his theatre at Asbury Park fitted for the talkers.

Kennedy Not Yet Decided Over F. N.

Los Angeles, July 17.

Up to the time Joseph P. Kennedy reached here last week he had not decided whether to accept the post of special advisor with full power of operation offered him by First National. The contract embodying these terms submitted to Kennedy by F. N. has not, it is understood, as yet been signed by him.

Kennedy will reach a decision, it is said, about F. N. while out here. So far he has not been active on the New York end of F. N. Seemingly he delayed a start to reorganize F. N. from the inside until coming out here.

Kennedy may have concluded it is best for him not to tackle too much hard work in the show business. Other than his own company, FBO, which is running smoothly, he has undertaken to readjust Pathe, not so easy, and also to rehabilitate the Keith Circuit, the latter a stupendous job for any one at present. Kennedy's contract with F. N. was voted him by the authority of the voting trust in that organization. It is subject to revocation by either side. Irving Rossheim, president of the Stanley Company, is temporarily acting as president of First National.

Flying Opposition

Minneapolis, July 17.

Local theatres assert a new form of opposition during the hot waves in the numerous aviation fields with throughout the city.

It is claimed an average of 1,000 people daily went up in passenger sight-seeing airplanes at \$3 to \$5 per trip in an effort to get cooled off.

One company now maintains passenger air service between Minneapolis and Rochester, Minn., running two 12-passenger planes daily. The fare is \$10 one way.

Warners' 4th Vita Stage

Los Angeles, July 17.

Warner Brothers will erect its fourth Vitaphone stage. The structure will be 200x300 feet, of steel and concrete.

Into its construction will go everything the company has gained in the way of experience in two years of making Vitaphone subjects.

June Collyer on Talkers

June Collyer has not and will not go to Europe to "make" "Chasing Through Europe," Fox's second feature on the newsreel boys.

Miss Collyer, although in New York, became too ill to make the trip, and she is reported to have recorded excellently in a Movietone test.

Warners will divide their Vitaphone production equally between the west and the east when the old Brooklyn (N. Y.) Vitaphone studio is re-vamped at a cost of \$600,000. The sound studio will be opened Oct. 1 with two stages. More will be added as production needs demand.

Although Warners are planning a legit talker stock company, similar to Fox's, and are now looking over stage stars, no contracts will be signed until Brooklyn facilities will accommodate the making of tests.

H. M. Warner, president of Warner Bros. and Vitaphone took a wallop at "statement issuers who blow cold one minute and hot the next." He discussed frankly various criticisms of his own device which he admitted are in circulation in the trade.

"What does Sid Grauman mean by his advice to exhibitors to go slow and careful, isn't it a fact that he would like to get a talker, so why the go-slow advice," Joe Schenck also. He blows hot one time when

(Continued on page 45)

Lasky on Talkers; Par's Sound Plans

Los Angeles, July 17.

Paramount's building plans for talking recording and projection rooms and sound-proof stages will be executed without delay, Jesse L. Lasky declared. These had reached the blueprint stage two months ago, but were held in abeyance pending a series of experiments to be conducted under the supervision of Charles E. Sorenson, now at the Paramount studio. At that time the estimate of cost for structure and equipment was close to \$1,000,000.

The records made at the studio here have been wholly satisfactory, it is claimed. Lasky citing the sound interpolations of "Able's Irish Rose," in which Nancy Carroll sings, accompanied by Buddy Rogers on the piano. Two ensemble scenes for the same subject give remarkable results, the producer said.

The tests of artists, too, made on their own premises have satisfied the officials of the local Par studio there is an abundance of vocal ability in the stock company.

Paramount's production chief stated that on his recent foray abroad he had conferences with Messrs. Schulberg and Goetz of the west coast studio and Walter Wanger, general manager of production, with the result that a comprehensive sound program has been decided on for the year.

From this time on every Paramount production will have synchronized scores and many will have the various sound effects, including dialogue sequences, advancing very rapidly to complete sound pictures.

On Long Island

The program in the Long Island studio will be devoted exclusively to pictures with sound, and the company looks for development in that studio to be of general interest. Short subjects and features will be made there to augment and round out the program.

Monta Bell will be chief production executive of the eastern studio, to work in close co-operation with Wanger.

Mr. Lasky states he intends to remain in Los Angeles for six weeks and devote himself intensively to studying every phase of sound production. What success he has attained he ascribes largely to production knowledge gained in the early days by reason of studio facts, and in carrying out that same policy he will spend his time here on the sound stage.

British Film Field

By Frank Tilley

London, July 6. There has been a drive lately for foreign sales and tie-ups with continental concerns. Side by side with this there seems to be a curious disposition on the part of producers here to show their product in the home market. There are now some 20 British films companies which have not yet been trade-shown. Many have been finished for some time.

Recent sales include "The Constant Nymph," "The Lodger," "Easy Virtue," "Downhill," "The Vortex" and "One of the Best" for Germany, Spain, Holland and the Far East. They are all Gainsborough films. Three have Ivor Novello as lead.

Most of the British producing companies of standing have now made connections with continental organizations, some for distribution and exchange of product, others for co-operative production. In the latter case the affiliations are all with Germany. Several German directors are now at work here. Among them are Georg Jacoby, for British & Foreign Films Co.; Lupu Pick for the Blattner Corp.; Henrik Galeen, for British International Film Distributors (an I. W. Singer concern); many not to be confused with British International, the Maxwell concern; Komisarjevsky (Russian) is directing Percy Marmont in "The Stockings" for British & Foreign Co., and Jean de Kuharski (Pole) is making "The Emerald of the East" at Elstree on his own account.

Alliances

Alliances include British International with Sudartha Gaumont-British with Ufa and (through Gainsborough Pictures Co. and the Ostrer) Emelka; British & Foreign with Melissa and Gloria; British & Foreign (also Gaumont-British unit) with Terraflm, and Blattner Corp. with the Lupu Pick interests in Germany.

In addition, concerns of the Gaumont-British concern, W. & F. Co., has an association with Fehner & Somlo of Berlin for joint production on the continent.

Exhibitors to Germany

Aug. 21-24 there will be a picture theatre owners' conference in Berlin, organized by the German Exhibitors' Association. About two dozen members of the British Cinema Exhibitors' Association are going over.

Here and There

Esther Rhodes (wife of Arthur Maude) left London Sunday on this week on receipt of news of her father's serious illness.

F. E. Enders, head of British F. E. O., has withdrawn from connection with the British Photophone Co., an offshoot of British Brunswick, about to be floated.

The old Crown Theatre, Peckham, where Marie Lloyd made many of her most famous pantomime appearances and where Alice Lloyd appeared with the Metropolitan Opera House before she died in New York, has been a picture house under the name of the Peckham Hippodrome for some time. It is now being sought after by the Denham Picture House Co., which has offered the London County Council (owners of the site) \$50,000 for the freehold. The deal is pretty sure to go through.

Trouble is being kicked up at Elstree by the local authorities at the increase in land prices caused by the influx of studio builders. The British Council complains it cannot find a piece of land for playing fields for children. As soon as it was known they were looking for a site, prices rose still more. But what do they suppose anyone comes in and opens up a hick district for love and kisses or something else?

One of the London dailies distinguishes itself this week by announcing "Shooting Stars" has been doing better business than any other picture on Broadway. Same paper also reports Pola Negri returning to Europe for good. Whose?

Piccadilly for Pre-Views

Two films will be pre-viewed (trade shown) at the Piccadilly theatre this month—the first time anything but "Blue Eyes" and weddings have been staged there.

The first is Anthony Asquith's second film, "Underground," which the son of Britain's former premier directed himself. He didn't direct "Shooting Stars"; he only wrote the story. His film is to be shown on July 24, followed by "Bolibar," directed by Walter Guners, who is responsible for the "Battles of Corneil and the Falkland Islands" picture. This second showing is on July 26.

Both are British Instructional productions. Flying Stars

Oiga Tschokowa flew over from Berlin for the premiere of "Love's Crucifixion," the "Marie Arch Prevision Monday. She received the usual basket of lilies and roses. Hans Stuwe, a German juvenile playing in this film, would be looked at by someone on your side as a bet. Brigitte Helm also flew over for the premiere of "A Daughter of Destiny" at the Astoria on July 19. Film reviewed elsewhere in this issue.

Joe Schenck May Hear Of Russian Film Error

Moscow, July 1.

Joe Schenck, head of United Artists, is expected here shortly to enter into negotiations with the Soviet State movie companies regarding the distribution of the United Artists' product in Russia.

According to advance advice, Schenck hopes that his company's Russian picture, such as John Barrymore's "Tempest," will prove attractive for the Soviets and will help to pave the way for his other pictures.

Schenck trusts that the more or less sympathetic way of treating the Russian revolution in "Tempest" will win the Soviet favor, but it is said there are many errors in "Tempest," unnoticeable to Americans and other westerners, but evident and obnoxious to Russians, which may make the exhibition of "Tempest" doubtful in Russia.

One of the most glaring inaccuracies in the picturing of the Russian revolution as a single event bringing in power the Bolsheviks right after the fall of the czar, while, in fact, there were two revolutions, one in February-March, 1917, creating the short-lived Kerensky government, the other in October-November, 1917, giving the power to the Soviets.

Though the two revolutions are separated by a few months only, their respective meanings are widely remote from each other. Merging these two events into one looks to the Russians as ridiculous as merging the two great American struggles—war of independence and the civil war—into one single event would seem to an American movie fan. The American movie producer would do well to distinguish between the two Russian revolutions, and not to repeat the mistakes of "The Last Command," "The Red Dance," "Tempest" and other Hollywood-made pictures of Russia, if they have an eye on the Soviet market.

Schenck's mission here would be crowned with success, however, if instead of "Tempest" he will offer enough film of Chaplin, Fairbanks, Pickford and Keaton, who are immensely popular with the Soviet Russians. He will have less luck with marketing the films of Norma Talmadge and Gloria Swanson, as well as others of the United Artists, who are not so hot in this country.

Paris, July 17.

Joseph M. Schenck, of United Artists, states that the European situation for American films is very grave because of existing oppressive legislation in many of the countries. Schenck is making a tour of the principal capitals.

Gilda Disbands Act

Syracuse, July 17.

Gilda Gray closing what she calls is her last dancing tour at the Empire Saturday. The dancing turn which she headed and with which she has been making personal appearances with "The Devil Dancer" disbanded.

In the future Gilda claims she'll stick to pictures. It is understood she is about to sign with an English company.

MORE FILM STOCK

An issue of common stock of Artchone Film Laboratories, Inc., 2040 Broadway, New York, N. Y., is to be offered for general sale in New York state.

The company has been licensed by Secretary of State Robert Moses to handle the issue.

BENNETT'S 1ST FEATURE

Los Angeles, July 17.

After making 22 serials for Pathe, covering 10 years, Spencer Bennett has started work on the production of his first feature, "Marked Money."

May McAvoy's "Kisses"

Los Angeles, July 17. Warner Bros. will star May McAvoy in "Stolen Kisses," by Franz Suppe. Ray Enright will direct. Reed Howes and Hallam Cooley have been selected as leading men. Production first week in August.

\$1,250,000 ISSUE BY BRITISH PHOTOTONE

Will Score "Wings," "Kings" and "Underground" for England—Doing 24 Operas

London, July 17.

Photophone Company, formed here to make a disk system of talkers, will float a public stock issue of \$1,250,000. Of this sum, \$500,000 will be available to public at \$1 a share. Board of directors includes George Smith, managing director Producers Distributing Corporation, who will act as chairman; Charles Lynas, managing director of Graham Amplion Corp.; Fred Kirby, managing director of the British Ignition Company; David Bott, general manager of British Brunswick; Count de Bosdari, also of British Brunswick, and Clayton Hutter, who resigns from Fox to join Photophone. Anthony Asquith will be musical director and the company will synchronize for the British Isles "Wings," "King of Kings" and "Underworld" and have awarded the Blattner Corporation a contract to make 24 three reel operas, starting with "Carmen." Tom Burke is slated for the lead. The one under par will release through Producers Distributing Corp.

A company called Photophone, with American backing, opened offices in New York about two weeks ago. Company is understood to be connected with screen advertising, but will synchronize at least one picture, a revival of "Way Down East."

More Sound Stages

Los Angeles, July 17.

Both United Artists and the Christie studios broke ground this week for the construction of sound stages. Buildings are to be equipped with Western Electric sound recording devices.

The U. A. stage will be 73 by 99 feet, connecting with a Recording and Monitor building 53 by 61. Stage to be erected by the Christie studio will be located at their Metropolitan studio site and will be the first of the two to be built here. Size of the stages connecting with one Recording and Monitor building will be 76 by 106 feet, while the Recording and Monitor building will be 64 by 118.

The second stage of this group will not be started until after the first is ready for use and equipment has been installed.

MAYOR JIMMY AT PREMIERE

Los Angeles, July 17.

Mayor Jimmy Walker of New York was the guest of honor at the opening last night of "Lila Time" at Carthy Circle. The picture also marked the initial public demonstration of RCA's Photophone.

Traffic was tied up for blocks by the opening.

Walker will be a guest tonight at a dinner tendered him by the Motion Picture Producers' Association at the Biltmore.

BOTSFORD OPENING COLFAX

A. M. Botsford left yesterday (Tuesday) for South Bend, Ind., to prepare the advance publicity campaign on the opening of the Colfax (Public) theatre there Aug. 4.

House opens, wired. The Public publicity head is due back in New York by the end of the week.

SHERMAN OUT OF "SONG"

Los Angeles, July 17.

United Artists has Jetta Gould for the Love Song. It will co-star William Boyd and Lup Velez, directed by D. W. Griffith. Lowell Sherman, previously announced for the picture, will be replaced.

McLeod Directing Rex Bell

Los Angeles, July 17.

Norman Z. McLeod signed by Fox to direct the next Rex Bell western, being prepared by M. D. Farley. McLeod succeeds Clyde Carruth as alternating director with R. L. Hough on the Rex Bell westerns.

London Picture Stock Quotations of Producing and Operating Theatre Cos.

By Frank Tilley

London, July 6.

These are the dog days. Things are a bit flat all round. The business is fair to poor, though the rain has been kind in coming along around six o'clock most evenings and driving them in for the last now. Although every kind of business except soaking the tourist is weak right now. Stocks of film producing companies are keeping up astonishingly well. Companies whose issued stocks are above par on market valuation are:

	Issued	Market
British Instructional	£787,500	\$1,387,500
British International	3,750,000	3,875,000
Gainsborough Pictures	1,312,500	1,587,500
Gaumont-British	16,475,000	31,325,000
New Era-National	632,500	780,000
Pro Zee	288,750	560,000

Those below par are:

	Issued	Market
British & Dominions	\$1,500,000	\$1,382,500
British & Foreign	1,750,000	1,450,000
British Screen Productions	500,000	475,000
Blattner Film Corp.	1,150,000	1,025,000
Welsh-Pearson Elder	1,000,000	675,000
Whitehall	1,000,000	675,000

At par are:

	Issued	Market
British Filmcraft	\$750,000	
British Lion	1,050,000	

Picture theatre stocks with one exception are at a premium, thus:

	Issued	Market
Associated Provincial	\$3,669,849	\$4,198,160
Denman Theatres	17,000,000	24,000,000
Provincial Cine	16,000,000	19,000,000
Stoll Picture Theatre	1,371,835	1,662,500
United Picture Theatres	1,475,000	1,500,000

The one under par is:

	Issued	Market
General Theatres Corp.	\$20,750,000	\$18,400,000

Associated Picture Theatres is allied with Provincial Cinematograph Theatres, and General Theatres Corporation with Denman Picture Houses via the Gaumont-British Corporation.

Beaverbrook-Holt Swing International Alliance

London, July 17.

It is understood that the deal between the Gainsborough Company swung by Ostrer Brothers, but turned over to them when completed by Francis Adams. Latter acted on behalf of a group of British bankers.

This is part of a general plan to unite groups of European producer-exhibitors in a combine to fight American films. Adams, formerly managing director of Provincial Cinematograph Theatres, is believed to represent Lord Beaverbrook, Sir Arthur Holt, Canadian banker, and their interests.

In the same connection it is understood the Beaverbrook-Pathe alliance with First National is fighting among themselves. Definite information is not available.

French Director Has Squawk on "Napoleon"

Paris, July 17.

Abel Gance, French picture director, squawked plenty at a Press Club luncheon over the way American producers have treated his film, "Napoleon."

Gance claims he has been made ridiculous by the American cutting and editing a serious film into a farce.

Budapest Bars "Chicago"

Budapest, July 17.

"Chicago," Pathe production, has been banned here by the censors. No reason given.

NEW CANADIAN PRODUCER

Washington, July 17.

British Canadian Pictures, Ltd., has been organized with a capital of \$100,000 to make pictures in Canada, reports E. G. Babbitt, trade commissioner in Vancouver.

In addition to making pictures with this capital the company hopes to acquire theatres and "to do all such things," to quote the official document.

FRENCH ALLIANCE

Washington, July 17.

Special meeting of the French Syndicate of exhibitors (Syndicat des Directeurs de Cinematographes) resulted in the approval of not amalgamation of the Amicale and the Syndicat Francais.

George Canty in making this report states in addition to this action a new board of 30 members was named.

CLOSING BELGIAN THEATRES

Paris, July 17.

Metro-Goldwyn-Mayer is closing its Belgian theatres for the summer. It will reopen in the fall.

FILM NEWS OVER WORLD

Washington, July 14.

Summary of items from the European press forwarded to the motion picture section of the Department of Commerce by George Canty, film trade commissioner, Paris.

Sound Device in England

It is learned that developments in the exploitation of synchro-film, the gramophone device by which it is claimed cinematograph film projection and sound reproduction can be perfectly synchronized, are imminent in England. Film makers during production bring the apparatus to the stop, and film shortage consequent upon rejoining is automatically adjusted in the synchronization, it is said. The apparatus may be used in connection with any make of gramophone and, control being electrical, can be near or remote, as desired.

Reduction of Raw Film Cost

An official delegation of the French Chambre Syndicale Francaise de la Cinematographie, composed of Adolphe Ossso, Charles Sallo and Jean Rouhier, was received recently by the managers of an important raw film manufacturing company. The representatives requested that the question of a price reduction on raw film be examined by the manufacturers as soon as possible, in order to co-operate with the development of French film production and the extension of the French market. Following the conversation, Messrs. Ossso, Sallo and Rouhier assured their request would be examined without delay with the desire of complying as much as possible with the same.

More French Mades

Evidence of a revival in the French production industry is following as closely upon the decree as the British revival followed on the quota. The latest news is that M. Charles Pathe will recommence the production of French pictures, and that M. Leon Gaumont, whose new company is to take the name of Libera Film, will make four French features. Frappa, the French writer of "best sellers," many of whose books have been adapted for the films, and who has written many scenarios for the screen, has formed a producing company with the title Union Latine Cinematographique, of which his is literary and artistic director.

According to a press report, the Polish film output during 1927, comprised 10 long feature films, 24 shorts, 20 educational and 48 newsreels.

The Polish share in the total number of films brought on the market was 4.3 per cent, as compared with 3.5 per cent in the previous year.

Sound Secrecy

London, July 17.

Sir Walter DeFrece has announced tomorrow (Wednesday) a trade showing of a new sound device.

Secrecy surrounds the inventors and all details. Exhibition will be held at Tussaud's Cinema.

Special Education for Bankers On "Ghost" Theatre Promoters, For Country Banks' Protection

Circuit executives with theatre chains stretching over several states have issued special orders to all house managers in towns of every size to wise up local bankers on what are designated as "ghost" theatre promoters. Theatrical construction promotions in some parts have caused unnecessary competition for chain houses through over-seating. The promoters usually got away with the first money leaving the theatres in bad condition, not making any money for their operators and spoiling business for the other houses.

Local bankers and financiers are to be given to understand some of the methods of chain operation. Where bankers have received advice from theatre men a promoter with an idea for building a theatre is asked where he expects to get pictures and the brand of pictures he intends showing. Similar questions are put with regard to vaudeville or presentations if the house proposed is to run on a combination policy.

Promoters have been known to get bankers or local money interested heavily without being able to get film from any of the five largest producing organizations. According to estimated figures, country banks have been taken for over \$10,000,000 in various theatre and film stock promotion plans. Despite this many local financial sources throughout the country without previous contacts with the show business, are still falling.

In addition to cutting in on business these promotions, it has been explained to the house managers of the circuits referred to, undermine the credit of reputable theatrical establishments.

U's TALKER STUDIO

Ground has been broken for the erection of the first talker studio in Universal City, according to advices to the home office.

At the same time it was said that Carl Laemmle has practically closed with Western Electric for the use of its Movietone device.

Murnau's "Daily Bread"; "4 Devils," \$2 Road Show

F. W. Murnau's next picture for Fox will be titled "Our Daily Bread."

The director's latest, "Four Devils," is now being whipped into final shape, with a possibility it may go into all key centers for \$2 when ready. It's a certainty as a twice daily showing for New York. Understanding is that the picture was privately screened outside of New York last week.

"Bread" is a story of wheat, adapted from Elliott Lester's novel, "The Mud Turtle."

Harry Carr in Bishops

Los Angeles, July 17. The Titular Bishop elected Harry Carr as an honorary member at a luncheon held at their regular meeting place.

BANFF LOCALES

Montreal, July 17. Neal Hart, star and director of "Destiny," seven-reel feature being made under the conditions of the British film quota, is at Banff, in the Canadian Rockies, with a cast and his leading woman, Barbara Kent.

He is using Tunnel Mountain, the Spray River Valley and the Calgary Stampede as locales. Pictures produced by British-Canadian Pictures, Ltd.

N. Y. to L. A.

Dorothy Devore.
Walter Meyers.

L. A. to N. Y.

Louise Brooks.
Watterson R. Rothacker.

Leatrice Joy's Profit

Los Angeles, July 17. Leatrice Joy took a flyer in real estate shortly after her contract as a picture actress expired with Pathe. She has made more in two months out of realty transactions than she would have in a year as a picture actress.

Miss Joy bought a five-acre tract in Beverly Hills for \$35,000 and turned it over 10 days later for \$75,000.

If breaks like this continue, Miss Joy will be reluctant to returning to the screen.

Outside Managers' School Does Flop After 1st Course

The theatre managers' training school started by D. M. Baltimore, one-time student of the Public School, has done a flop. The Baltimore school closed after graduating one class. His plan included turning anybody into a theatre manager for \$200 and within 12 weeks.

Public School, under the direction of John Barry, takes six months to ground its men in fundamentals, selecting them after a careful pruning among the applicants. Of 922 candidates for the present class but 12 were accepted. Baltimore's school, which had rooms on 44th street, had no entrance requirements.

Grainger on Movietone

"Delay is suicidal," says James R. Grainger, Fox's general sales chief, in declaring that his salesmen must be immediate and 100 per cent in selling Fox Movietone.

Stating that this brand of talker is an "accepted American institution," Grainger, in his article published in the current issue of a Fox house organ, also says:

"It is in a class so securely its own that others are making frantic efforts to imitate, but even an imitative move must necessarily await anywhere from 6 to 15 months. And then it will still be experimental on the part of those who have suddenly awakened to the advent of Movietone."

Day and Date Can Bills

Fenway and Olympia, Public houses in Boston, booked for four Vitaphone talking shorts with feature length talking pictures, are to play the same programs day and date.

1 Out of 150,000

In Gang Kid Rush
There will be approximately 150,000 kids entered in Loew's national "Our Gang" contests which start Aug. 4 in 24 cities. So laughingly says Terry Turner, head of Loew's publicity department.

Out of Mr. Turner's liberal estimate Hal Roach will select one kid to go to Hollywood to appear with the original "Our Gang" for three months. A salary of \$100 a week plus expenses for parents is the prize. Hal Roach will personally direct the amateur comedy, to be made in New York City.

Four crews will handle the contests. The directors are Jack Roach, Hal's brother; Irving Brown, Frank Melford and Frank Kirby. Cameramen are Ollie Leach, Lester Lang, Sam Brown and Buddy Harris.

John Waters Directing

Los Angeles, July 17. John Waters, former contract director with Paramount, signed with M-G-M to direct Tim McCoy in "Wires," an original.

TECHNICIANS TALK ON BOTTLING INFORMATION

Other Points on Talkers Come Up in L. A. Meeting

Los Angeles, July 17. The technicians' branch of the Academy of Motion Picture Arts and Sciences, uncovered that pictures photographed simultaneously with recorded dialog seem insufferably slow when projected "cold" without the accompanying dialog. This was seen to have a bearing on the proposal to supply the foreign market with vocal films minus the dialog.

There was much discussion at the meeting as to the attitude of the branch toward revealing for the benefit of the many any individual or company successes in the way of experiments. At its conclusion a motion was carried that "the technical branch proceed to hold a series of demonstrations of sound and effects and request the producers to co-operate and to furnish all information possible for the benefit of the whole industry."

The returns from that motion, it was suggested by one member, very quickly would make known whether "we are entering an era of brotherly love stuff or every man for himself."

A lively discussion followed the insistence of a pioneer cameraman that no shift in voice volume should follow the transition from long shot to close-up or vice versa. Secretary Frank Woods said every one with whom he had spoken regarding the matter had agreed that where the tones remained unchanged during the shift from one distance to another illusion was destroyed. It was stated the Warner studio is paying close attention to the change. One man suggested if the contrast was not established it would hardly be possible to give away a picture.

A film technician, commenting on the difficulty in securing data on sound devices, declared he cannot find any two experts who agree on fundamentals; that he never has talked with two and got the same answer from both. "Even on the installations they are apart," he added.

It was developed in the course of the general talk that under the contract with the installing company any improvements or inventions contributed by the producers automatically would become the property of the electric concern.

Academy's Awards

The Academy will make annually 11 awards of merit for outstanding work on the part of members. The period for the first year will be from August of last year to that of the present.

The awards will be molded statuettes, from which will be cast ornamental bronze copies. On the base will be engraved the nature of the award and the year.

A committee will pass on all awards and make nominations.

Chaney-Browning 10th

Los Angeles, July 17. Lon Chaney and Tod Browning celebrate their 10th anniversary of association with each other as player and director tomorrow (Wednesday).

Their first picture together was "The Wicked Darling," for Universal. Out of the 50 or more pictures since made by Chaney, Browning has directed 30.

Goldwyn's 2-Way Radio

Los Angeles, July 17. Sam Goldwyn has installed a two-way sending and receiving radio set at the studio and the Santa Cruz Islands, where Herbert Brenon is on location filming the water scenes for "The Rescue."

The radio is operated on a 43 1/2 meter wavelength, using the continental code.

It was necessary to install this form of communication, the first to be used by any producer on the coast, because of absence of phone service on the islands.

Eddie Clayton, Christies Lead

Los Angeles, July 17. Eddie Clayton, signed by Christies to play the male lead in "The Confession of a Chorus Girl" series.

He succeeds Sid Smith, who recently died.

Evolution of The Talker

Talker Supervisor

A mythical story of a picture "supervisor" on a talker is that while looking at and listening to the rushes, he exclaimed: "Retake on that." "Why?" said the director. "There's nothing wrong there." "Yes, there is," replied the supervisor, "I couldn't hear the final 'k' in swimming."

J. J. LEE, MGR., DEFEATS WIFE'S DIVORCE SUIT

Joseph J. Lee, New Jersey branch manager of the Fox film exchange, was awarded a decision last week by Supreme Court Justice Selah B. Strong, of Kings County, New York, against his wife, Estelle Lee. The latter was denied alimony and counsel fees.

Mrs. Lee brought an action against her husband for divorce, alleging adultery. She was represented by Attorneys Cronin & Duval of Westchester County, New York. Lee, through his attorneys, Phillips & Nizer, New York, filed an answer, denying the charges and counter-charging adultery by Mrs. Lee with one Max Shaw.

Mrs. Lee then applied for alimony and counsel fees, asking \$100 weekly and \$750 for her attorneys. Lee's papers alleged that he had discovered his wife's intimacy with Shaw, in 1927 and that she had traveled with Shaw to Colorado. Lee further alleged these facts had been handed to his attorneys who instituted action for the alienation of affections against Max Shaw. Lee's affidavit showed that Shaw had set this action by paying a certain sum of money to Lee to discontinue it.

It was argued this admitted the guilt of Mrs. Lee and that her accusations against Lee were entirely disproven by the affidavits of the manager and the house detective of the Belvedere Hotel, New York, who had been called in time see the door broken in and testified there had been no impropriety.

Judge Strong decided there was insufficient proof of Lee's guilt and that neither alimony or counsel fees would be granted Mrs. Lee.

Attorney Louis Nizer, who argued the matter for Mr. Lee, refused to comment, saying the decision spoke for itself.

This Joe Lee is not the demon boy press agent, Joe Lee, who went with Tom Mix on his trip abroad last year.

Par's Designation

Los Angeles, July 17. Ben P. Schulberg, now designated as associate producer of Paramount, will hereafter be general manager of West Coast production, with Walter Wanger similarly titled for the east coast.

Of the Hollywood supervisors, Lasky has elevated to the rank of associate producers, Benny Pine-man, Schulberg's assistant, E. Lloyd Sheldon, L. D. Lighton, J. G. Bachmann, Benny Zeldmann and Dave Selznick.

Roy Pomeroy, who has conducted Paramount's sound experiments, will be in direct charge of all talkers. O. W. Roberts, his assistant, becomes head of the technical department.

One Woman in Cast

Los Angeles, July 17. Production on "Singapore Sam" started at the Pathe studios with Howard Higgin directing and Phyllis Haver starred. Support includes Alan Hale, Fred Kohler, Noble Johnston, Dan Wolheim, Pat Hartigan and Jules Cowles.

Miss Haver is the only woman in the picture.

Graham Now Gaggling

Los Angeles, July 17. Carroll - Graham - former unit press agent for the First National studios, goes as gag man for Fox studios.

Talkless "Wires"

Newest Tim McCoy picture for M-G-M will be called "Wires." Not a talker.

Talking pictures as an idea, is not an accomplished fact, dated back at least 20 years. At that time there was in existence a device known as Cameraphone. In 1908 Blanche Ring and Raymond Hitchcock were tested for this device, the property of H. W. Jones.

The evolution of the talking picture idea received further impetus around 1910-13, when many theatres employed vaudeville actors to follow the screen and create sight and sound accompaniment. This was the day of the ordinary canvas screen, when the projected picture could be seen from both sides of it. Also prior to the big orchestra and the big organ.

The sound man sat backstage, following the action and interpreting it with more or less realism. Ventriloquists were particularly desired for their multi-voice talents. In those days the public, or large sections of it, was in a state of bafflement to explain the noises. Comment was frequent as to the authenticity of various effects. The more clever of the actors sometimes had the out-of-the-way audiences completely baffled.

Phonographs in Grind

With the improvement of the phonograph many houses, notably the small grinds, employed them. Mechanical musical devices of different characteristics, pianola, etc., came into use.

Meanwhile the theatre managers continued to try to make the screen talk in some form or other by cueing the picture as closely as possible with disks or player rolls.

Still later, when the small orchestras became general, the boy at the drum had to work up the pictures. There were hollow coconut shells for horses on paved streets, padded leather for the galloping prairie nag. The drummer undertook to produce any effect from the wall of an infant to the Battle of Gettysburg.

The desire to intensify the illusion of the cinema story by the addition of sound effects has endured almost from the beginning of motion pictures. They have kept the inventors busy correcting the mechanical flaws that rendered the primitive synchronization efforts abortive.

The importance of sound accompaniment, if only an organ, has been long recognized in the trade, and in the instance of Variety has found expression in a rule against reviewing films in the "cold" environment of projection rooms.

Adjusting Speed

The present talker evolution is the climax of years of experimenting by various engineers. The first problem was the difficulty of adjusting the speed of the disk to the greater speed of the film. The early use of phonograph devices accentuated the necessity for the sound occurring at the exact instant the eye caught the visual representation. If too late or too soon the sound was apt to be ridiculous, in any event to destroy or puncture the thread of illusion.

Another major problem was shutting out incidental sounds. The early records caught the persistent sputter of carbons, the whirr of the camera itself and many other extraneous sounds.

With the engineers having solved all their major problems, the flooding of the market with a host of devices has followed.

Today, in addition to Vitaphone, Movietone and R. C. A.'s Phonophone, the three outstanding devices, there are scores of small concerns marketing sound synchronizing service.

The talker has within the last two weeks advertised the industrial and advertising fields. One new concern has salesmen out drumming up accounts with anybody and any place, including steamship lines, clubs, etc. They are offering free talking pictures. Their racket is to peddle programs partly composed of advertising matter. They expect their profit from the advertisers.

"Lena Smith" Not "Mary Dugan"

Los Angeles, July 17. Paramount's "The Case of Lena Smith" is not a parallel of "The Trial of Mary Dugan." It has nothing murderous or underworld in it.

Josef Von Sternburg will direct and Esther Ralston will be starred.

Loop Broke Even on Weather Last Wk.; Chicago, \$46,000; 'Angel' 2d Wk. \$30,800

Chicago, July 17.

Weather Fair

Another week of ups and downs in the Loop, with the Chicago topping everything at \$46,000 by aid of "Wheel of Chance." Heavy heat in the first half cut a little, but a drop in the mercury for the last days helped to square it.

Sharing interest was "Street Angel," opening sensationally two weeks ago at McVicker's with sound accompaniment. It has not as yet let the house down to the level formerly regarded as high for straight pictures. "Street Angel" opened off \$41,150, and has been easing off naturally. Last week, \$30,800.

Buster Keaton's "Steamboat Bill, Jr." didn't get into stride in its two weeks at United Artists, closing to a low \$15,000 after an unfavorable \$20,000 opening week. "Drums of Love," which opened Friday, is reversing the tables and pulling 'em in fast. The Oriental maintained the high \$40,000 reached in the previous week, with credit shared by Al Kvale, m. and "Jazz Singer" father. The film received extra exploitation because of its Cosmopolitan-Hearst hookup.

"Sunrise" at Roosevelt. Another of the 15 feature contracts by the "Sunrise" opened Friday at the Roosevelt to good opinions and ditto business. It followed "Cossacks," which played three weeks to unusually high closing. Final was around \$11,000.

"Lion and the Mouse" stuck five good weeks over at the Orpheum, leaving Friday to make way for the return of "Jazz Singer." "Lion" rates second to the latter in business at this 760-seat house, closing to about \$8,500. "Jazz Singer" already has played a total of 19 weeks in the loop.

Estimates for Last Week. Chicago (Public): "Wheel of Chance" (P.) (2,400; 50-75). Big of week, \$46,000, with "Kniek Knacks" Public unit.

McVicker's (Public): "Street Angel" (F.) (2,200; 50-75). Sound film big local attraction. Movietone shorts, \$30,800.

Oriental (Public): "Bringing Up Father" (M-G-M) (3,200; 35-75). Comedy showed draw, and got high \$40,000, with assistance from Al Kvale on stage. "Kwolle's Follies" Public unit.

Orpheum (Warner): "Lion and the Mouse" (WB). Talker had two weeks of excess time here, finishing to around \$8,500. "Jazz Singer" in again, with Vitaphone shorts.

Playhouse (Minds): "Potemkin" (Ankino); "Laugh" (Ufa); "Shoulder Arms" (reissue) (600; 50-75). Tri-planet hit in surreptitious let house drop from previous good week, but still about average at \$2,700.

Roosevelt (Public): "Cossacks" (M-G-M) (2,200; 50-75). Experienced sizeable decline in third and last week, with \$11,000, opened to \$18,000; house wiring completed and "Sunrise," sound film, opened strong Friday.

State-Lake (Keith): "Grip of Yukon" (U) (2,500; 50-75). "Al Gang" juves on stage helped picture in \$18,000 week.

United Artists (UA): "Steamboat Bill, Jr." (UA) (1,700; 35-75). Rather disapp. third week engagement here, opening at \$20,000 and closing to \$15,000; "Drums of Love" in.

"Lion and Mouse" 4th Wk. In Tacoma, 125,000 Pop.

Tacoma, July 17.

(Drawing Pop. 125,000)

The show business ran up against the hottest weather to date, and biz not as hot.

Blue Week went strong for the week with "The Lion and the Mouse," unusual record for the town. Going to hold the part-talker for fourth week.

"Raiders of the Lost Ark" back to Colonial for three days, and did well. Pantages had fair week with so-so vaude and "Hanging House."

Rialto fair with "The Dragnet." Estimates for Last Week.

Pantages (1,500; 25-50) — "Hanging House" (Fox). Thriller type always centers here. \$5,000.

Rialto (WC) (1,250; 25-50) — "The Dragnet" (Par). Blood and thunder and machine guns, but no one hurt in the rush. \$3,000.

Blue Week (Hammick) (650; 50-75) — "Lion and Mouse" and Vita (WB) H. O. for 4th week. \$3,600.

Colonial (Colonial) (1,500; 25-50) — "Raiders of the Lost Ark" (Col) and "See You in Jail" (FBN). Not bad; \$1,500.

Milwaukee's Worst Week; Vaude Topping, \$14,000

Milwaukee, July 17.

(Drawing Pop. \$50,000)

Weather: Unsettled

Worst week in the theatrical year. Opening July 7 with the first torrid spell, 93 in the shade, houses were empty Saturday and Sunday, the days supposed to take them out of the red.

Cooler weather about Wednesday, but too late. The Wisconsin, ane house, failed to snap into it with "Street of Sin," although Jannings usually means heavy dough. "Kieley Craig" was a wash for vaude, and failed to help, and he will depart in another week or two. It is also said that the house will shortly be wired, together with the Strand to take care of Fox sound pictures, as yet foreign to the local scene. Neither of these two or the Merrill of the Midweste Fox main day anything. Merrill is holding over the Gilbert special, "The Cossacks," for no good reason except prayers for cool weather.

After a slow get away, the Garden picked up nicely during the midweek and "Lion and the Mouse" due for second and possibly a third week. Mouth-to-mouth advertising will eventually put the picture across if it gets any kind of a weather break.

Alhambra remained in the red. Good air cooling system, and the picture title, "Grip of the Yukon," failed to send chills into the sweltering masses.

Estimates for Last Week. Milwaukee (U) — "Grip of the Yukon" (U) (1,800; 25-50). Nothing to pull them in. Good hot weather title, but house no cooling system. Not \$5,000.

Garden (Brin) — "Lion and Mouse" (War) (1,200; 25-50-75). Show start, but picked up big third day and did enough to warrant second and third week. Movie news and three Vita shorts also. Above \$8,000.

Merrill (Midweste) — "The Cossacks" (M-G) (1,200; 25-50). House in the public eye any more. Gilbert failed to elik as usual, probably due to heat. Picture gambled with for second week. Hardly topped \$4,000.

Palace (Keith) — "Walking Back" (Pathe) (2,400; 25-50-75). Vaude big dish here with picture so-so. Nice and cool on hot days, public not keen. House showed profit at \$14,000.

Riverside (Keith) — "Chorus Kid" (Gotham) (3,000; 25-40-50). Small time vaude, house no swell. Good matinee. Woman draw with plenty of kids. Close to \$9,000.

Strand (Midweste) — "Mile From Armisties" (M-G) (1,200; 25-50). Soldiers and their successors have evidently forgotten famous French lady or else heat. Dropped like witch rose to around \$3,000.

Wisconsin (Midweste) — "Street of Sin" (Par) (2,800; 25-35-50-60). With hand on stage and other embellishments, Jannings film failed to elik at usual gain. Estimate not over \$11,000.

\$20,000 at Midland, K. C., Mainstreet Off at \$15,000

Kansas City, July 17.

(Drawing Pop. 600,000)

Weather Good

With only four first run houses open in the downtown district, business continued badly. Loew's Midland led everything with Clara Bow and her "Ladies of the Mob." The house had a dandy tie-up with the "Journal-Post" and the "Gang" contest and got lots of space with pictures of the kid contestants running daily.

Globe, back for several weeks, opens July 21 with "Warning Tip" and the two Loew theatres, Midland and Newman, intend to have talkers in operation early in August.

Estimates for Last Week. Loew's (4,000; 25-35-50). Many Clara Bow admirers disappointed in this shoot-em-up picture, but figure she can't lose everything. Stage show "Rah, Rah, Rah," one of best units this season. Refreshing change from the routine affairs sent in for past month or so; \$20,000.

Mainstreet (Keith) — "Ship Comes In" (2,200; 25-50). Rudolph Schildkraut's name no draw with local fans probably accounting for drop here. Stage show. Good bill; \$15,000.

Pantages — "Holliship Brunson" (2,200; 25-50). Picture had enough thrills to satisfy. Stage show; \$2,000.

Newman (Loew's) — "Steamboat Bill, Jr." 1st half; "Laugh, Clown, Laugh," 2d half; (1,800; 25-35). House continues first run first four days and second run from Midland last three. Business has not shown

ALL VAUDE BILL AFTER 10 YRS. IN MONTREAL

Last Week a Blister for Picture Biz indoors—Loew's Best, \$12,000

Montreal, July 17.

(Drawing Pop. 600,000)

Weather: Fine

Hot weather and the full after previous week's holidays combined with the vacation period pulled down grosses to about the lowest of the season last week. Only the very great influx of transients mitigated the flop and even they preferred to tangle around the city-sitting in picture houses. The Imperial re-opens in straight vaude without the usual picture at this house.

That showed signs of life again for the first time in 10 or more years, since the only other vaude shown here is at Loew's and is about 50-50 with picture. And when, as rumored, the Palace goes into vaude plus pictures, there will be more vaude than films in Montreal in the immediate future. "A Certain Young Man" helped the Capitol through worst week of year. Matinees were empty and nights poor at first but built up through the week. Great heat and perfect weather all week were to some extent offset by ads drawing attention to Loew's house. About \$10,000 fair estimate.

Palace tried out Lionel Barrymore in "The Lion and the Mouse" story that showed signs of life. Manager R. Rotsky put up a good play in the advertising but couldn't get them to forsake the outdoors for the theater in the immediate future. About broke bottom, at \$9,000.

Loew's made the vaude end its best bet. "Across the Atlantic" was nothing out of the way and above average. \$12,000, good for time of year.

His Majesty's continues to draw despite heat and outside attractions. Charles Emmerich's "The Lion and the Mouse" is holding his grosses to an average close to \$3,000 weekly. Savoy Musical company will be one of the outstanding theatrical successes of recent years in this city.

Imperial reopened Sunday with nine Keith acts of vaude, cutting out pictures and with reserved seats at higher prices. Opening matinee and night big.

All amusement parks here did big weather being ideal and transients helping.

Estimates for Last Week. Capitol (FP) (2,700; 40-60). "Certain Young Man" (M-G-M). Ramon Navarro always draws here but could not compete with weather. Despite advertised cool ventilation was a fact. Matinees fell off and post-holiday effect felt at nights. Theatres not much on an attack during week. About \$10,000.

Palace (FP) (2,700; 40-60). "Lion and Mouse" (Warner). Lionel Barrymore would ordinarily have given a fine gross at rated high here. House fair at start fell off toward the end. At that, did as well as much touted British picture previous week, but \$9,000 light gross even for this time of year.

Loew's (FP) (2,700; 45-75). Vaude film. Across Atlantic (Warner). Poor show and house only held up owing to better-than-average vaude. As the only vaude bill in town for the past six weeks, Loew's has been consistent about \$10,000 all. Gross held top well at \$12,000.

Strand (U.A.) (800; 30-40). "Chinatown Charlie" (F.N.); "Law and Man" (Col.); "Em. Yale" (F.B.C.); and "Something Always Happens" (Par). Atopgether \$3,000. Neighborhoods: Hot weather pulled down grosses.

All-Canned Bill Got

\$16,000 in Dallas

Dallas, July 17.

Majestic theatre (Interstate) switched an all sound-film show into the Majestic here last week (July 7) when the Herman Timberg show was dropped and got \$16,000 on the week.

The way the canned bill started off the house expected to do \$20,000, but the first figure is excellent as the high summer average is \$12,000.

Business got away fast over the week-end (Saturday opening), held up until Wednesday and then eased off.

Lineup was all Fox with "Street Angel" leading, Movietone newsreel and Robert Flaherty, Clark and McCullough, Winnie Lightner and Gertrude Lawrence, J. Harold Murray and the "Rio Rita" girls among the Movietone talking stars.

Against this the local Public house is estimated to have gotten about \$9,000 and the Malba (pictures), \$4,500.

any material difference with change; \$2,000.

Uptown (Universal) had "The Count of Ten" and stage acts.



ANOTHER TENSTRIKE

Credited to JOE MOSS, New York Manager for Meyer Davis.

MEYER DAVIS' ORCHESTRAS will now care for the entire musical requirements of the ASTOR, one of the finest and most universally known hotels.

The name MEYER DAVIS has become synonymous with the best in music.

Wash's Fold-Up Week; Bow, \$8,000; Menjou Low

Washington, July 17.

(Estimated White Pop. 450,000)

Weather: Hot

When it's hot here it's hot. And that goes for last week. If the theatres haven't something above the usual when the heat's on, it's fold up week.

Palace didn't have that "above" business in Fields and Conklin these two have meant but little here and stage attraction didn't help. Public "Chinese Nights" was a repeat within six months, only the name being changed. When this house doesn't do business it's a good keynote for the town.

Loew took it hard, too, at the Columbia where it was demonstrated that Menjou was washed-up locally. Recently, at the Earle, he attracted a fair week—at the Columbia it was bad. Fox had nothing to get excited about either in "No Other Woman." But the house quivered around the previous week figure and that's something.

Clara Bow's name helped, though business at the Earle went below the previous week. Absence of Jack Pepper, m. c., may have had something to do with it. He is out this week, due to illness, with Charley Messner, m. c. on from Newark. No publicity to the substitute, switch being made suddenly. Metropolitan, with its sound picture, "Glorious Betsy," did a fair second week, but weather conditions finished all thoughts of a third.

During all this the Little, one of the small capacity ultra places, was facing court action because of an alleged unauthorized showing of a Japanese picture which the house titled "Romance of Japan." Lamart and Newman have been retained through Irvin Shapiro, former newspaperman, with the rights to the picture from the Japanese bankers, Mitsui and Co., Ltd., to enter suit. Picture was according to the lawyers, rightfully "The Street Juggler."

Estimates for Last Week. Columbia (Loew) "Night of Mystery" (Par) (1,232; 35-50). Never got started; count about \$5,000; lowest in many moons.

Earle (Stanley-Crandall), "Ladies of the Mob" (Par) and Stanley unit (2,244; 35-50). Holding above previous low with house steadily advancing; this one, with heat to blame, hit just over \$8,000.

Fox (Fox), "No Other Woman" (Fox), stage show and movietone (3,434; 35-50-75). Del Rio good bet and weather heat helped. Matinee on week end totaled \$13,000 for week.

Met (Stanley-Crandall), "Glorious Betsy" and Vita (WB) (1,518; 35-50). A second week not to be ashamed of, around \$8,000, good for this house.

Palace (Loew), "Fools for Luck" (Par) and "Chinese Nights" (2,365; 35-50). Everything wrong, both stage and screen; Wesley Eddy, m. c. holding on to regulars; house under \$14,000 a liberal estimate.

Rialto (U.A.), "Walking Back" (Pathe) (1,978; 35-50). Final week, house going dark Friday night; business just about the same which means around \$3,500.

Estimates for Last Week. Rod LaRoque is convalescing at his home in Hollywood following an emergency operation performed upon him for appendicitis at the Pasadena Hospital. Vilma Banky, his wife, is with him.

When he recovers LaRoque will leave for New York for a stage appearance.

Edna Murphy's Trio. Los Angeles, July 17. Edna Murphy goes with Warners as leading woman for three pictures.

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TALKERS CATCH ON OUT IN MINNEAPOLIS

\$17,200 for "Lion and Mouse" —Minnesota's Good Bill, \$29,500

(Drawing Pop., 475,000)

(Weather: Clear and Cool)

Excellent attractions coupled with cool weather brought business back with a bang last week. Every house in the loop came out of the slump that torrid temperatures had precipitated.

Pans waxed highly enthusiastic over the show holding forth at the Minnesota. "Telling the World" and the Public stage unit, "Galloping On," reflected a highly healthy gross.

As far as Minneapolis is concerned, the talkers have landed solidly. Talkers like "Tenderloin" and "The Lion and the Mouse" at the State have helped considerably in offsetting some of its low gross periods. "Lion and Mouse" last week finished to better gross than "Tenderloin."

Manager E. C. Bostick landed four Minneapolis marathon dance contest prize-winning couples, and they proved a real card for the house. House had by far its best week for many months. Picture, "Love Hungry" was O. K., but entire credit for the draw goes to the marathoners.

A newly inaugurated split-week policy helped the Lyric slightly, the gross running somewhat higher than the takings of recent weeks. The pictures "Sunrise" and "The Vanishing Pioneer" were good enough buys at the 25c. admission scale. A revival week with a change of bill daily and all old-timers were brought good returns to the Grand.

Estimates for Last Week. Minnesota (P. & R. Public) (3,100; 65). "Telling the World" (M-G.) and "Galloping On," Public stage unit. Entire program splendid. A novelty, orchestra vs. gang, in a contest to determine by applause the more popular, won much commendation. Clever screen stunt in connection with the music helped to put number over. Around \$29,500. Splendid.

State (P. & R. Public) (2,500; 60). "Lion and Mouse" (Warner-Vita). Talker landed strongly and benefited by general favorable comment. \$17,200. Great in view of bad opening caused by high temperature. One of best weeks house has had since Minneapolis opening.

Hepburn (Orpheum) (1,518; 2,890; 60). "Hold 'Em Yale" (Pathe) and vaudeville. All-around good show and bargain at low admission charged. \$14,000. Good for recent weeks, but far below what show deserved.

Pantages (Pantages) (1,600; 25-50). "Love Hungry" and vaudeville. "Hanging House" (Fox) second winners; \$9,000. Very good.

Lyric (P. & R. Public) (1,300; 35). "Serenade" (Par.), first half; "Vanishing Pioneer" (Tom Mix) second half. First week of new split policy. Both pictures good. Slight improvement at around \$1,800.

Grand (P. & R.) (1,200; 25). Revival week. House under \$1,000 bill. More than \$700. Much better than house has been doing.

Estimates for Last Week. Missouri (Skouras) (3,800; 35-65). "Foreign Legion" (E. Lowry) presented a brilliant stage show, titled "Swanee Moon." \$30,000.

Grand Central (Skouras) (1,700; 35-75). "Lion and Mouse" (WB, D. Vita), fifth and last week. \$17,200.

St. Louis (4,230; 35-65) — "Golf Widows." Unusually good vaude.

Capitol (Skouras, small downtown house) "The Count of Ten" second and final week.

Edna Murphy's Trio. Los Angeles, July 17. Edna Murphy goes with Warners as leading woman for three pictures.

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4 Sight and Sound Films on Street; This Wk.-End Squared Bad Last Wk.

"1st 100% Talker" Got \$48,300 at Strand; H. O.,
Stays 3d Wk.—"Kings" Only "Sound" Flop

Best part of last week was the week-end introducing this week. After you figure that out, it means that the first two days of "Street Angel" at the RKO got \$52,000; "Warning Up" with just short of \$21,000 at the Strand; "Fading the World" hit \$30,450 at the Capitol, and the Strand about repeated the opening figures of "Lights of New York" on its holdover. A showy Saturday had lot to do with these high week-end (Sat.-Sun.) totals.

Otherwise the Paramount and the Strand were the only two houses in the Street doing real business last week. "Lights" lingers for a third week.

The "first 100 per cent talker" grabbed itself \$44,700 last week, including the reserved seat midnight premier (July 6), gave the Strand \$48,300 on its first week. In the Paramount "The Racket" was getting a lot of action, but not totaling above \$70,000 once more. This film started off by breaking the Saturday night record, so the theatre is in the final week of a highly satisfactory fortnight. "The Racket" goes to the Rialto this Saturday, and "Warning Up" invades the Rivoli the same day, both on runs of two weeks or more.

For the current week Broadway is well dotted with sight and sound pictures. Four big grind houses are devoted to the innovation—RKO, Strand, Paramount and Rivoli. Yet, with the heavy talking draw, "King of Kings" only got \$14,700 at the Rivoli on its first week. Extremely low for an opening week, that is, etc. It indicates that even with sound they won't buy what they don't feel like buying. "Kings" and its religious theme undoubtedly handicapped itself by coming during the hot spell and also had faulty amplification to fight, due to RCA trying to adjust Photophone to Movietone.

Norma Shearer brought \$54,800 to the Capitol with "The Actress," fair in face of warmth, but the RKO bumped into a lot more empty seats at \$76,000 for "The Show." "Man Who Laughs" opened its New York run after 17 weeks and \$7,200. Astor now dark, while wired for M-G-M's incoming south sea picture. In similar situation at the Strand, the Gaiety where "Lost in the Arctic" was due July 15, but is still being sounded. Meanwhile, "Fazil" is doing as best it can and a light, light Globe has settled down to a \$9,000 pace with "The Red Dance." This picture will probably stick until "Four Devils" is ready. Warner continues to the \$10,000 mark for "Lion and the Mouse," and the small Cameo had a bad week with a Ufa and a Chaplin release.

Embassy "The Racket" (Par) (1-12; \$1-12). Speculative picture, which lacked strong love story and tear, withdrawn Sunday after 17 weeks; finished to \$20,000; house went dark about two weeks while wired for "White Shadows" (M-G).

Cameo—"Loves of Jean Ne" (Ufa) (4-10; \$5-75). Small house had tough week; neither picture able to stand off burn-up temperatures; \$3,350.

Capitol—"The Actress" (Ufa) (4-10; \$5-75; \$1-12). House fair week; \$54,000 not bad when considering humidity followed by heavy rain; "Telling the World" (Ufa) (4-10; \$5-75; \$1-12). House fair week; started off severely, getting \$30,450 on this week-end.

Criterion—"Wings" (Par) (8-36; \$1-12) (4th week). Down on one knee for first time; \$20,000; after this one reaches 52 weeks anything may happen; "Patriot" (Par) about due, but Paramount also has 44th Street to fill.

Embassy—"Tempest" (U.A.) (5-6; \$1-15) (5th week). Held to preceding figure, even bettering it; 100, with nothing named to follow as yet.

Gaiety—"Fazil" and Movietone (Fox) (8-8; \$1-12) (7th week). Stalling for time until "Lost in the Arctic" has been synchronized; this picture taken by young Snow, who accompanied his father on "Shooting Big Game in Africa."

Globe—"The Racket" (Ufa) (4-10; \$5-75; \$1-12) (4th week). Going along comfortably; evidently settled in \$9,000 class; last week \$2,200, drop of about \$500; presumably remains until "Four Devils" (Fox) is ready.

Paramount—"The Racket" (Par) (8-36; 40-65-75-11). Started off by breaking Saturday record and maintained smart pace; nights especially heavy; \$17,700; picture goes

LOEW'S TORONTO IS FEATURING ORGAN

Which, With "Skirts," British
Made, Got \$8,700 in Bad
Week

Toronto, July 17.
(Drawing Population 700,000)

Weather Fair, Warm
Everything on the skirts last week with nobody surprised except those who thought "Ramona" would last all summer. The Del Rio picture came through its eighth week strong and held again, beating the eight-week record hunk up by "The Sea Hawk." If "Ramona" lasts into August it will copy the long distance for this town now held by "Mickey" at 14 weeks. "Ramona" bettered \$4,500, ahead of the summer average in Tom Daley's 1,400-seater.

The British picture "Skirts" drew \$8,700 into Loew's to lead the town. Figure is not bad for a picture that but pocket since the house reopened a month ago. Organ concerts have been made a feature and broadcasts are dragging them in. Same goes for Hippodrome, where "Tiger Lady" was around \$8,000 at Pantages and the house continues to pay dividends, so who cares? This fellow will get plenty of copy when EP gets its new 4,200-seater in operation a few blocks north. "Tenderloin" opened good Saturday as a non-talker.

"No Other Woman" dropped the curtain to under \$5,000 with fair stage show. With Miss Del Rio pulling them strong in "Ramona" down the street, this one was plugged as featuring "The beautiful star of 'Ramona' Saturday accounted for almost half the biz of the week.

"Thanks for the Buggy Ride" was fair at the Hippodrome, grabbing off \$2,500 on its opening and getting no particular help from the stage. Radio hook-up with Toronto "Star Weekly" helped.

Neighborhoods fair.
Loew's "Skirts" (British) (2-30; 30-60). Not bad at \$8,500 to \$9,000 but lowest gross since house reopened. Surrounding show good.

Particularly organ concerts by Kathleen Stokes on new pipes.

Hippodrome—"Thanks for the Buggy Ride" (U). Critics thought this one unduly to Laura La Plante but built up from slow opening to \$8,500. Not bad at this time.

Pantages (FP)—"His Tiger Lady" (Par). Menjou didn't mean very much and \$8,000 worth of stock exchange in hurry, but things have been worse.

Uptown (FP)—"No Other Woman" Saturday good. So was \$2,500 of this week.

Tivoli (FP)—"Ramona." Same as six or seven weeks ago. Good at \$4,000 to \$5,000. Held for ninth week.

Into Rialto this Saturday; "Warning Up" current and first sound film here, broke weekend record at just short of \$31,000; baseball story, with Dix looks to have strong male appeal in comedy.

Rialto—"Man Who Laughs" (U) (1-96; 35-50-75-11) (2d week). Got away pretty well to \$26,500; goes out 10 of this week.

Rivoli—"King of Kings" (Pathé) (2-20; 35-50-75-11) (2d week). First week \$14,700; low for this house, but "King of Kings" hot-weather fare and had trouble with amplification; departs this week to let "Warning Up" come in.

Rowley's of Show (FBO) (6-20; 50-75-11-15). Bad week at \$76,000, but forgotten in \$52,000 weekend rush for "Street Angel" (Fox) last weekend; \$44,700; produced distributor; hitting cost of extra heavy newspaper campaign announcing big Fox pictures; "Angel" in for two weeks, with "Four Devils" (Fox) and "Fazil" following.

Strand—"Lights of New York" and Vita (W. B.) (2-90; 35-50-65-75) (2d week). Big week at \$44,700; second Saturday topped first by \$300; counting midnight reserved seat premiere, total first week \$48,300; picture holding over again for third week.

Warners—"Lion and Mouse" and Vita (W. B.) (1-36; 50-75-11) (5th week). Has not changed its shorts record, but just doing all right; casting longing glances at \$10,000; "The Terror" next, with no date set.

FRISCO HOLDING UP; WARFIELD TO \$30,000

(Drawing Pop. 756,000)

Weather: Fair

Screen personalities got full credit for last week's draw in the two weekly change houses, with Barthelmess close to a summer record at the Warfield. Bebe Daniels was at the Granada, while the Granada gross was considerably behind the Warfield, yet it demonstrated there is still life for the once "hoo" market street picture pal.

"Four Sons" wound up a disappointing engagement at the St. Francis. "Street Angel" got under way July 14, and should be good for three to four weeks.

Embassy closed its five-week run to "The Lion and the Mouse," and to a healthy profit. Currier, "Glorious Betsy," "The Man Who Laughs" continues at the Columbia. This town one of coolest spots in country during heat streak.

Estimates for Last Week

Warfield (W. C. Loew) (Wired of Claret) (2-75; 35-50-65-90). (2-67; 35-50-65-90). Will King, at the head of the Function and Mureo Idea, but big credit goes to Barthelmess for heavy draw. Rube W. Wood naturally drew heavily, as usual. Exceptionally good. Beat \$30,000.

Granada (W. C. Pub.)—"Hot New Girl" (Par) (2-75; 35-50-65-90). All-round good entertainment, on stage and screen. Most of draw attributed to Bebe Daniels. Business strong to get healthy again at this house. About \$20,000.

Embassy (Wagon)—"Glorious Betsy" and Vita (W. B.) (1-36; 50-65-90). \$15,000, usual first week's run.

St. Francis (W. C.)—"Four Sons" and Movietone (Fox) (1-37; 35-64-90). \$8,000.

Columbia (Elianger)—"The Man Who Laughs" (U) (1-70; 50-150). Second week of the Universal road-show feature failed to attract much interest. Week-end draw helped gross to around \$7,000. One more week.

'COSSACKS' AT SEATTLE GOOD DRAW, \$17,300

Seattle, July 17.

(Drawing Pop. 500,000)

Weather: Fair
Houses that had a cool inside got the big part week. In this matter the Seattle seemed to profit the most. This was due to the fact that cooling and ventilating system to patrons (upon request). Fifth Avenue and Orpheum also have cooling plants and all the houses in town are more or less so.

No denying that Gilbert in the splendid "Cossacks" was a real draw and the Seattle led the town, about \$17,300 on its first week.

Kanis headed a neat and M stage show and laughs were packed in "Steamboat Bill, Jr."

Blue Mouse going strong for third week with "Lion and Mouse." Seattle is all set for talking pictures, shorts and news. Herschel Stuart, West Coast manager, in northwest, reports Fifth Avenue to run as feature picture house, all sound and talking, after Aug. 2, when I and M stage show goes to Seattle.

Fifth, with band and song specialties.

Estimates for Last Week

Seattle (W. C. Pub. Loew) (1-100; 25-60). "The Cossacks" (M-G-M) picture big draw. Stage show O. K. Very good; \$17,300.

Fifth Ave. (W.C.) (2-70; 25-60)—"Steamboat Bill, Jr." (U.A.) Good for folks who like a laugh. Dandy I and M stage show, "Sally Rand in Hollywood" idea. \$13,800.

United Artists (W.C.A.) (1-80; 25)—"Vanishing Pioneer" (U.A.) Not as popular as "Halter Eden," but considered good. Dandy front helps. \$3,900.

Columbia (U.) (1-60; 25-50)—"Fighting Romance" (F.N.) Barber aviation contest aroused some interest. Good comedy stuff. \$4,300.

Blue Mouse (Hamrick) (9-50; 50-75)—"Lion and Mouse" and Vita (2d week). Also Movietone. Very good; \$8,300.

Winter Garden (U. chain) (8-50; 15-25)—"Czar Ivan the Terrible" (Arnkine-Bell) (2-70; 25-50). Snappy fronts at this house attract lots of notice. Good; \$3,000.

Pantages (1-50; 25-50)—"Fleet Wing" (Fox). Broadway Bits, young and talented company will present "Pop in Every Step" heading vaude Also in electric lights. \$5,500.

Orpheum (2-70; 25-51)—"Sally of Seattle" (U.A.) (2-70; 25-51). Telling about how he used to do it, attracting sport fans. \$10,200.

President (Duffy)—"Green Goddess" (Duffy Players). Very well put on, with a few good songs. Final week of Berton Churchill, guest star. May Robson next week. Then Marjorie Rambeau for five weeks. \$3,100.

Balto Going Wire With Musicians' Contract Expiring—Orchestras Cut

"3-Ring Marriage" Not So Hefty at Stanley at
\$16,000—Century Big for Summer, \$20,000

TWO TALK FEATURES GO BIG IN DETROIT

"Jazz Singer's" Return to the
Madison—"Lion and Mouse"
at the State

Detroit, July 17.

Weather: Warm

Running with a weak film and stage bill, Bebe Baker, added at the State, noticed a fair summer gross to the big Michigan last week. State changed its program to feature "Lion and the Mouse" (W. B.) after the opening, and quite smash with "Glorious Betsy" and maintained its better than \$20,000 average for sound. Otherwise nothing notable anywhere.

Capitol Screenings also, with Vita, opened a relish engagement at the Madison, after a previous run of nine weeks, and grabbed \$17,000. Cossacks, at the Adams, was something under expectations at \$15,000, but showed enough to h. o. and may pick up.

Tiffany-Stahl's premier for "The Tailors" at the U. A. didn't almost got a weather break. Afternoon was cool, but the break was rained out at night. However, reaction denotes it will do some business and comments on the film were favorable. Keaton's "Steamboat Bill" finished off a pair at the U. A. with a low final figure.

Capitol screening "Forbidden Hours" and staging the "Jazz Butcher" unit, was a bit under normal but okay. Oriental went second with "Sally of Seattle" and saw a slight improvement. If just an experiment last week, the result might have shown the Oriental that second running of sure fires is safer than the present catch-as-catch-can method.

A lot is expected this week from the Knights Templar convention with about 100 members.

Estimates for Last Week

Adams (Kunsy)—"Cossacks" (M-G) (1st week) (1-70; 50-65). Opener's \$15,000 enough to hold it; movie was expected three weeks possible if Gilbert name catches on this week.

Capitol (Kunsy)—"Forbidden Hours" (U. A.) and "Jazz Butcher" (U. A.) (1st week) (1-70; 50-65). Nothing exciting in show or gross; \$24,500 near enough to normal.

Madison (Kunsy)—"Jazz Singer" (Vita (W. B.) (1st week) (1-70; 50-65). First week of Jolson film; second try in town at same house; \$17,000 not bad; remaining.

State (Kunsy)—"Publicity" (U. A.)—"Half a Bride" (Par) and "Flap-perties" unit (4-10; 50-75). Mostly Belle Baker; \$36,600; excepting stage name, trail show.

Orient (Kunsy)—"Par" and "Flap-perties" (2-95; 25-75). Second run of Lloyd comedy better than most indie first runs at this house; \$8,500.

U. A. (Kunsy)—"Lion and the Mouse" (Vita (W. B.) and Movietone (Fox) (1st week) (3-00; 50-65). Second all round bill here keeping pace with first; novelty of \$22,000 suggests house and policy have hit permanent stride; three weeks in view for current program.

United Artists (U. A.)—"Steamboat Bill" (U. A.) (2d week) (2-00; 50-65). Comedy out after pair of red markers; \$12,500 in final; "The Tailors" (T-S) opened Friday and current in world premiere.

Estimates for Last Week

State (Kunsy)—"Cossacks" (M-G-M) picture big draw. Stage show O. K. Very good; \$17,300.

Fifth Ave. (W.C.) (2-70; 25-60)—"Steamboat Bill, Jr." (U.A.) Good for folks who like a laugh. Dandy I and M stage show, "Sally Rand in Hollywood" idea. \$13,800.

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Columbia (U.) (1-60; 25-50)—"Fighting Romance" (F.N.) Barber aviation contest aroused some interest. Good comedy stuff. \$4,300.

Blue Mouse (Hamrick) (9-50; 50-75)—"Lion and Mouse" and Vita (2d week). Also Movietone. Very good; \$8,300.

Winter Garden (U. chain) (8-50; 15-25)—"Czar Ivan the Terrible" (Arnkine-Bell) (2-70; 25-50). Snappy fronts at this house attract lots of notice. Good; \$3,000.

Pantages (1-50; 25-50)—"Fleet Wing" (Fox). Broadway Bits, young and talented company will present "Pop in Every Step" heading vaude Also in electric lights. \$5,500.

Orpheum (2-70; 25-51)—"Sally of Seattle" (U.A.) (2-70; 25-51). Telling about how he used to do it, attracting sport fans. \$10,200.

President (Duffy)—"Green Goddess" (Duffy Players). Very well put on, with a few good songs. Final week of Berton Churchill, guest star. May Robson next week. Then Marjorie Rambeau for five weeks. \$3,100.

Baltimore, July 17.

(Drawing Population 750,000)

Weather Hot, Rainy

As the date of expiration of the existing manager-musician contract approaches (July 28), a rumor is gaining among the musicians that two of the Loew-United Artists houses here are to follow the precedent of the Rivoli and disperse thirty with house orchestras. The chances are that the New when reopening will depend on the wired melodies, the result being that at least half the town's first run seatage will be minus musicians.

The situation may create a crisis in the musicians' local. Both the big house and the small Auditorium—resident dramatic stock—recently closed. Only one burlesque house is open. The combo houses are "sitting the summer" and waiting for business at the big Stanley has been far from good. Only the Century is okay.

Rivoli will reopen this Saturday as a wired house, minus orchestra on stage or in pit. The talkers are now being installed in all three Loew houses. In the Century the talkers will be an extra added, the theatre continuing to employ its quota of orchestras both on the stage and in the pit.

Last week saw practically no change in the lineup of the b. o.s. The Century still leads the procession, and by a wide margin. "Ladies of the Mob" is the latest reason. "Three Ring Marriage" at the big Stanley was fun from a three ring act, but a pretty good second week at the Valencia. The combo Garden somewhat improved and the uptown Parkway seasonably satisfactory with "Halter Eden." Metropolitan is temporarily out of the lineup, dark for renovations. This house, until now the sole wired one in town, will enter the approach in reason with plenty of competition.

Estimates for Last Week

Century (Loew) "Ladies of the Mob" (3-00; 25-50). Another big summer week here. Not quite as good as recent Box vehicles but sore topped star sure fire locally. Picture started with rush Monday afternoon and kept it up. Cutting down on station during this house, doing unprecedented summer time business. Just a half a grand under Halnes' big summer time week that preceded it. About \$20,000.

Stanley (Stanley-Crandall) "Three Ring Marriage" (3-00; 25-50). Another indifferent b. o. picture at time when his house needs potent customer getters. Better than "His Tiger Lady" at b. o. drawing about two grand better but still below profit level for big house at about \$16,000.

Valencia (Loew-U.A.) "The Cossacks" (1-50; 25-60). Satisfactory second week for mid-summer and up to expectations based on first week return. Not outstanding as house not in step with great stride a'uck with downtowns Century. Good matinee and business pretty consistent. About \$5,000.

New Garden (Schubert) "Garden of Eden" (1-00; 25-35). Picture not exceptional from b. o. although drawing well at downtown Century. Mid-summer felt at this uptown h. u.s. and business seasonably off. Business at summer time average at about \$3,500.

Buck Privates and Keith vaude. (3-20; 25-50). Somewhat better than previous week; partly satisfactory at about \$12,000.

Parkway (Loew-U.A.) "Garden of Eden" (1-00; 25-35). Picture not exceptional from b. o. although drawing well at downtown Century. Mid-summer felt at this uptown h. u.s. and business seasonably off. Business at summer time average at about \$3,500.

Estimates for Last Week

Buck Privates (3-20; 25-50)—"The Cossacks" (M-G-M). "Seeing Things" unit. Good all-round bill. Off to about \$22,500.

Hip (Public) (2-00; 50)—"Tally Be Good" (F. N.) and vaude. This house alone showed slight upward trend. Vaudeville prominent part. \$13,500.

Great Lakes (Fox) (3-40; 35-50)—"No Other Woman" and vaude. Business braced slightly here. \$10,000.

Row in "Ladies of the Mob" (Par); \$34,300.

State (4-00; 35-50-65)—"The Acrobat" (M-G-M); \$11,500.

Boston Goes to Talkers Despite Torrid Weather

Boston, July 17.

Just a hot week. Picture houses took it on the chin somewhat. The State did one of the poorest weeks of the season, \$11,500.

Despite the hot weather the talkers opening at the Fenway and the Olympia last week went over very big. It was not figured Boston would pull hard for any innovation in the present weather.

Fenway with present price scale is getting for about \$10,000 gross; it did it. Olympia grosses about \$15,000 when everything is disposed of, and that was the business of the first week there.

Both Fenway and the Olympia had "The Lion and the Mouse," Warner Brothers.

Estimates for Last Week

Metropolitan (1-00; 30-65)—"Clara

Buffalo Hot

Buffalo, July 17.

(Drawing Pop. 500,000)

The first extended heat wave of the summer struck Buffalo last week.

Estimates for Last Week

Buck Privates (3-20; 25-50)—"The Cossacks" (M-G-M). "Seeing Things" unit. Good all-round bill. Off to about \$22,500.

Hip (Public) (2-00; 50)—"Tally Be Good" (F. N.) and vaude. This house alone showed slight upward trend. Vaudeville prominent part. \$13,500.

Great Lakes (Fox) (3-40; 35-50)—"No Other Woman" and vaude. Business braced slightly here. \$10,000.

Row in "Ladies of the Mob" (Par); \$34,300.

State (4-00; 35-50-65)—"The Acrobat" (M-G-M); \$11,500.

"Cossacks," With Gilbert, Sets Summer Record at Loew's State, L. A., \$31,500

"Telling World" Sent Met to \$24,000—"Tenderloin," 5th and Final Week at Warners', \$22,500, Big

Los Angeles, July 17. (Drawing Pop., 1,450,000)

Weather: Days hot; nights cool. With two exceptions everything in town of last week, though not for any great amount. The exceptions were Loew's State, where John Gilbert, in "The Cossacks," hung up a new hot weather record, and Warner Bros. in Hollywood, where "Tenderloin" in its fifth and final week showed a substantial gain over the preceding seven days. Generally speaking business was satisfactory, especially downtown where the two weekly change houses showed marked strength.

Two more West Coast houses went dark during the week, to remain closed indefinitely. Criterion and Belmont, the latter operated most recently as a combination dramatic stock and picture house under lease by David Fort. Criterion may have been the last of Greater Movie Season, in August, but fate of the Belmont, which has reverted back to West Coast, will not be determined for the present.

The week witnessed the windup of three run pictures. "Tenderloin" moved from Warner Bros. after five healthy weeks to make room for "Women They Talk About," another Vitaphone feature. Carthy Circle has a new tenant in "Lilac Time," the world premiere Monday augmented by Photophone. Departing from the Carthy Circle was "Fazli," which failed to click during its five weeks. Third departure was "The Circus," which wound up three weeks at the United Artists, its local initial showing at Pop prices.

The big noise was Loew's State, where "Cossacks" jumped the intake up close to three grand over the week before. Personal appearance of John Gilbert in the final night of the engagement, and appearances during the week of Renee Adoree and Ernest Torrence helped materially, and brought the revenue close to \$32,000, something to shoot at in wet weather. Biggest Monday business in history of the Mob! didn't click very hard here. Critics said Clara Bow miscast. Total, \$15,000.

Parwell (1,400; 75) (National) Parwell week of Waddell Players. \$1,600.

Novelty (1,100; 25) (Crawford)—Heat and waning popularity combined to hold figure down, even special stunts failed to help much. Just over \$1,200.

Cozy (400; 25) (Lawrence)—"Hot Heels," first half and "Honor Soles," last half, went with weather to \$700.

Best (550; 20) (Lawrence)—"Speedy Meyers" synopses, second week, hard time, but got total of \$450.

Estimates for Last Week

Boulevard (W.-O.)—"The Siren" (Col) (2,164; 15-50). Screen feature didn't mean much. Off to around \$5,000.

Carthy Circle (W. C.-Miller)—"Fazli" and Movietone (Fox) (1,500; 50-150). Continued to draw well last week, \$5,500. "Lilac Time" and Photophone started July 16.

Criterion (W.-C.)—"So This Is Love" (Col.) and Movietone (1,600; 15-40). Continued to draw well everything. West Coast circuit ordered it dark July 12. Final week distinct disappointment at not more than \$2,700.

Belmont—"Rain" and "Casey Jones," latter on screen (1,551; 15-50). Two days last week enough and after Tuesday house went dark. Fort, who took over operation upon retirement of John Goring, couldn't meet demands of play broker for advance royalty on "Rain" and with attendance at lowest possible ebb, folded up.

Egyptian (U. A.-W. C.)—"Harold Teen" (F.N.) (1,800; 25-75). This one figured for good price. First Hollywood mob, but arm days evidently hurt. Around \$7,500. Benny Rubin and Fanchon and Marco stage show helped.

Loew's State (W.-C.)—"Cossacks" (M-G) (2,242; 25-51). Whale of week. John Gilbert gets credit, and set high mark for mid-summer attendance. Fanchon and Marco introduced new m. o. c. in Jack Waldron who gives promise of developing. \$31,500, excellent.

Metropolitan (W.-C.)—"Telling the World" (M-G) (3,595; 25-75). Heavy exploitation and Haines' popularity kept Met in running. Series of morning "Beauty" lectures by Irene.

United Artists (U. A.)—"The Circus" (U. A.) (2,100; 25-61,000). Third week for Chaplin sagged slightly, with engagement ending up to around \$10,000. The Tollers

Those V's and W's

An exec of one of the picture companies controlled by a man who keeps a horde of relatives on the payroll, was complaining about a new share of brothers-in-law and cousins, all of whom were having considerable difficulty with their v's and w's.

Said the exasperated Nordic, "there won't be a man on the lot who can say 'whoe' to a horse."

Topeka's Cooled House Failed to Do Biz

Topeka, July 17. (Drawing Pop., 85,000) Weather: Mostly Cool

Heat was broken last half and simultaneously the slump in attendance. Managers are losing their wits. Under Tom Ruster, better Jayhawk, cooled, suffered, if anything, even more than the non-cooled places when the mercury was around 100. Mediocre pictures at the Jayhawk, however.

Local theatre circles stirred by rumors of a new theatre combination here, headed by Nate Block of St. Joseph, head of the Lawrence Amusement Co. Block has been negotiating with the Crawford interests and business associates of the head of one of the newspapers, but nothing definite announced as yet. The Lawrence company owns the Cozy, Gem, Best and Crystal, small properties, with the Cozy the only strictly first-run, with only 400 seats.

Estimates for Last Week

Jayhawk (1,500; 40) (Jayhawk)—"The Harvester" first half suffered from heat and too much criticism. Under Tom Ruster, better Jayhawk, cooled, suffered, if anything, even more than the non-cooled places when the mercury was around 100. Mediocre pictures at the Jayhawk, however.

Orpheum (1,200; 40) (National)—"Ladies of the Mob" didn't click very hard here. Critics said Clara Bow miscast. Total, \$1,500.

Parwell (1,400; 75) (National) Parwell week of Waddell Players. \$1,600.

Novelty (1,100; 25) (Crawford)—Heat and waning popularity combined to hold figure down, even special stunts failed to help much. Just over \$1,200.

Cozy (400; 25) (Lawrence)—"Hot Heels," first half and "Honor Soles," last half, went with weather to \$700.

Best (550; 20) (Lawrence)—"Speedy Meyers" synopses, second week, hard time, but got total of \$450.

Estimates for Last Week

Boulevard (W.-O.)—"The Siren" (Col) (2,164; 15-50). Screen feature didn't mean much. Off to around \$5,000.

Carthy Circle (W. C.-Miller)—"Fazli" and Movietone (Fox) (1,500; 50-150). Continued to draw well last week, \$5,500. "Lilac Time" and Photophone started July 16.

Criterion (W.-C.)—"So This Is Love" (Col.) and Movietone (1,600; 15-40). Continued to draw well everything. West Coast circuit ordered it dark July 12. Final week distinct disappointment at not more than \$2,700.

Belmont—"Rain" and "Casey Jones," latter on screen (1,551; 15-50). Two days last week enough and after Tuesday house went dark. Fort, who took over operation upon retirement of John Goring, couldn't meet demands of play broker for advance royalty on "Rain" and with attendance at lowest possible ebb, folded up.

Egyptian (U. A.-W. C.)—"Harold Teen" (F.N.) (1,800; 25-75). This one figured for good price. First Hollywood mob, but arm days evidently hurt. Around \$7,500. Benny Rubin and Fanchon and Marco stage show helped.

Loew's State (W.-C.)—"Cossacks" (M-G) (2,242; 25-51). Whale of week. John Gilbert gets credit, and set high mark for mid-summer attendance. Fanchon and Marco introduced new m. o. c. in Jack Waldron who gives promise of developing. \$31,500, excellent.

Metropolitan (W.-C.)—"Telling the World" (M-G) (3,595; 25-75). Heavy exploitation and Haines' popularity kept Met in running. Series of morning "Beauty" lectures by Irene.

United Artists (U. A.)—"The Circus" (U. A.) (2,100; 25-61,000). Third week for Chaplin sagged slightly, with engagement ending up to around \$10,000. The Tollers

HEAT GIVES PORTLAND TERRIFIC WALLOP

Portland, Ore., July 17. (Drawing Population 400,000)

Warmer weather showed severe effect on local show business. All theatres felt it. The Duffy players continued to bumper houses after the five-week impetus of "Lombardi, Ltd.," with Leo Carrillo, present headliner, with Duffy as Marlon Lord and Norman Hackett.

The Public stage show at the Portland last week probably one of the few entertaining shows to report here since opening of the big house. Lena Malena, featured in a personal appearance, added nothing to the entertainment value.

Estimates for Last Week

Portland Public-W. C. (3,500; 35-60). Personal appearance of Lena Malena with film "Diamond Handcuffs." Exploitation good for ordinary picture, but entertainment value in Malena's personal appearance. Public stage show, "Roman Nights" meat of bill. First really entertaining unit show Public has seen though the rest consisted of big. Phil Lampkin, m. c. and stage band. \$12,000.

Broadway (W. C.) (2,000; 35-90) "Hot News," film feature. Peppy and rolling. Registered well. Movietone news. Panchon and Marco's "Television," stage show, very fair. Georgie Stoll, m. c. and stage band. \$5,500.

Fantazes (F.N.) (2,000; 35-50). Mason Dixon Dancers topped vaude. Five other acts. Film feature, "Hot Heels." Well balanced show. \$5,500.

Oriental (Tebbetts) (2,700; 25-35) "Sally of Scandals," screen feature. Katherine Laidlaw and Oriental ballet stage show, locally produced. Josef Srodka and little symphony orchestra. \$7,500.

Columbia (U.) (1,200; 35-50) "The Dove." Good romance film feature. Went well. Samplero and orchestra. \$3,500.

Heilig-Henry Duffy Players (2,000; 25-125). Marlon Lord and Norman Hackett open as guest stars in "The Best People." \$5,500.

Auditorium (U.) (1,500; 25-45). Mexican Tipica Orchestra, direction of Miguel Lerdo de Tejada. Four nights and matinee. Failed to get public support.

Animals' Sound Films

Los Angeles, July 17. M. G. M. plans to send a staff of sound technicians with "The Trader Horn" company when they leave for Africa to film the exteriors for "Trader Horn."

Due to the difficulty in filming wild animals, a process of setting flashlight traps that automatically takes action pictures when the beasts step upon the release springs during nightly prowls. This process will be connected with sound recording devices that will record the sound at the same time the action is recorded on the film.

U's New Sound Stage

Los Angeles, July 17. Universal has broken ground for a sound-proof stage. The plot selected is a large one behind the scenes, which for years has been kept free of buildings against the erection of a large stage when necessary.

The structure will be built in series, the center being a recording room, with the stages and accompanying motor and other rooms grouped about it and constructed as demand may make essential.

The initial expenditure is estimated at \$500,000.

In Europe for Scenes

Los Angeles, July 17. David Butler, "Chasing Through Europe" for Fox, is sailing from New York July 25. He will be accompanied by Nick Stewart, leading man, and Sidney Wagner, cameraman.

On account of the intention to penetrate out-of-the-way places the troupe is limited to those named, with the exception of Harry Brand, scenarist, already in Europe. Supplementary interiors will be made in Hollywood.

Dinner to Rothacker

Los Angeles, July 17. The Association of Motion Picture Producers gave a farewell dinner July 12 in the Town Club at the Biltmore to Watterson Rothacker, its first vice-president. Every one of the 15 companies in the association were represented by its chief.

Twenty-three were present. The burden of the speeches was that the United Artists National production chief would return to the industry and to Hollywood after his recreation abroad. Rothacker left for the east Sunday.

AMUSEMENT STOCKS SAG AS STRONG-ARM BULL MOVE DIES

Loew Drifts to 51½, Fox to 75, Paramount to 126—American Seating Drops to New 1928 Low—Market Sees Period of Dullness and Lower Levels

Efforts on the part of the big bulls to strong arm the market into a general advance collapsed last week. Since Friday the daily sessions have been occupied with the aimless churning about of stock by professional floor traders, with prices generally lower. The bull clique seems to have capitulated to the Reserve Bank, which wants the broker loan account cut down and other excessive use of credit, for speculation adjusted.

American Seat Off

For a time it looked as though the bull party would make a fight of it, but the last four days of trading have disposed of that prospect. For the time, the plungers on the long side are licked and are lying doggo.

Yesterday, even with money at 5½, prices generally were lower than at the best of last week's upturn, with Paramount from 126 to 127; Fox close to 75, Loew 51½-52; Pathé 15½-17½ (recovery here from last week's dip to 15); Warner Bros. 41-42, and Keith, 18-18½.

Conspicuously weak were American Seating, sold at a new low for 1928 at 23½, and Shubert, within a point of its bottom for the year at 55.

An oddity of yesterday's price lineup was the coming out of Metro-Goldwyn-Mayer at 25, a fraction under its low for the year. This stock is practically "pegged" by reason of its fixed yield and hasn't varied two points since its listing. Low was probably due to some long holder compelled to liquidate hurriedly for some reason unconnected with the stock which is really an investment issue.

Despite sliding price levels, the amusements have been doing well compared to other market groups. In no case is there an issue that is far below its top whereas among the run of industrial many stocks are selling all the way from 40 to 100 points down from peaks of the spring. This probably is partly due to the strong clique control in most of the theatre shares, and to a realization that forthcoming statements of earnings may make very satisfactory reading for stockholders.

Estimates are freely circulated. Loew's statement of income for the fiscal year of '27-28, ending Aug. 31, will show a better per share:

Summary of trading for week ending Saturday, July 14:

9700 EXCHANGE

High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net
46	31	8,100	American Seat (4).....	35	21	31	-3½
103	103	2,000	Paramount Famous-Lasky (8).....	103	103	103	0
77	40½	5,200	Loew (3).....	52½	52	52½	-2½
102	99½	1,400	Do prof (6½).....	101	101	101½	-1
103	103	8,800	Keith (4).....	103	103	103	0
90	75½	800	Do prof (7).....	82½	80½	80½	-1½
92½	72	17,600	Keith Class A (4).....	72	72	72	-1½
84	22½	1,200	Madison Square Garden (2).....	26½	27½	27½	+1½
27½	25½	200	Met-Goldwyn-Mayer pref (1,500).....	25½	25½	25½	0
181	104	100	Picture Palace (1).....	8½	8½	8½	0
100	104	42,000	First National pref (8).....	151½	125½	125	+10
111½	111½	31,000	Paramount-Famous-Lasky (8).....	111½	111½	111½	0
94	8½	8,600	Pathe Class A.....	16½	15	16	-1½
100	100	1,000	Shubert (2).....	100	100	100	0
90	22	107,000	Universal pref (8).....	60½	60½	60½	0
19½	18½	600	Con. Film Ent.....	14	15½	14	-1½
125	125	4,550	Do prof (2).....	22½	25½	25½	+1½
175	175	40,400	Fox Theatres.....	175	175	175	0
23½	11½	200	Low debenture rights.....	14½	14½	14½	+1½
80½	13	44,300	Warner Bros.....	80½	82½	85	+1½

BONDS

High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net
101	92½	\$20,000	Keith 6's, '40.....	93½	92½	93½	+1½
102	92	100	Do 6's, '40.....	100	100	100	0
102½	99	42,000	Do ex war.....	100	100	100	+1½
81½	50	20,000	Pathe 7's, '37.....	60½	60	60½	0
60½	50	70,000	Paramount-Pathe-Lasky 6's, '37.....	60½	60	60½	0
94½	88	8,000	Shubert 6's.....	88½	88	88	0
122½	96	26,000	Warner Bros 6½'s, '28.....	122½	121	122	+1½

ISSUES IN OTHER MARKETS

nc	30 1/2	32 1/2	Unit 40.....
er,	5 1/4	6 1/4	Unit 40.....
ne	4	6	De Forest Ph.....
1-	5	7 1/4	Technicolor.....
of.	37 1/2	38 1/2	Schine Ch. 6's.....
			Ph.....
as	--	--	780 Stanley Co. of.....
-o-	--	--	100 Balaban & K.....
is	--	--	Roach, Inc.....
ift	--	--	80 Skouras.....
	--	--	Famous Playe.....

Panhandling Press Agents in Hollywood Full of Schemes and Rackets for Camera Hopefuls

Los Angeles, July 17. Hollywood is as much overcrowded with self-appointed press agents as it is with actors. As a matter of fact, a number of actors failing in their first endeavor turn to press agency, employing their acting ability in selling themselves to a group of clients who will pay them to tell the world how great they are.

The task of acquiring publicity accounts is an easy one, but holding them is the problem. This does not affect the panhandle type of transient press agent who becomes satisfied with the down payment for a retaining fee. He knows at the time of accepting the fee he can not get more than an introductory note over with the editors of many of the local papers falling for his stuff. By the time that has died away, the customer squawks before laying down any more money.

With nothing to lose this type of press agent will insist on a customer remaining with him but will spend his time looking for other clumps anxious to break into picture and not familiar with his plan of extracting their money for this purpose.

Another kind of press agent in Hollywood fortunate enough to attract well-to-do clients by his smooth talk has been operating quite successfully for a good number of years by his ability to cover up certain shortcomings. His plan of operation is to mingle with the smart set of Hollywood's night life, accompanied by an introductory trail who acts as his shop dog in persuading anything from a five-year-old kid to a 70-year-old widow, that they should seek fame in the movies. Assured that the prospect has a yen to make pictures and is well heeled, the trail works on the vanity of her subject to such extent the sucker phones the next day for an appointment with the great exploit.

The act does not reach its climax until several days later when the great P. A. finally finds time to interview the prospective client, by this time has built many air castles for the future.

Nine out of ten leave their signature to a carefully worded contract and a grand or two that would help to get the campaign under way.

The first procedure would be to have the new client appear at a Boulevard portrait studio, which in turn would work on the victim for a big-sized order of photographs, kicking back to the press agent a nice sized commission for sending her. Following this, the P. A. would arrange for a coming-out party, the debutante to appear in the press in some hotel banquet room or in the mark's own house if she happened to have one that would set her off. These parties would be responded to by a few members of the press who can always be counted on for a free spread, but the party would be a contest of the usual coterie of party hounds to be found about Hollywood. Cost of this affair would quite naturally be paid by the client as her contract reads that all expenses pertaining to the campaign must be paid by the client.

Panhandler Society

One of the suckers falling for this press agent's bunk happened to be a former Broadway stage beauty who became mentally unbalanced at the age of 40 after the death of her wealthy husband. She came to Hollywood and had no trouble in gaining entry to that class of panhandler society always managing to put up a good front at the expense of others, as they are good entertainers. The widow was a good spender.

It was at one of these parties the woman put her foot into the P. A.'s trap and was relieved of \$10,000 without getting an opportunity to appear before a camera. All the publicity she received was in a few of the local trade papers, which carried her picture for the price of a cut and a little palm grease. The dame suddenly disappeared like a great many others who come to Hollywood and get gyped. Their vanity does not permit them to appeal to courts and they leave the community quietly like a good loser.

While the brush of condemnation might be spread over the name of

Hollywood press agency for the unethical practices of a few, one can find beneath the surface of this black smear a number of conscientious workers who operate on the up and up and who have devoted their entire business career to building up others. These boys operating as free lance agents on the up and up can be counted on the fingers of two hands. They are respected by the press and are able to plant legitimate copy.

Columnist P. A.'s

The practice of press agents working under the guise of a columnist or correspondent does not qualify him to render a bona fide service as publicist for any client. While his column or paper is free and open for any notices pertaining to such clients, it becomes quite obvious that a continual repetition of the client's name in print is soon detected and becomes disregarded as interesting reading.

Another racket that has just come to light in Hollywood, and which must unfortunately come under the heading of panhandling press agency, is a sharper who works in connection with one of the Boulevard portraitists. The photographer owning the studio will call prospects on the phone and inform them he has a writer from New York who is writing a story about her and has requested him to furnish the necessary photographs to go with the story. No obligation, and if the sucker falls, which they generally do, an appointment is made and the writer just happens in the studio when the prospect is making a sitting.

They meet and the writer gets the lay of the land. The writer, in an offhand manner, suggests that he is in close contact with all the leading art magazines in the east and occasionally has a few spare moments that might be turned to looking after her interest in a publicity way when he returns to the big burg. If the mark falls, writer gets a retaining fee and the photographer a good-sized order for furnishing the writer with extra photos to take back east for distribution and planting.

Another come-on game worked by the transient panhandling P. A. is the racket of selling influence and stories to national film publications. These racketeers will sell the idea to one of their many \$5 a week clients who are yet doing extra work in pictures, that he has a chance to plant a big feature in a leading national film magazine, but inasmuch as she has not yet reached the ladder of fame, it will take at least \$100 to show the representative of this magazine a good time before he can induce him to accept the article. By the time the article is supposed to appear, the girl is either disgusted with the movies or is tired of looking for the article and no squawks are made, even if the press agent could then be found.

Valet Work

Another type that becomes a barnacle on the ship of press agency is the sharper who sells himself to established stars already under contract to a studio who refers to handle all their publicity. They generally do, and the free lance press agent takes all the glory for putting the stuff across. The star takes his word for it without investigating and keeps him on salary more in sympathy for good fellowship than a service rendered. The star, however, coming under this class, pays his press agent \$100 a week for 52 weeks in the year, but he does more valet work for the star than work at planting publicity. This particular P. A. is married and recently complained to the star for having to remain with him at his home at night as well as by his side all day at the studio. The star gave him but one alternative and that was stay or leave. Since jobs are scarce, the P. A. is tolerating the valet job until something better shows up.

The thing that makes free lance press agency a profitable business in Hollywood is attributed chiefly to the desire of many who come here for the purpose of breaking into the movies. Finding it impossible

Must Wire for Sound? Exhibits Not Uniform

Exhibitors generally, mentioning those outside of the big cities, appear to have about concluded that wiring has become necessary, for the slight and sound pictures anyway.

Many have been in doubt, some saying they would be better off in their own estimation if not running into the large expense of wiring equipment on the theory, evidently, that with all other houses in town wired theirs might be in its own class. Or, if on a local circuit, that the houses to be wired could be chosen with others left for the silent pictures.

There are still many number of exhibitors who hold to that opinion, although the consensus appears to be swinging to wire for the reason, if nothing else, that everyone is talking talkers.

Just now with the novelty and the reports of big grosses almost everywhere there is a talker, the opinion has grown more decided. Little is spoken of the future when the talker will be so prevalent it will be now exists with the silent black and whites.

Talking shorts are more easily explained as against the vaude act, stage show or the presentation with stage unit. The shorts on the service or single character are cheaper than the acts in person and are more desirable for that reason, though, perhaps, not such a good reason.

Shorts in plenty, and where there may be three to six shorts and plus a full length talker, may speedily wear out the novelty and welcome if the quality standard, comic or otherwise, is not held to in an uncompromising manner.

So far the decision appears to be in the shorts vs. humans contest that a straight talking short bill will be tried against a mixed program of shorts and humans, the box office to decide.

Publix Theatres Off Plugging Talker Brand

Publix theatres will not ballyhoo any particular talker trade mark, believing it a waste of money and that simply by having the public will simply differentiate between sound and silent film as "talking" and "dumb."

This is according to A. M. Bottsford, advertising and publicity head of Publix. He says but 75 talker installations have so far been made in the circuit's houses. By September this will be increased to 150, all Western Electric devices.

2 "Conquest" Pictures

Los Angeles, July 17. John Barrymore's next for United Artists will be "Conquest," taken from a German novel known as "Der Koenig der Bernina."

Warner Brothers have also started production on a picture called "Conquest," from the novel "The Candle in the Wind." Warners are negotiating with Barrymore to return to the studio to make a talker for Vitaphone.

to get recognition from the studios, they soon find a much easier way to attract producers, and that is through publicity. All that is required to get this publicity is enough money to employ a press agent. If they are fortunate to connect with a reliable P. A. they generally get value for the money spent, but since there are so many incapable and crooked men and women following this easy line of work, the chances for losing money are in the majority. To rectify the many diversified methods employed by many Hollywood-sharpers-for attracting clients would be an exposure that may spread to other parts of the country and set a bad example for other sharpers to adopt and, for this reason, nothing but the outstanding cases of a milder nature have been revealed in this article.

Educational Films for School Increasing to Extent Official Survey Under Way by Wash.

Albany, N. Y., July 17.

Use of motion pictures as a direct or supplemental method of instruction in schools and colleges of the United States is steadily increasing—so much so that it is being made the subject of an exhaustive survey by the Department of Commerce. Information to this effect was given by Arthur H. DeBra of the Motion Picture Producers and Distributors of America. Mr. DeBra said that there are no statistics available as to the number of schools employing films in the teaching of various subjects, a statement confirmed by Thomas E. Finegan, president of Eastman Teaching Films Co., Inc., and an authority on the question.

A survey is in progress under the auspices of C. J. North, chief of the motion picture section, Bureau of Foreign and Domestic Commerce, Department of Commerce, at Washington. The report will not be ready until sometime in the fall.

An investigation into the question of motion pictures as a means of instruction reveals their widespread use at present, and the promise of far greater employment in the not distant future. Fox and Pathe are producing pictures for the field of education, while Eastman Kodak is at work on an extensive program of educational films. The Eastman project contemplates the production of pictures for secondary schools only, while the Fox and Pathe movements are not so limited. Universal is another company to enter the educational field.

According to Dr. Finegan, former superintendent of education in New York and Pennsylvania, Eastman Teaching Films has produced 39 films for classroom service and is now preparing a program for 60 additional pictures. The specific topics on which these pictures will be made have not been yet fully determined. The 39 films either ready for the market now or will be on Sept. 1, deal with geography, general science and health.

Other subjects particularly suitable to instruction via pictures are general science, physiology, health

and hygiene, agriculture, art, music and literature, astronomy, biography, history, civics and patriotism, economics, educational activities, domestic science, industry and engineering, literature and drama, natural science, psychology, sociology, travel and transportation, and naval and military.

For a number of years there have been so-called educational films for classroom work. Some of the entertainment films, produced by so-called commercial companies, have been converted to the classrooms also, but no big company began in a serious way to consider pedagogic films until about two years ago when Fox and Pathe started.

So far as is known, the only state that has recognized motion pictures through its state school system is Ohio. Other states have taken advantage of the educational facilities available through motion pictures, largely as a result of their development for entertainment purposes. City, county and township school organizations have, and are, purchasing or renting films every day. According to A. W. Abrams, director of the visual instruction division of the New York State Department of Education, the state supplies schools, with 800,000 lantern slides a year, but distributes no motion pictures. The annual appropriation is becoming insufficient to meet the demands upon the department for slides, and the money available would last a very short time if expended for picture films.

Sixteen millimeter films, suitable for school use, are either rented or sold by these companies: Bell and Howell Co. of Chicago, Burton Holmes Lectures of Chicago, Cine Art Productions of San Francisco, Eastman Kodak Company of Rochester, Home Film Libraries of New York, Kodascope Libraries of New York, Movie Craft Film Co. of New York, Pathe Exchange of New York, Show-at-Home Library of New York.

Paramount, Metro-Goldwyn-Mayer, and a number of other commercial companies also release films for school use, as do a number of concerns in the industrial world.

Dupont-Eastman Sites

Los Angeles, July 17. June 11 Variety reported the purchase by Smith & Aller, representatives on the coast of DuPont film, of a plot on the south side of Santa Monica Boulevard 250 feet east of Las Palmas avenue, 50x135.

J. E. Brulattour, Eastern representative, whose present distributor building is on the southwest corner of Las Palmas and Santa Monica, has bought a plot 50x135 adjoining Smith & Aller to the west, leaving an unoccupied corner 200 feet front by 135 deep between its new and its old site.

Plane's Forced Landing

Los Angeles, July 17. Ben Lyon and Captain Roscoe Turner crashed to the ground in a monoplane when the motor stopped while circling around the Breakfast Club, dropping flowers on the visiting alms who are stopping off here on their "round-the-world" air tour.

Lyon and the pilot escaped with minor injuries when the plane made a forced landing on the Los Angeles river bed.

Musical Comedy Talker

Los Angeles, July 17. To make preliminary arrangements for what may prove to be the screen's first musical comedy, John Considine, Jr., for United Artists, is leaving for New York in a couple of weeks.

Dorothy Devoe's 2-Reelers

Los Angeles, July 17. Dorothy Devoe, after four months abroad and in New York, returned to Educational studio to start on her contract for six two-part pictures during the year, the first going into production on Aug. 1.

TALKING TRAILERS MAY BE SERVICE PROBLEM

The proposition of synchronized advance trailers for talkers is looming as a problem and a headache for National Screen Service. It supplies trailers to over 7,000 exhibitors.

At present trailers for Vitaphone shorts are silent but the company anticipates a near date when trailers that talk themselves will be demanded.

Meanwhile, it is reported that a few wired theatres have had someone follow the trailer where possible, speaking into a microphone cut-in on the switch backstage with the voice coming out through the loud speakers independent of the disc apparatus. This is reported as simply a freak condition and not generally practiced.

The problem of an organization like National Screen Service involved in a possible revolution in the technique of trailers can be gleaned from the fact that a widely circulated picture like "The Big Parade" will require from 3,500 to 4,000 prints to service.

The loss of an ordinary trailer print of 90 feet is exhausted after used for a week each in three theatres or the equivalent in playing time in houses changing program more frequently.

COSTUMES FOR HIRE
PRODUCTIONS
EXPLOITATION
CORPORATION
BROOKS
COSTUMES
122 W. 40TH ST. N. Y. C.

Film Publicity Chiefs Guided by Hays' P. A. Trying to Cut Out Deadheads

Press agents for big film producers are being spurred into a two-fold battle with New York's grafting critics who demand the King of Beasts's share of ducats, and with phonies who use the big voice over the phone.

At the same time the battle, fanned by the blacklist worked into the campaign mapped out by the Hays organization, is one of emancipation for the p. a.'s. No longer will they let the critic, regardless of his power, go through the old growling act without barking back. "We're out to show them we've got a spine," said one publicity director, who got the idea from the Credentials Committee established by the West Coast publicists.

From now on if all goes well, critics will be divided into three classes.

The first constitutes the bona fide night critics, the lads who get the by-line. "One brace of tickets will go to them for the local premiere of a picture."

In the second class, which gets the peep-in on some other night after the opening event, are critics for monthly magazines.

The third class is of those in the "steering" division. These are girls and boys who are in picture departments of papers and magazines but who do not review. They will be allowed in during periods when the box office returns are not swollen by staidness.

The movement to classify critics and separate the chaff from the wheat reached an ante-climax at the Hays office last Thursday when Frank Wiltach delivered his compendium of what's what and what's not. At his request a week before publicity directors submitted lists of the people to whom they have been giving free admission. In the lists, it leaks out, were several whose souls have departed city rooms and quite a few not even writers.

At this meeting only four companies were represented; Warners, Paramount, United Artists and First National. These publicity directors decided to send out copies of the compendium to absentees and let them add or subtract names which it okay. The war will not be started, thusly, until the additions and subtractions have been finally passed over with the Hays' arithmetic machine. Some of the press boys are dubious when this will come.

Judgment

At the Thursday meeting an example of what will occur among themselves before the list is satisfactory is gleaned in the following:

One publicity gentleman touched on the subject of F. Mordaunt Hall and his custom of having the "Times" represented at first nights by eight or 10 people.

"If you refuse Hall you know what kind of a review you'll get," one worthy piped up when just two tickets and no more—not even for the managing editor or Hearst himself—was going through the embryo.

This is what he was told: "Well, if Hall calls you up you will have to use your own judgment."

Another point roundly discussed among the four and Wiltach was "how come" some of the boys placing two and three people on the first night list when it was understood that just the big baby would get them.

This was met with the temporary explanation:—"The personality stuff depends upon the situation."

L. I. Studio Tests

Paramount's Long Island Studio will be ready to take tests for talking pictures next week. The wiring for sound and talk tests which has been going on under the direction of the Western Electric Co. engineers is about completed.

The tests will be conducted under the supervision of Walter Wanger, John Butler and Monta Bell.

FLIESLER WITH UFA

Joe Fliesler, formerly booker for the Fifth Avenue Playhouse Group, has been appointed film editor and title writer for all UFA productions imported from Germany for American release.

Pathe Releases May Go Through FBO Exchanges

Los Angeles, July 17.

It is understood plans are under way to have the Pathe releases for next season distributed through FBO exchanges.

This will be an economical move only. It does not, as yet, portend an amalgamation between FBO and Pathe. Both concerns are under the dominance of Jos. P. Kennedy, and is a natural result of the combination.

All-Films for Two Loew's

Public units end Aug. 11 at Loew's State, Syracuse, and Midland, Kansas City. Both houses will be wired and will adopt an all-screen policy.

Neighbors reported as sold to the Public units.

Ryan-Boylan's Try

Los Angeles, July 17.

Pursuant to the practice of having all directors, writers and associate producers familiarize themselves with the workings of Movietone, James Ryan and Malcolm S. Boylan are now completing a story. It will be made by them as the next two-reel Movietone film at the Fox studios.

Hays' Coast Meeting

Los Angeles, July 17.

The customary special meeting of the Motion Picture Producers Association held here each summer during the regular visit of Will H. Hays is scheduled for tomorrow. No significance is attached to the meeting other than general.

SENNETT'S FIRST FOR PATHE

Los Angeles, July 17.

Mack Sennett delivered his first group of three comedies to Pathe since starting on the 28-29 program. These are also the first comedies to be produced at the new Sennett studios at Studio City.

Titles are "A Taxi Scandal," "Jim Jam Janitor" and "Caught in the Kitchen."

Fairbanks Cautious on Sound

Fairbanks' new picture "Man With the Iron Mask" will have music and sound effects, but no dialog. In a statement of this policy Carroll S. Trowbridge, star's personal representative, dwelt upon desire to keep Doug's pictures international. Sound will take form of galloping horses and clashing swords for romantic drama.

Julius Singer's Road to Millions Listening to Inventors With Ideas

Julius Singer is going into the novelty end of the talker business.

With paper film at a fraction of a cent per foot and a talker that can be attached to the phonograph in the home at less than \$25, this relic of the Carl Laemmle figures he can become a millionaire, unless television progresses too rapidly. "There are fortunes to be made in home films. Fortunes, I say," he says. For the facts, Singer adds: "Five and six inventors at a time are coming to see me here in Universal every day. They all have good things and I am looking into all of them."

"A man just ever from Germany heard of me and dropped in with a roll of paper. When he held it on my desk I found it to be as good as film, nonflammable and printable on both sides. This is just the thing for the home. It can be bought and printed for less than a quarter of a cent a foot. Just think what a stimulus this will be to home movies. It will open home shows to the masses."

JEFF MCCARTHY GOES WITH FOX

J. J. McCarthy leaves for the Fox studios on the Coast Aug. 2. Arrangements were completed yesterday (Tuesday) whereby he goes with that company for an indefinite period.

McCarthy will close his New York offices to become a Coast defender. With Mrs. McCarthy, the picture roadshow man goes to Los Angeles by way of the Canadian Rockies, taking a boat from Seattle.

The contract, effective immediately, was consummated by W. R. Sheehan.

No Kick by Union On Capitol's Let-Outs

With the recent economic gesture on the part of the Capitol theatre, New York, by cutting out the work of five union stagehands and operators and the simultaneous elimination of their names on the payroll the local union (No. 1) raised a strong protest that at first threatened trouble but later subsided when the union realized that there was nothing that could be done under the existing conditions.

If the five men had been dropped in midwinter, nothing would have been thought of it but in midsummer when conditions are not so rosy locally, the union emitted a loud yell.

A. M. P. A. Candidates

The nominating committee of the Associated Motion Picture Advertisers has decided to ask Clarence W. Burrell to be president; Paul Benjamin, vice-president; Dave Bader, secretary; and George Harvey, treasurer, of the A. M. P. A. for the coming year following a meeting Thursday.

Bruce Gallup, president of the A. M. P. A., was renominated, but did not accept the offer of the chair for another year.

BEN LYON FREE

Los Angeles, July 17.

While Ben Lyon is still employed by Caddo for the completion of "Hell's Angels," his contract expires this week. This contract was bought from First National six months ago, after Howard Hughes had engaged the actor for a role in the air picture. When Lyons finishes this work he will become a free lancer.

MARGARET MANN'S JOB

Los Angeles, July 17.

Margaret Mann, who played the mother in "Four Sons," has been assigned by Fox to do a similar part in Frank Borzage's "The River."

It is her first appearance before the camera since the work in the subject first named.

After a breathing spell Julius continued:

"There's a man out in California now with a home-synchronization proposition. It costs only \$25 and any fan having a phonograph can use one. It's just like the synchroscope exhibitors used in the old days. "Then, there's another man, getting a home projector ready which will cost only \$40, just \$20 cheaper than the cheapest one today; and he promises to have the price down to \$25 before Christmas."

"Perhaps the biggest thing for home movies will be Longline's film. These Swiss people who make watches have invented a film one-half as thick, but just as durable as Eastman's. That means that the ordinary amateur-spool 200-foot instead of 100 will be accommodated. And it's going to be cheaper than Eastman's."

Asked if he was going to handle all of the inventions and help them find a market, Singer said:

"Well, I am going to do a lot of things. I'm young yet and have lost none of my ambition."

Chatter in New York

Herman Heller, out as Vitaphone production manager, is sailing for Europe to close a sound-picture tie-up. He has an original method of synchronizing accompaniment to finished film.

Heywood Brown is sewed to edit the house-organ of Saks-Fifth Avenue.

June Collyer has picked the Westchester-Biltmore Country Club as a quiet spot to recuperate from illness.

The "Times" has changed its Times Square electric sign from white to red. Wasn't the "Times" a leader in the Broadway Association's edict to keep the white lights white, when "Grass" green flood at the Criterion dominated the alley?

Paul Diekey is drawing half royalty without credit for collaborating on Jack MacGowan's "Excess Baggage."

A sobbie was raucously bawled out by a mere customer for loud talking during a recent picture opening.

Betty Colfax, "Graphic," is back from a sight-seeing tour of Hollywood.

Betty Kirk, by-line sobbie of the "Telegram," has sold a short story to "Cosmopolitan."

Roy Chanceller, of City News, has placed his sixth play with Belasco.

Hal Christy, who passed up title-writing to go back to song-writing, has hooked up his second musical for this fall. Morganstern backing.

Martha Wilchinsk, press agent, is taking her vacation from the Rocky while "Street Angel" is in the house.

Gilda Gray is back in town, signing those stumpy green checks with her hula-hula picture on them.

Theodore Dreiser debuts as a picture-chatterer, interviewing Mack Sennett in "Photoplay."

Flora Le Breton, the British Mary Pickford, made a talker test here last week.

Mark Leuschner's staff is passing up vacations.

Louise Brooks has gone back to Hollywood, without treating the tabs to the predicted marriage to dough.

Blanche Yurka has invented and marketed a rubber brassiere which sticks on with water instead of shoulder straps.

Teddy Trust, formerly "assistant press agent" at the Strand, is handling the house exploitation solo.

Gene Tunney's mickyfinn gag made all the papers.

Hype Igoe, of the "World," is doing the editing and titling on the sport features collected for Madison Square Garden.

Inez Calloway is the new society ed. of the "News."

Just Grabbing

Pictures which make picture-strip or serial tie-ups with the newspapers are no longer required to put in either dough or a circulation idea. Advertising is the angle. One company gets a serialized hookup for a \$15,000 advertising contract. That rival papers get the same or more space evidently isn't figured.

Indian Sign on Boy

Resentment has cropped up in one of the big picture companies against a young executive, "the Horatio Alger boy," on whom the publicity department had been instructed to center. The office-boy bound-to-ride stuff has gone so well with the papers it is burning the older hands and causing dissension. The screws are being tightened on the young man who had proved himself capable. His plans have been publicized and then deliberately blocked. Press stories refer to him as "so-and-so's husband."

The Indian sign has been put on so raw that even those who hadn't fallen for him during his crest era are playing him up out of compassion.

Hearst Quakes

Walter Howie, who started the "Mirror" returns this week as managing editor, replacing Victor Watson, who goes to the "American." The shake-up sends Roy Daniels, the city editor, to Boston. Several contract men are expected to be shifted to the new Hearst purchase, the Omaha "Bee-News." George Utassy, business manager, draws the title "publisher" of the "Mirror" although Ambassador Arthur Moore's name is still on the masthead.

Paul Block, the Newark publisher, has gone to the coast, giving rise to

reports that he and Hearst are combining to buy in Brooklyn. A shake-up similar to the "Mirror" is slated for the "American" within a few weeks.

Chiseler Promoted

A most important of the chiseling chatter writers on the coast was thought to have been on the free feed list of one of those take em tourist gyp restaurants of Hollywood. But the other day in a New York daily the chatterer mentioned the name of the restaurant four times in one column, which removes her in estimation from the free feed list to the pay roll.

This is said to be the same chatterer who forgot her oats and mentioned in a story as a side remark with levity: "No rest for the wicked." And besides nearly costing her her job, she'll never square it.

Stranger Than Fiction

People with a yen to write fiction about the theatre might do something with this story. A well known young actress, with a child to support and pretty flat after a couple of tough seasons, suddenly got what looked like a great break with one of the most successful producers. She was cast in an important part in one of his shows, which on the tryout gave every evidence of being a smash. Then following a plan he had to alternate players in his various shows, he also cast her in another piece, scheduled for production immediately after the first play. Then, in the usual way, other managers suddenly wanted her for a variety of parts, but, being beautifully set for the season, she turned them all down.

The producer decided not to bring in the second play, in which the girl was excellent, because it was weak. Then when rehearsals for the first play began, he came to the conclusion that she was not quite right for that, and gave it to somebody else.

Now she's out, both jobs gone, too late to get any of the other things offered and a youngster to look after.

Police are reported as tightening up on the credential cards issued to "press photographers," following recent thefts notably on incoming and outgoing liners.

Alfred Gandolfi, Pathe cameraman, had his camera stolen from his stateroom while waiting to sail some weeks ago. By a coincidence the camera was offered for sale to another cameraman who recognized certain features of the camera as belonging to Gandolfi. An arrest followed.

There are said to be hundreds of accredited press photographers with many of them either amateurs or dubious.

Lella Hyams has been assigned the femme lead in "Alles Jimmie Valentine," William Haines' next starring picture for M-G-M.

2 Par Programs for B'way Run Houses

Pictures which have played the Paramount the last two weeks will go into the Publix-U. A. "twins" this Saturday.

"Warming Up," Paramount's first sound film, moves to the Rivoli and "The Road to Meihan" picture at the big Publix house a week ago, goes to the Rialto. The incoming features respectively replace "King of Kings" and "Man Who Laughs," each of which will have had a fortnight's stay.

The Paramount's next sight and sound picture is "Loves of An Actress," starring Pola Negri. It opens July 28. The house will have a talking short next week, "Builders," an Edgar Guest poem scored by Nathaniel Finston.

EDITORIAL FOR STIMULATOR

Montreal, July 17.
Royal Film Exchanges, Inc., used Variety's recent editorial on summer theatre business in a circular to all theatre men in town.

Reprinting it in full. Manager Maurice Davis, of the local exchange branch underlined the points and started a campaign toward betterment of the business which has made the manager's name up.

He did not confine his circular to the first-run houses but broadcast it throughout the city and Province.



**FBO
SMASH
OF THE MINUTE!**

POLICE DEIFIED BY SECOND GANG SLAYING

Work Tim

One Arrest in Gang Slaying

3 DIE IN GANG WARFARE

ERROR FINAL

**SUSPECT IS SEIZED
IN GANG KILLINGS**

**NEW KILLINGS
IN GANG WAR
DEFIES POLICE**

**WARNING GANGS
KILL THIRD VICTIM
IN URGENT FIGHT**

**ANOTHER SLAIN IN GANG WAR,
FIND VILLAIN**

**SHOOT Order to
Police in
Quelling**

GANG WARS

NEW YORK JOURNAL

**UNDERWORLD KNEW
GANG CHIEF HAD BEEN
SENTENCED TO DIE**

MIGHTY ATTRACTION.. MIGHTY THEME..

Colossal publicity crash at the very moment
the nation's press blazes with gangster news!

GANG WAR breaks out and **FBO** nails it right on the button!

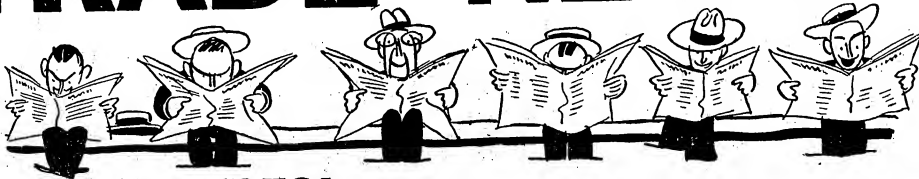
Book now... Cash in on its positively staggering
box-office timeliness! **MASTER SHOWMEN** in
SWEEPING COUP with **BEST** of ALL GANG DRAMAS!

William Le Baron presents

GANG WAR

AN **FBO** PRODUCTION WITH OLIVE **BORDEN** JACK **PICKFORD** **EDDIE GRIBBON**
WALTER LONG Story by J. A. CREELMAN
Directed by BERT GLENNON

TRADE NEWS



HAPPY BOX-OFFICES!



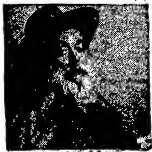
William Haines

William Haines in "Telling The World" opens to smashing business at Capitol, N. Y., repeating its box-office triumphs of other cities. Daily Mirror critic calls it "a theatre-packing comedy." Correct! Oh baby, what a sweet number for your hottest days. John Gilbert in "The Cossacks" continues to do the biggest business of any town it plays. M-G-M does its talking with pictures!

M-G-M GETS "THE TRIAL OF MARY DUGAN"



Metro-Goldwyn-Mayer announces the acquisition of the prize stage property of years and is the first to synchronize with complete dialogue a current Broadway success. More Big-Time sound announcements to come.



Trader Horn

M-G-M GETS "TRADER HORN"

The book sensation of the day comes to M-G-M, and a company leaves for Africa to produce it in its natural setting!

M-G-M GETS "BRIDGE OF SAN LUIS REY"

One grand coup after another for M-G-M. The best-seller Pulitzer Prize winner will be awaited by millions of people who are reading it now.

Thornton Wilder
Pulitzer Prize author

"WHITE SHADOWS" AT \$2 ON BROADWAY!

"White Shadows in The South Seas" in Movietone opens July 31st at the Astor, N. Y.



NEW SEASON GRAND SLAM!

M-G-M has the greatest line-up of wonder pictures ever offered to start a big-money year: Sept. 1st, WILLIAM HAINES in EXCESS BAGGAGE; Sept. 8th, OUR DANCING DAUGHTERS (Joan Crawford); Sept. 15th, LON CHANEY in WHILE THE CITY SLEEPS; Sept. 22nd, THE BELLAMY TRIAL; Sept. 29th, BUSTER KEATON in THE CAMERA MAN.

*Isn't it the truth! The Big News of the Industry
always comes from*

METRO-GOLDWYN-M



Talking Shorts

FANNY RICE
VITAPHONE NO. 2243

8 Mins.

Clinton, New York

Fanny Rice, frequently confused with Fanny Brice, does three numbers for her Vitaphone debut. She works in a frame, using doll figures to fit under her head, same as her old act in vaude.

A little boy, little girl and a rudeness soprano are mimicked. It's a neat novelty with a couple of laughs to help.

Nothing big and name none was nothing.

ED LOWRY and ORCH.
VITAPHONE NO. 2561

10 Mins.

Strand, Yonkers, N. Y.

Ed Lowry, who has assembled an orchestra since leaving vaudeville to m. c. in the deluxe picture houses, makes his talkfilm debut on this record.

Lowry, personality act, loses considerable of his personal appeal via Vitaphone. One reason is the merciless lens of the camera. To the naked eye Lowry is a clean-cut-looking youngster with plenty of appeal for the frailty, but the camera doesn't give him the same break. A badly made-up mouth may have detracted.

Lowry opens in a long-shot surrounded by his musicians. In a close-up he sings "I, Myself and Me," getting less of it than when appearing on the rostrum; he does his piccolo clowning next to mild returns, and then the orchestra plays "Poet and Peasant," with Lowry getting in on the one note at the end of each interlude. This pulled a few laughs. "Then I'll Be Over," sung in another close-up, failed to start anything. "Coming Home," a well-rendered ballad, concluded.

There was no applause. Con.

CHARLES ROGERS
VITAPHONE NO. 2550

10 Mins.

Strand, Yonkers, N. Y.

This short is one of those fast ones they throw together on the Warner lot. Built around Charles Rogers, vaudeville comic, who wears misfit clothes and has a good sense of travesty, but not much opportunity in this talker.

Rogers and a girl are in a picture casting office. After some unfunny business at the window they are admitted just in time to take part in a film melodrama. Pronouncing Rogers as "just the type," the director proceeds to read the script and rehearse the pair.

Misunderstandings of the old burlesque school erupt for laughs, but miss. Director finally tells them they must space their lines by counting one, two, three. They then proceed to take the scene, with Rogers and the girl obeying the instructions literally.

Pretty weak sister. Con.

J. and J. TRIGG and MAXWELL
VITAPHONE NO. 2105

8 Mins.

Clinton, New York

Holds two distinct and separate acts, the harmony-singing Trigg Brothers and John Maxwell, the double-voiced novelty singer. Each does about four minutes.

The Triggs are ukulele harmonizers of nice appearance and personality but no punch. Maxwell "is seen first as a woman in profile. Upon turning he is dressed in male attire. Both as a tenor and a soprano he has an above-average voice. He has played many picture house duets for ten years.

At the Clinton the audience comment was overheard supporting the belief that he is a good novelty.

Land.

MAY McEVoy and Co. (3)
VITAPHONE NO. 2239

14 Mins.

Clinton, New York

Burlesquing the hunk about the land of eternal sunshine, this skit has some laughs in the unfolding, with Richard Carle, ex-musical comedy star, as one of the most successful performers thus far before the talkers.

Neely Edwards, formerly of the vaude troupe of Flanagan and Edwards, and for the past five years or more in film comedies, also good. May McEvoy with a high squeaky voice featured, but entirely subordinate.

An eastern flimsy goes to California and finds ruin, discomfort and misery instead of the advertised bliss. Land.

FRIEDLAND'S RITZ REVIEW
MOVIE-TONE NO. 12

10 Mins.

Strand, Yonkers, N. Y.

This talking film was shot at Atlantic City. It allowed for the introduction of a couple of celebs who happened to be on the beach.

It opens with Al Wohlman, who has the Club Wohlman at the President Hotel, Atlantic City, acting as prolog in high hat and cape. He introduced Anatole Friedland in rhyme. Friedland in sport outfit responds by ringing in Peaches Browning. Peaches threw a speech in which she said "wonderful" 18 times in one minute.

Loy Holtz, another beach idler, next and told the gag about the guy who's only enjoyment in life was going home and taking off his tight shoes. Harry Rose, the next ad libber. He got over heavy with a "nancy" announcement and exit a la aesthetic dancer.

The Friedland Review girls then swung into action with "Giddy Hop" to the accompaniment of Black Bottom, Varsity Drag, etc. Principal girl also soloed and danced alone, doing a stomp and V. D. Record ended abruptly after that.

The shot was taken on what appeared to be a temporary stage laid flat on the beach beneath and in front of the boardwalk. Beach crowd as background.

It qualifies as an entertaining summery contribution with its variety of people and will fit in nicely on any talk program. Con.

"A NIGHT AT COFFEE DAN'S"
VITAPHONE NO. 2562

10 Mins.

Clinton, N. Y.

Coffee Dan's is a gathering place of actors in Los Angeles as well as Frisco. Both are cellar cafes in which most of the entertainment is provided by the patrons who are called upon to do specialties. This Vitaphone number makes an attempt to reproduce the atmosphere of the L. A. place. It is far enough diversion, due to the versatile William Demarest, ex-vaudevillean, who acts as m. c. and provides what laughs and merit the number holds.

A Miss Goo-Goo does a song very ordinarily. Hutchins and Hallam, two boys with harmonicas, are supposed to be terrible, so that Demarest can express varying degrees of disgust at their performance. Nida Martens, an over-acting soprano, means little.

This is not the first effort of Vita to do a cabaret night. None of them has been particularly successful, chiefly because the specialty talent has been mediocre.

Land.

JAY C. FLIPPEN
VITAPHONE NO. 2581

10 Mins.

Strand, Yonkers, N. Y.

Jay C. Flippen in whiteface as in vaudeville with some of his vaudeville material, consisting of two pop songs and some gags in between.

Flippen registered but mildly here, getting most with his songs and delivery, and least with the talk. At times his voice sounded blurred, either due to poor articulation or mechanical flaw. This tended to work against him and kill some of his usual surefire vaudeville material. His pet story about the cat cancelling engagements didn't get a snicker. The handling of the cigar also flopped as compared to vaudeville returns.

Just a filler on a talking short program. Con.

GUS ARNHEIM
and His Coconut Grove Orch.

9 Mins.

Strand, New York

Another record on Vitaphone by the Arnheim Orchestra, in the same setting as previously, but with four different numbers.

Versatility of the band's members again brought out with vocal interludes and instruments. Pianist-leader takes one long chance in arising from his seat to bow, although not so bad here.

Record okay where a male orchestra ensemble could fit in. Will be good for the smaller houses it and when depending upon the canned music only.

FOY FAMILY (6)
VITAPHONE NO. 2579

10 Mins.

Clinton, New York

Bryan Foy, Vitaphone's busiest director, has staged his six brothers and sisters, the rest of the late Eddie Foy's family, in parts of their vaudeville act. It is one of the most successful subjects thus far done by the talkers. It's laden with laughs and everyone of the kids is as cool as a cucumber in front of the camera.

Charley Foy, the second oldest of the brood, may have solved the problem of the monologist in front of the talking camera. Heretofore gag-tellers have found difficulty in adjusting tempo between gags. Charley walks to and fro between gags, the camera following him. By this expedient there is no awkward wait, a pause for laughs is provided and the next gag follows naturally and untroubled.

Eddie Foy, Jr., with a pronounced talent for hokum play, acts cleverly. Eddie is a quietist with a sense of drollery. He possesses the rare gift of mugging in a broad, big league manner. He and Charley provide the comedy with the other four doing an assist. The burlesque movie scene used in the vaude act has been revamped for the screen and is the nucleus of the number.

Smooth, smart, interesting, funny, the Foy Family is a surefire Vitaphone subject which should get maximum circulation. Land.

"THE QUESTION OF TODAY"
VITAPHONE NO. 2238

17 Mins.

Clinton, N. Y.

Vitaphone sketches have leaned strongly to the sermon type of playlet. A moral is to be pointed, a case proven, sides taken. In harmony with the other four doing an assist. The burlesque movie scene used in the vaude act has been revamped for the screen and is the nucleus of the number.

"The Question of Today" is laid in the office of a philosophical chief of police. A wealthy debutante has filed complaint against a sailor on the grounds that she was insulted. The chief gendarme develops the theory that the debbie invited the insult by her style of dress.

The whole "problem" is rather silly. The sailor looks like an ice-man in his tight clothes, and the supposed society girl resembles anything but. The girl admits having played bridge for money and having taken a couple of cocktails. Upon this premise the chief argues that the girl is no better than the sailor.

The sailor argues that he just wanted someone to talk to but that he has a mother and would never insult a "lady." Recalls a similar vaude sketch of years ago. It's pretty trite and badly reasoned stuff.

Landers Stevens, George Cooper and Audley Ferris programmed.

LARRY CEBELLOS REVUE (34)
VITAPHONE NO. 2562

10 Mins.

Clinton, New York

Larry Cebellos, formerly of the east, has become a coast producer and trainer of dance troupes. He has done well enough in this instance, but only serves to prove again the definite limitations of talkers in the matter of acts with a large personnel.

Backgrounded by Owen Fallon's orchestra, with the camera shooting from a considerable distance, the act includes two dance numbers by a group of Cebellos girls and a couple of specialties. Al Herman, sans cork, is the m. c. Herman, in the absence of material, appears on Vitaphone simply as a straight man.

Badger and Lory, two boys with one of those pint-sized upright pianos, sing a couple of verses and choruses and register well. The piano remains out and a "femme" threesome, Irma, Dot and Amy Lou, take possession for some more vaude-o-de, also fairly good. Cebellos' first dance routine is effective, but the second number, "the chair dance," in which each of the girls dances with a chair, is not developed beyond the idea.

Entire act is weak because of the unwieldy membership and the further fact that Vita is not successful in recording dancing. Land.

Trem Carr has started production on "City of Purple Dreams," from book by Edna Ferber and libretto by George W. Pyper. Robert Frazer, Barbara Bedford, David Torrey, Jacqueline Gadsden and Bill Wylie are the principals. Duke Worner directs.

SOULS AFLAME

First Division release, produced by James Orlmont. Directed by Raymond Wells and written by Mr. Wells. Titled by Jack Selig. Includes Raymond Wells, Gardner James, Gail Kelton and Grace of July 12. Running time 60 minutes.

A natural life picture, well written, well produced and well played. The sure-seat operators must be suffering from the heat or are too busy clipping stock and bond coupons to have passed this one up. Playing at the Stanley, 25-cent top daily change grind on till' avenue, for carfare to Hoboken and it's the easiest holdover the sure-seaters ever knew.

Having writhed in agony through more foreign productions, passing under a bologna art label, then one reviewer should be subjected to in a lifetime, a picture is finally discovered for which no "artistic" claims are made, which exceeds in beauty and entertainment value all except the most outstanding foreign pictures ever shown.

The smooth, even continuity which characterizes this film is surprising in an independent made picture. Considering also that the story is simple and straightforward, the climax to which it builds up unwaveringly, holding interest all the way through, pointing to a directorial ability which has somehow been overlooked in the shuffle by the major producing companies.

This picture is much like "Stark Love," a film accepted for release by Paramount over a year ago, in its construction and natural simplicity. It is as well made, as intelligently directed and as convincing as the former.

In addition to the sure-seaters where it should find a ready market, the picture has a chance in the regular houses, large or small, and in key cities throughout the country, providing it is given smart exploitation.

For better class audiences, who can appreciate acting and direction of this type, it is unbeatable. The theme is limited but well handled. It concerns the love of families and a feud engendered through the disgrace of the daughter of the Lillies by a son of the Bucks.

Action takes place after the Civil War. Following a few introductory remarks and shots of the weary but undaunted Southerners returning home to the tune of "Dixie," the story turns to the Lillies. The girl and her baby are called before a family court. The stern-looking father, as the judge, the rugged mountaineer brothers and several sn additives in our best clothes, all stand by and the feud is declared.

Throughout there is a convincing picture of a half-civilized, semi-barbarous folk which in itself is bound to grip the attention of the average audience of the average first-class theatre. The stolid, puritan faces of the people shown here, their living, their hatred and intolerance of the church, the leering condescension toward those with "book learning" hardly bear comparison with the characterizations of a group of Hollywood actors but more akin to the intensely human emotions of a living, breathing race.

It is said in the foreword that part of the picture was filmed in the Ozarks and that some of the people living in that part of the country were used in the picture. In addition, the Little Log Cabin, the balance of the cast act as the others did.

The Bucks are introduced as the bad boys. There are five and they had just killed the father of the boy preacher, the husband of Caroline Lilly. After a trial, during which the Bucks are freed, the foreman of the jury tells the judge that the Bucks are to be hanged. The judge, of his and that the boys thought it would make the judge happier to have him released without much fuss.

The arrival of a young girl Buck, cousin, in the home of the five roughnecks and her treatment carry laughs and plenty of interest. First the boys sniff suspiciously and about five seconds after the young man introduces her there is a chorus of outbursts to the effect that no looting females are wanted, and "Tell her to prepare some vittles."

The boy preacher is later seen on the charge of enticing the girl to church. His mother, no longer able to stand the persecution, drives off to the hills to summon her kinsmen to wipe out the Bucks. The boy preacher pleads for tolerance, arguing that it is time the 60-year-old feud was dropped, but the clan decides to wipe out the Bucks and they descend, en masse on the Little Log Cabin, making up to a stirring battle scene.

The boy preacher, the girl, the boy's mother and the leader of the Bucks register as performers of a high order in their characterization here. Mori.

TELLING THE WORLD

Metro-Goldwyn-Mayer production and release. Starring Wm. Haines. From original by D. W. Griffith. Screenplay by D. W. Griffith. Directed by Wm. Haines. Titled by Wm. Haines. Running time 35 minutes.

Bill Haines, America's most assured young man who generally turns the other cheek in time to become a most chastened but better hero for his public, is again displaying his Swaffer attitude in this spoof opera which bids fair to make one laugh anywhere. The comedy pace for its 35 minutes is terrific. Laughs stumble over each other. While there isn't a distinct howl, yet they're all solid. Feature drew a good crowd from an over capacity audience here on its opening afternoon.

Wood's direction, Farnham's titles and Haines' familiar conception of male egotism, spiced by a couple of new mannerisms, will give rise to queries on why this is a good picture. Add to that the presence of Anita Page, whom the boys are going to give a still better picture.

"Telling the World" is a pretty fair piece of all around program work. Yarn carries a newspaper theme lightly, giving the technical side and doesn't start to unwind until it begins to concern itself with the plot. The last half of the footage has Haines pursuing the girl to China, which she gives up in a revolution. The navy has to turn loose a couple of aviators and the marines to save the situation. Despite its title, it's a pretty good picture.

Production isn't particularly heavy. Daniels' best camera work crops up in a series of dissolves which following the news of the girl's coming execution from a witness lead to head lines. Story starts with Haines disowned by a wealthy dad and telling a city editor he's about to engage a world's best reporter.

Assigned to interview his father on why he kicked him out, Haines gets the story and then is instrumental in quickly unraveling a cafe murder after being framed by a phone call from other members of the paper's staff.

Here, that he meets the orphaned Cryssie (Miss Pate) and carries on a flirtation of ulterior motives until the youngster says that she loves him, and he goes into a fit of rage on his hit and run campaign.

A flash at Don's background, as displayed by a row of photographs on his apartment mantelpiece, frightens Cryssie into sailing for the Orient with a show troupe. When Don gets back with flowers and a ring it's too late and he also has to take a bow for his coup.

The speed given it is good in the by-play between Haines and the secondary characters as the scenes unfold. It is the foundation upon which Farnham's titles build. Offhand it looks like the latter's best captioning effort for this male star. There's nothing the matter with Haines' performance. Miss Page both looks good and every so often gets a chance to do a little trouping. M-G-M is understood to have fair sized expectations about this and the wit and witless seems to have a good chance of having its prophecy fulfilled.

Matthew Betz and Polly Moran lend support and Helen Percy is successful in making a small part stand out. Bert Roach, not a bad comic himself, is held to doing straight for Haines.

If there's a lot of money of Haines as a fresh youngster the country, at large, may be a bit backward about coming into see him, but there was no criticism of the Capitol on this damp Saturday afternoon. And whoever drops in will be satisfied, the early pace being sufficient to allow the film to coast in when its pace starts to become clogged with plot.

Were "Telling the World" a half-miler, it could be said that the picture does a fast 440. Sid.

A Daughter of Destiny
(GERMAN MADE)

Producer not stated—probably Ufa subsidiary. From "Aurora" by H. H. Ewers. Directed by H. H. Ewers. Screenplay by British International Film Distribution Ltd., London. Certificate "A." Running time 90 mins. Preview, Theatre, July 4.

Brigitte Helm Director: Siegfried Paul: Wegener Dick: Hoffend: John: Loefer: Lionel: Hojeda: Ivan: Petrovitch

Cast principals are a strong card. Brigitte Helm was the star of "Metropolis." She was the best of Ufa's best bets, John Loefer is Jesse Laskey's answer to Sam Goldwyn, and Petrovitch has been Alice Terry's boy friend in Ingmar Persson. Atmosphere, a fresh method of treatment, and a strong theme are all here, but it is not an audience picture. It lacks polish, and does not sustain excitement value. Brigitte Helm is apt to be repellent to Anglo-Saxon audiences. Her appeal is rather to the morbid and slightly unhealthy. It is not a picture at times, a little unnatural. Slow and involved, the film's main appeal. (Continued on page 28)

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STATE STREET SADIE <i>with Conrad Nagel and Myrna Loy</i>	WOMEN THEY TALK ABOUT <i>with Irene Rich and Audrey Ferris</i>	Audrey Ferris in THE LITTLE WILDCAT
ONE STOLEN NIGHT	Rin-Tin-Tin in KING OF THE WILDERNESS	May McAvoy in STOLEN KISSES
Monte Blue in NO DEFENSE	May McAvoy and Conrad Nagel in CAUGHT IN THE FOG	Myrna Loy in HARD BOILED ROSE
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THE DESERT SONG	THE TERROR Latest and Greatest "All-Talking" Picture	Monte Blue in CONQUEST <i>with H. B. Warner and Lois Wilson</i>
Dolores Costello and Conrad Nagel in THE REDEEMING SIN	George M. Cohan's Great Stage Success THE HOME TOWNERS	PLAYING AROUND
THE TIME, THE PLACE & THE GIRL (Temporary)	ON TRIAL (Temporary)	Dolores Costello in MADONNA OF AVENUE A
Third 1928-29 Costello Picture (not "Noah's Ark")	Dolores Costello in GLORIOUS BETSY <i>with Conrad Nagel</i>	Al Jolson in THE JAZZ SINGER
Dolores Costello in TENDERLOIN <i>with Conrad Nagel</i>		THE LION AND THE MOUSE <i>with May McAvoy and Lionel Barrymore</i>

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Coast Studio Survey

Los Angeles, July 17. A survey of studio activity among the 23 studios on the coast this week shows 62 features and 24 short subjects in work or a percentage of 31 of normal working conditions based on 105 units during '27. Jean Novalle studio is reported going dark, leaving 22 active plants where production is going on.

Universal heads the list this week with 12 units in work: "The Last Warning" being directed by Paul Leni, "Show Boat" by Harry Pollard, "Forbidden Love" by Wesley Ruggles, "Girl on the Barge" by Edward Sloman, "Shakedown" by

up with Michael Curtiz directing, who will immediately start on "Conquest."

M. G. M. has six features, including "Alibi" by Michael Curtiz, "The Sign of the Cross" by Harry Beaumont, "West of Zanzibar" by Tod Browning, "Mask of the Devil" by Victor Seastrom, "The Little Angel" by Sam Wood and "Gold Braid" by George Hill.

Fox has five features and one Movietone subject in work. Features are "Making the Grade" by Al Green, "Dry Martini" by Harry D'Arrast, "The River" by Frank Borzage, "Riley the Cop" by John

This table shows a summary of weekly studio activity for the past 22 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	.51
March 21	49	15	64	8	.50
March 28	47	17	64	6	.50
April 4	53	17	70	5	.56
April 11	50	19	69	8	.55
April 18	52	17	69	9	.55
April 25	50	17	67	6	.52
May 2	52	15	67	7	.52
May 9	54	17	71	4	.57
May 16	63	20	83	3	.77
May 23	66	24	90	2	.84
May 30	66	24	90	0	.84
June 6	75	32	107	0	.90
June 13	65	31	106	0	1.01
June 20	76	31	107	0	1.01
June 27	64	30	94	0	.89
July 4	56	25	81	0	.76
July 11	64	24	88	0	.83
July 18	62	24	86	1	.81

William Wyler, "Colleagues" by Nat Ross, "Horace of Hollywood" by Edward T. Luddy, "Mysterious Rider" by Jack Nelson, "Eyes of the Underworld" by Leigh Jason, "Caroline's Task" by Ray Taylor, "Cowboy Pluck" by Walter Fabian and "Born to the Saddle" by Joe Levigard.

Warner Brothers have eight features and four Vitaphone units in work. The features are "My Man" by Archie Mayo, "Singing Fool" by Lloyd Bacon, "The Little Wildcat" by Ray Enright, "Outlaw Dog" by Ross Lederman, "Home Towners" by Bryan Fox, "The Terror" by Roy Del Ruth, "Noah's Ark" finishing

Ford and "The Fog" by Charles Klein.

First National has four features with "Do Your Duty" by William Beaudine, "The Show Girl" by Al Santell, "The Wrecking Boss" by Eddie Cline and "Water Front" by William A. Selter.

Paramount has six pictures in work with "The Fleet's In" by Malcolm St. Clair, "Docks of New York" by Josef von Sternberg, "Take Me Home" by Marshall Neilan, "Interference" by Lothar Mendez, "Moran of the Marines" by Frank Strayer and "Sins of the Fathers" by Ludwig Berger.

United Artists has four pictures in work, including "The Awakening" by Victor Fleming, "The Rescue" by Herbert Brenon, "The Love Song" by D. W. Griffith and retaking scenes for "The Woman Disputed" by Sam Taylor.

F. B. O. has four features in work with "The Singapore Mutiny" by Ralph Ince, "Sinners in Love" by George Melford, "Son of the Golden West" by Eugene Ford and "Idaho Red" by Robert De Lacey. Metropolitan, leading studio, has four features in work, including a Charles Hutchinson production, "City of Purple Dreams" for Ray Art, "The Mating Call" by James Cruze for Caddo and "Hell's Angels" by Howard Hughes for United Artists.

Pathe studios have three features in work, including "Marked Money" by Spencer Benit, "Show Folks" by Paul L. Stein and "Singapore Sal" by Howard Higgins.

Tiffany-Stahl has but two features, including "Patience" by Wallace Worsley and "The Gun Runner" by Edgar Lewis.

Studios working with but one feature are Tec-Art, Columbia, Chadwick and Charles Chaplin.

Studios engaged in making short comedies are Scenett, Roach, Stern, Educational and Cal-Art, each with three units. Dailey studios have one unit working.

Dorchester's Two Wired

Dorchester, Mass., town of 30,000, will have two Vitaphone-equipped theatres. Field's Corner and the Strand, according to contracts signed last week.

Marathon's Foreign-Made

The Marathon Pictures Corporation has been formed in New York to handle two films, "The Knight of Germany" and "White Slave Traffic."

The former deals with the air exploits of the famous German ace, Baron Richcoffin.

Stanley's Inside Stuff

At Board Meet July 27

In his report at the annual meeting of the stockholders of the Stanley Company of America yesterday, Irving D. Rossheim attributed the slide of the company operations to high operating costs of which he said the excessive rentals paid for pictures were the major cause.

Rossheim said that with the discontinuance of previous contracts for pictures and decreased operating costs generally there would be a saving of \$300,000 a year.

The complete plan of reorganization was approved last May and has since been in force. Officers of the company are preparing to have the Stanley stock listed on the New York Stock Exchange to give the 5,000 stockholders a wider market.

The statement, in part, ran as follows: "The reduction of the dividend and its subsequent discontinuance was almost entirely due to the increased cost of doing business, the chief item of which was the very large increase in the cost of film rentals as a result of contracts made in 1926 for the season 1927-28. These onerous contracts will have been worked out by Sept. 1 and your officers are now engaged in negotiating for their film for the season of 1928-29 on terms which will be more favorable to your company."

Report showed 20 more houses have been acquired or leased for operation by Stanley since last year. It is said that any inside stuff with Stanley will develop at its board of directors' meeting July 27.

The election of the board at the Monday meeting made it up of Waddill Catchings (Goldman, Sachs & Co.), James B. Clark, Harry M. Crandall, Jacob Fabian, Simon M. Fabian, Edwin C. Jameson, Louis J. Kolb, John A. McCarthy, John J. McGuirk, Moe Mark, Etta W. (Mrs. Jules) Mastbaum, Lessing J. Rosenwald (Sears-Roebuck), President Irwin D. Rossheim, A. Sablosky, Albert L. Smith, with the election of officers to be held at the first meeting of the new board as above.

Mr. Rossheim in his report said there are 15 houses under construction or alteration at present, three in nine cities with six of the houses in Philadelphia.

Fox Appoints Joe Leo in Charge

Of Midwesco Circuit in Wisconsin

Chicago, July 17.

Joe Leo, here from the east to lift the Ascher-Fox circuit out of the red under direction of the Chicago Title & Trust Co. has been made general executive manager of the Fox Midwesco theatres in Wisconsin. Leo was called into Wisconsin and received his appointment and instructions from William Fox. The Midwesco holdings comprise over 40 houses in the Wisconsin territory, including some of the best in the Midwest. Midwesco was formerly the Saxe Bros. circuit, later bought by West Coast Theatres circuit and passing to Fox with W. C. At one time it had the Wisconsin territory completely sewed up, but recently it has deteriorated considerably through reported inside politics and mismanagement.

Leo has made a general survey of the circuit, looking over the spots for improvements and contemplating changes in management and operation. On strength of his record here as direct operator of the bankrupt Ascher circuit, it is figured Leo will save \$200,000 for Fox, easily in a cleanup and cutdown of overhead. On the 10 Ascher houses alone, Leo saved around \$100,000 in executive expenses and overhead, and another \$100,000 in film rentals with new contracts.

Bank Impressed

It is just a matter of time before Fox will have to open his own booking offices here. With direct supervision of the Wisconsin territory and its new developments, Fox stands in Detroit and St. Louis, booking out of Chicago is the most logical move.

Leo is known to have impressed the Chicago Title & Trust Co. so

Musicians Union's Propaganda

For Country-wide Circulation

Against Canned Music Menace

A national effort has been launched by the American Federation of Musicians to offset the amazing growth of the sound-film devices with Joseph Weber, the A. F. of M. head, directing the campaign from the New York headquarters.

The A. F. of M. is piling up a gigantic defense fund to carry on to its campaign to turn loose propaganda favorable to the musicians' sentiment.

It's a generally known fact that the dues have been raised which will ultimately provide for a fund amounting to \$1,500,000.

What steps have been taken up-to-date by the Federation have been primarily the preliminary work for a nationwide survey to ascertain the reaction of theatre patrons. Weber has fully explained the attitude of the Federation to each of the subordinate union. Presidents of the locals in the big cities have already turned loose local broadsides explaining the attitude of the musicians and making an appeal for public opinion in their favor.

No "Bitter War"

In Chicago when the papers carried the gist of the propagandist campaign there was an immediate layman belief that the unions were lining up for a bitter war on the talkers but this was denied by Mr. Weber to a Variety reporter yesterday.

Weber laid particular emphasis upon his opinion, as published in the newspapers, that he is not opposed to talking movies, because the Federation realized that synchronization of words with actions on the screen is a scientific accomplishment of value. But if the machines were to be used as a substitute for vocal and orchestra music in the nation's theatres they will become a serious menace to the country's cultural growth, he says.

As matters stand, local presidents are dropping into New York to talk the situation over at the variety head with Weber. As the Variety re-

porter was listening to Weber state the stand of the Federation, President John Colaprete of Philadelphia Musicians' Local No. 7 was in the executive chamber, coming here to discuss the talker conditions in general. Colaprete's union represents 1,400 members.

Next Saturday or Sunday James C. Petrillo, president Chicago Local No. 10 of the A. F. of M., will be in New York for a similar conference.

In Boston recently the attitude of the A. F. of M. on the talker situation was given plenty of local newspaper prominence, with President Thomas Finnigan advertising the stand. The real purport was an appeal to the public to sympathize with the musicians in their fight to keep their present status from eventually becoming a thing of the past.

Strength Petrillo's union strength is about 8,000 members, while Boston is at least 3,000. New York union is over 16,000 strong.

Most of all the big city links on the Federation chain have a year or more to go on their present contracts, but where they expire this year the sound-device will receive its attention.

Out in Chicago the McVicker's theatre situation remains unchanged, with the Balaban & Katz management refusing to place the 12 men out at that house with other B. & K. theatres.

It is reported that with the musicians receiving two weeks' notice at the Roosevelt, Chicago, that Vitaphone and Movietone are supplanting the men. Chicago contracts expire next Labor Day, with a new agreement expected to be reached between the union and the theatre operators.

It is reported that the A. F. of M. comprises over 158,000 musicians.

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Sapiro Combine Seems in Danger; Applies for Injunction to Stop M-G-M From Selling to Exhib-Members

A New York Supreme Court injunction has been applied for by the Independent Motion Picture Exhibitors' Association to restrain Metro-Goldwyn-Mayer from selling or delivering film to M. & S., an exhibitor-firm member of the I. M. P. E. A., and from trading with any other members of the I. M. P. E. A., thereby getting them to break their contracts with the association.

This proceeding follows difficulties starting when M. & S. refused to pay dues to the I. M. P. E. A. and began to deal individually for picture product.

M-G-M and Paramount are openly fighting the Aaron Sapiro organization. They started to trade with independents in opposition to the I. M. P. E. A., soon after the Sapiro buying combination was formed.

At present it is reported that M. & S. is not the only operator dissatisfied with the workings of the Sapiro organization. Other members have been discussing their inability to get film wanted, with reports resulting that a break in the ranks, now under cover, may become open any day.

In addition to the dissatisfaction with the Sapiro organization there is also said to be offers from M-G-M to supply film to any members who want to buy pictures individually without the Sapiro organization.

Pending the outcome of the plea for an injunction, due for hearing July 20, M. & S. is enabled to obtain pictures, and if the court proceedings can be postponed indefinitely M-G-M will be able to make similar deals with other members who may break with the Sapiro combine.

Cedar Rapids' 2d Big House
Cedar Rapids, Ia., July 17. Capitol, seating 2,200, the second de luxe house to be erected here this year, will open today. A. H. Blank has a 40-year lease at a rental reported to aggregate the cost of the building. Offices and stores have been opened several weeks. The Iowa, opposition vaudeville house, was opened two weeks ago.

Everett Cummings will manage the new house.

Patricia Caron, now making Vitaphone sketches for Warner Brothers, will play opposite Tom Tyler in his last western of the present series for F. B. O.

A Cheery Salesman And a Red Hot Exhibit

A salesman walked into an exhibitor's office in the west to sell pictures. It was a hot day. Before he could start the spiel, the exhibitor said:

"Listen, boy, I'll save you a lot of trouble. Don't bother to talk because I'm not interested."

"But won't you—"

"I told you it's no use talking," returned the exhibitor, "save your breath. I got enough pictures 'til Christmas."

"You can't know what you're—"

"Why do you poster me, it's hot, business is rotten, I'm thinking of closing the theatre. I tell you—"

"Won't you give me a chance to show you—"

"You can't know what you're—"

The exhibitor waxed wrathful. "I wouldn't buy from you if you dropped dead this minute," he said.

"Well, at least now you're talking of buying," answered the film peddler cheerfully.

Ascher Houses for Sale; Bank, Receiver, Order

Chicago, July 17. With Ascher Bros. unwilling to take their circuit out of receivership, although it has been declared solvent, the Chicago Title & Trust Co., receivers, is placing the house on the market individually.

James Costen, general manager of National Playhouses (Coonkeys) and operating a string of small theatres, purchased several of the smaller Ascher houses some time ago. Those remaining to be sold are the Sheridan, Midwest, Crown, Terminal and Commercial.

The Trust Co. is offering the houses free of any mechanics' liens or claims, which means the creditors on each house will have to share pro rata whatever is received on the sale above bonded indebtedness. It is reported some of the houses will get very little in excess of that.

The Sheridan, former ace house of the circuit, is being offered for \$800,000.

Orchestra Increase at B. & K.'s Uptown, Chicago

Chicago, July 17. Balaban and Katz will use augmented orchestral features at the Uptown theatre, starting July 23. The musical programs will be similar to those presented under the direction of H. Leopold Spitalny at the Chicago theatre.

Twenty musicians will be added to the orchestra, for symphonic effect, and numerous vocal artists will be employed. Soloists, singers, instrumentalists and choruses will join forces every week in the new creation.

Umberto Marcelli will direct the orchestra. The increase in size is seen as a possible conciliatory move in behalf of the musicians' union, orchestras having been dispensed with at two B. & K. loop houses.

Drug and Grocery Store Tie-Ups With Film B. O.

Minneapolis, July 17. Drug stores in residence sections are hooked up with Joseph Green, operator of 10 outlying photoplay houses, on a proposition of "Movie Stamps." One stamp is given with every ten-cent purchase and when a total of 10 worth of stamps has been collected the customer is entitled to receive one free movie ticket.

F. & R. have a tie-up with grocery stores and meat markets on a guest movie ticket or two-for-one plan, covering a half dozen of their leading residential district houses.

The patron receives the guest ticket with his purchase, but to redeem it he must buy one ticket at the time he presents it at the box-office.

Two Talking 2-Reelers

The Fox home office expects the arrival here this week of two Movietone two-reelers titled "Mystery Mansion" and "Four A. M."

In the latter Fox uses a number of its own featured players, including Tyler Brooke, Marjorie Beebe, Sammy Cohen, Jack Pennock, Ben Bard.

Harry Delf is featured in "Mystery Mansion."

John W. Johnstone and Ernie Wood for "Take Me Home," Par. Marshall Nellan directing.

4,200-Seater in Toronto; Many Other New Ones

Toronto, July 17. A picture house to seat 4,200 and cost approximately \$1,500,000 is announced by Famous Players Canadian. It will have a 63-foot frontage on Toronto's main stem, the bulk of the house being set back to save taxes. It will be the largest theatre in Canada—perhaps the largest in the British Empire.

This brings present theatre construction in Canada to almost \$6,000,000—the largest building program ever attempted theatrically in the Dominion. It also forecasts further control of the Canadian amusement field by F. P.

The announcement came within 24 hours of publication of building plans for a new department store at the same corner, the T. Eaton Co., large retail merchants. The new house will be wired, have at least two stages and offer program pictures with unit stage shows.

U Wiring Alhambra With House Closing

Milwaukee, July 17. Universal's Alhambra will be closed for alterations indefinitely, from July 27, according to orders received from the Universal offices in New York by Manager Fred Meyer.

It's second largest picture house in the downtown district. For many years a legit house, it has been a steady loser for Universal, except for a short episode.

The house will be wired and reopened, probably, with the synchronized version of "Uncle Tom's Cabin." It will be the second downtown house wired, the Garden having had wiring for the better part of a year. By the time Universal reopens, which is tentatively placed as Sept. 4, it is expected that the Majestic, former vaude house, now being remodeled for pictures, will also be opened. This house is also being wired.

The strange coincidence in the wiring of the three downtown houses is that all three are the property of the Schlitz Brewing interests, which own four downtown theatre sites, all leased.

According to Mr. Meyer, the entire seating arrangement and other major portions of the Alhambra will be remodeled. The work to cost up to \$100,000, is to be paid by Universal, which has a long-term lease on the house. The Schlitz Brewery will not foot the bills, as it is doing in the Majestic, the lessee of which has not been announced as yet.

FIRST DIALECT TALKER

Metro-Goldwyn-Mayer's production of the Milt Gross story, "Nize Baby," will probably be the first use of dialect in talking pictures. Viola Brothers Shore, author of numerous short stories in Jewish patois, is writing the treatment and scenario, Gross is acting in an advisory capacity.

It is likely the picture will be made in New York, at the Cosmopolitan studio.

Warners Agree to Selective Choice Of Vitaphone Talking Shorts

Paramount's All Around Film Sound Intentions

Los Angeles, July 17. Paramount has made provision for 25 feature pictures to be synchronized with music score with advanced complete sound effects and the necessary talking sequences for their 1928-29 program. Seven of this group are already completed or are in the process of having sound put in, either in Hollywood or at Paramount's Long Island studio. These include "Wings," which was the first Paramount picture to have sound effects; "The Wedding March," still uncompleted from a silent angle, will have certain sound effects in addition to complete music score; "Abie's Irish Rose," "The Patriot," "Canary Murder Trial," "Loves of an Actress," and "Warning Up" will all be ready with sound effects on their release dates.

In addition to the features, Paramount will be able to deliver 32 Christie two-reel comedies with sound in addition to one-reel sketches and the Paramount newsreel. Another innovation will be the filming with sound the Paramount stage units that will offer the smallest theatre the same presentation units and surrounding bills that the larger first run theatres now have.

'Threat' Bomb in E. St. L.

St. Louis, July 17. The recent outburst of bombings laid at the door of disgruntled labor agitators in St. Louis and vicinity spread for the first time to the East St. Louis theatrical district when a "threat bomb" damaged the Washington theatre in that city.

The bomb was placed against the rear of the building at an early morning hour and the blast tore a hole in the foundation of the building.

John Mano and William Markuly, owners of the theatre, denied that they had had any labor troubles, but admitted they thought the bomb was intended to frighten patrons of the theatre away.

Unit Towns Out

Chicago, July 17. Re-routing of Publix-Loew units will be necessitated by elimination of Syracuse, Kansas City, Portland and Seattle.

Units will jump from Minneapolis to Los Angeles, from L. A. to San Francisco, Denver and thence south.

Chinese Dark—Wired

Los Angeles, July 17. From present indications it looks like Grauman's Chinese will be dark for the rest of the summer. Sid Grauman has made every effort to obtain a suitable picture for his house, but until now has been unable to get what he wants.

Meanwhile the Chinese is being wired, with the job expected to be completed by Aug. 1.

Fire in Week-Old House

Buhl, Idaho, July 17. Fire broke out in the new Ramona theatre during a show Saturday night. The woodwork was smoldering.

The new Ramona opened the week before. It cost \$65,000. Damage slight.

Defective wiring believed the cause.

Sounding "Hell's Angels"

Los Angeles, July 17. Work on sight and sound effects for "Hell's Angels," now being produced by Howard Hughes for United Artists release, will begin as soon as equipment is installed at the Metropolitan studios.

This picture is scheduled for release in November.

Selective booking of Vitaphone talking shorts has been started, owing to complications arising out of the lineup of circuit houses contracting for service. Booking of Vitaphone shorts, formerly under the complete jurisdiction of the Vitaphone office in order to prevent confusion, is now subject to the preferences of those chains or individual exhibitors taking the time to go over the bookings with the one of the three Vitaphone division bookers.

Exhibitors, if knowing in advance what subjects they will need and can line up a schedule, are at liberty to pick their subjects, providing there is no conflict with bookings previously made in the same territory. Several chains already have availed themselves of this.

In the case of the chains, bookings for all the houses are lined up from each head office. Selective booking does not provide for orders placed by exhibitors with any branch manager of a Warner Bros. exchange.

With the chains, selective booking became a necessity to avoid having the same shorts playing in several houses simultaneously or at another time.

Units Washed Up On Stanley Chain

With the installation this week of an all-canned bill at the Stanley's Strand, Brooklyn, N. Y., the unit stage show will pass off of the Stanley circuit.

Besides the Strand across the bridge, the Strand, New York, is also playing the mechanicals, especially the talking shorts in lieu of the former stage presentation.

The final Stanley stage unit was produced by Harry Crull, manager of the Stanley-Fabian's Stanley theatre, Jersey City, where the unit opened last week. It will play itself over the remaining Stanley houses playing stage units in the past.

What the substituted form of stage entertainment in the Stanley houses eschewing the units, but not going all-talker, has not as yet been decided upon.

PIERMONT'S TOUR SOUTH

Benny Piermont, contact representative of the electrical research department of the Western Electric Co., which controls equipment for talkers, is back from a tour of Texas houses.

He visited 16 theatres in eight days, the houses concerned being those of the Interstate, Loew and Saenger circuits.

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Booking the most extensive circuit of vaudeville and pretentious theatres between New York and Chicago
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Standard Acts. Write or Wire
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WHO HAS GREATER PERSONAL POPULARITY?
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WHO KNOWS BETTER WHAT THE PUBLIC WANTS—THAN

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STAR, CO-AUTHORS AND PRODUCERS OF

"HONEYMOON LANE"

88 Weeks of Continuously Profitable Business to a
Gross of More Than Two Million Dollars. And 25
Additional Weeks Booked for Next Season

"SIDEWALKS OF NEW YORK"

A Full Year on Broadway. A Season on the Road.
Both of the Above Available for Talking Pictures.

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Eddie Dowling's First Hit. A Full Year on Broadway.
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TWO NEW STAGE PLAYS IN PREPARATION

TWO NEW PICTURE STORIES WITH MUSIC

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Marks Bros. Move in Publix Suit to Prevent Exclusion From Talking Film Supply

Chicago, July 17. Judge Page today ordered all defendants in Marks Bros. restraint of trade suit to bring him within ten days copies of all contracts now in force between the 24 defendants. Pending trial of the case now set for October 6 the court admonished Balaban and Katz not to enter into any agreements with Warner Bros. or Fox that involve discriminatory clauses against Marks Bros.

This latest measure is evidently designed to prevent exclusion of Marks Bros. from access to supplies of talking pictures. In court yesterday both sides agreed to sign no further contracts pending the adjourned date. They may, however, buy individual films. This seems to favor B. & K., as they have a 10-year block contract with Paramount, M-G-M, Universal, First National and United Artists. Those contracts have seven years to go. The Marks continue to buy individually.

At the opening of the suit Thursday brought by Marks Bros. independent theatre operators against Publix-Paramount-B. and K. and other defendants, charging restraint of trade, Federal Judge George T. Gage refused to issue a restraining order against the defendants. But he requested that both sides sign no further picture contracts for the time being. The hearing was adjourned until yesterday, when continuance was agreed upon.

In his affidavit opposing the motion for a temporary injunction, Sam Katz, president of Publix, stated Balaban & Katz said he has contracted for only 325 of the 534 feature pictures announced for the 23-29 seasons by eight companies. In 26-27, Katz stated, B. & K. used 364 features, and 432 during 27-28, contracting for about half of these in advance.

Katz admits that B. & K. have contracted for all of the product announced by five producers—Paramount, First National, M-G-M, United Artists and Universal—but says a majority or all of the product announced by Pathe, Fox, Warners, FBO, Tiffany, Gotham, Columbia Greilver and Security are open to Marks Bros.

Denying the Marks claim that Fox each year produces only 14 features suitable for Class A theatres, Katz claims the Roxy, "the largest and perhaps the finest theatre in the world and one of the most widely and favorably known," has shown 34 Fox features the past season.

He estimates the B. & K. holdings and subsidiaries total 40 theatres in Chicago and 95 all told. Paramount, Katz estimates, is interested in 555 picture theatres throughout the country, with a majority interest in 300. Of these, he says, 220 are supervised by Publix.

Got More Money
Edward M. Sanders, western manager for M-G-M, stated he sold

all the M-G-M output to B. & K. because they were able to give us more money for our product than any other group of theatres in the city of Chicago." Further, he says, "we find it good business to endeavor wherever we can to sell all our pictures to one customer." Gradwell Sears of First National made a similar statement.

All companies with pictures available signed their willingness to do business with Marks Bros.

A. J. Balaban, general manager of the B. & K. production department, claims he has never authorized or made the statement that acts working for Marks Bros. would be boycotted. He stated 30 acts previously employed by Marks Bros. were later engaged by B. & K. Morris Silver, B. & K. booker, admitted he had advised acts that if they appeared in competitors' houses their value to B. & K. would be impaired, but says he never threatened boycott.

Max Turner, Chicago representative of the William Morris agency said his office has never entered a booking conspiracy against Marks with B. & K., and stated the Morris Chicago office has had no dealings with Marks Bros., simply because no business arrangements have been attempted by either side.

Lastfogel's Explanation
Abe Lastfogel of the New York Morris office explains the recent breaking of contract by Rae Samuel with Marks Bros. to appear with B. & K., with a statement that her contract had a two-week cancellation clause which she utilized in order to get three weeks here at \$2,000 instead of \$2,000.

B. B. Kahane of the Orpheum Circuit and association (Kelth's), said his organization refused to supply acts to Marks because it would be in competition to the Orpheum's own theatre. B. & K., he said, exerted no influence in the decision.

David Plam, personal representative of Leon Errol, who had just played the Marks houses, claims Meyer Marks called him on the phone and asked him to testify in the current litigation. On replying that he could offer no material evidence, he says, "he says Marks said he could testify anyway, and that 'a good vacation would cost \$1,000.'"

Offer to Mrs. Paul Ash
Mrs. Ida Ash, wife of Paul Ash, said Marks Bros. offered her a \$9,000 suite in the Edgewater Beach hotel, a Rolls Royce, chauffeur and maid service if she could persuade her husband to leave B. & K. for Marks Bros. \$3,000 weekly. Lou McDermott, Ash's former producer, stated he also was asked by Marks to break with B. & K. Others who claim they were asked to duck the B. & K. employ and work for Marks are Ben Serkowitz, publicity manager, Frank Cambria, Will Harris and Jack Partington, producers.

Bill Hollander, advertising and publicity manager for B. & K., offered the Marks Bros. newspaper advertising as retribution of their claim that they haven't been able to get good pictures. Hollander's affidavit quotes such punch lines as "world's greatest picture," "most hilarious comedy drama ever recorded," "the picture the world has been waiting for." The list was complete from Oct. 3, 1927, to June 9, 1928.

Marks' Claims
In counter-affidavits filed by Marks Bros. it is claimed that there was an open film market in Chicago until 1926, at which time B. & K. is claimed to have sewn up the market; that the defendants have formed an unlawful monopoly to prevent competition; that said monopoly has been furthered by acquisition of theatres by producers and distributors; that other producers and distributors have been coerced under threat of boycott not to lease films to certain independent theatres; that producers have refused to lease their products to the Granda and Marxo Chicago; for less than \$2,000 weekly and exhibit them instead in small B. & K. subsidiaries for as low as \$75; that the big producers have a 10-year contract with B. & K. for all releases without stating how many; that although Universal has sold its output to B. & K., practically none of the

New Orleans Making Fight Against Higher Rentals

New Orleans, July 17. Downtown and suburban managers representing every local theatre are in conference in New York acting upon the request for higher rentals from the major film companies.

Both sides are still sparring, with the local boys panicky in the knowledge that higher rentals now with big in the doldrums will crimp them materially.

Meanwhile, the Crescent City bunch is preparing to place talkers in nearly every house. Tudor here, previously doing around \$1,100 weekly, was the first with Vitaphone, "Glorious Betsy" is in its third week there, together with talking shorts. In its initial talking week the Tudor went from \$1,100 to \$9,300; second week, \$7,300, and third, \$7,300.

B. & K.'s Sat. Midnite Show

Chicago, July 17. Balaban and Katz, after a two-week trial of midnite shows at McVicker's, have decided to adopt the idea as a regular feature on Saturdays.

Effective this Saturday, the Roosevelt will also go after the Saturday midnite biz. Both houses use sight and sound pictures.

Changes in Titles

Los Angeles, July 17. Title changes on stories in production on the coast for the week ending July 17 are: "Air Circus" produced by Fox changed back to its original working title "Aviation." The college picture produced by Paramount at Princeton is now set to be called "Varsity." This was directed by Frank Tuttle.

"War in the Dark" directed by Fred Niblo for M-G-M, changed to "The Mysterious Lady."

Criterion for Talkers

Los Angeles, July 17. West Coast theatres will reopen its Criterion which closed last week, with the advent of Greater Movie Season Aug. 18. The policy will be a minimum run of one week at popular prices of talkers that have had a first run at the Carthy Circle and Warners.

This will be a first run downtown showing.

THREE NEW AT F. K.

Los Angeles, July 17. Three new pictures go into production this week at the First National studios—"Do Your Duty" starring Charles Murray, with Eddie Cline directing; "Scarlet Socks" directed by John Francis Dillon, and "The Outcast," by William A. Seiter, starring Corinne Griffith.

QUALITY'S 2 FEATURES

Los Angeles, July 17. Quality Pictures will put two subjects into production early in August. Pauline Garon and Bud Shaw will have the leads in "Must We Marry," and for "Broken Hearted" Agnes Ayres will be one of the leads.

Frank Mattison will direct from continuities written by Frank Hill.

AFRICAN FILM

Los Angeles, July 17. Ernest Scholsade and Merian Cooper returned to Hollywood after a year's absence in Africa. Paramount officials have not yet seen the film results of the African trip.

films has been shown and are withheld from the complainant; that the product left by B. & K. is not suitable for first-runs; and that no under-cover attempts were made to have B. & K. employees dodge their organization in favor of Marks Bros.

Further, it is claimed that Benny Meroff, prize Marks m. c., was approached by Publix, William Morris, and B. & K. representatives to break his contract; that Frank Masterman, now working for B. & K. as m. c. under the name of "Frankie Masters," was induced to break his Marks contract by B. & K.

William H. Benham, assistant United States attorney general, in charge of the federal anti-trust proceedings against several of the defendants in Washington, was present at the opening session, with three other federal men.

Great States Circuit's Preferred Stock Issue as Good Will Maker

Steffes Disgusted at Northwestern Exhibs

Minneapolis, July 17.

The Northwest Theatre Owners' Association is prepared to go into court for an injunction to restrain the Minneapolis Joint Board of Arbitration from enforcing any of its decisions involving association members.

Announcement was made by V. A. Steffes, president of the association, after the arbitration board resumed its hearings despite the non-participation of exhibitor association members.

Steffes says the association will not "muddle in the affair" if the decisions only affect non-members. The board succeeded in obtaining exhibitors outside the association to serve as arbitrators.

An edict by Charles Pettijohn bars the theatre owners' association from participating in arbitration because of the association's action in refusing to take part in any cases involving United Artists. The reason for this action is alleged sales by United Artists to non-exhibitors.

Steffes, prime mover in a plan to have a national theatre owners' convention at Duluth, has decided to postpone the meeting until later in the season. The reason, he says, is the difficulty encountered in trying to obtain accommodations for the large number of registrations received. At the same time, he takes Northwestern exhibitors to task for their apparent apathy regarding the meeting. The number of reservations made by members of his own association, he says, was comparatively small, and in telegrams sent out to these members he let it be known that he is utterly disgusted with the spirit they are showing.

Lutheran Film Service Can't Find Pictures

Lutheran Film Division, motion picture branch of the Lutheran Church, will be closed for two weeks (July 16-Aug. 4) to allow the staff a vacation. The staff consists of one civil, Aleck K. Hertwig, Miss Hertwig is manager and operating overhead. The Lutheran Film Division started in September, 1925, with quite a personnel, but has been consistently pared down until Miss Hertwig was handling everything.

The inability to obtain suitable films has handicapped the denominational organization. In four years it was able to obtain but three films for its purposes, despite the abundance of play dates. Two of the films were foreign-made.

Its original film, "Martin Luther," has played to approximately 3,500, 000 paid admissions.

In-Between Talkers

No policy has been determined for Loew's, Louisville, and Loew's, Providence, due to open in September.

Both houses share the confusion and indecision presently effecting the Loew Circuit because of the talker problem.

Hasten Sound Comedies

Switch of release dates brings first Christie comedy with sound out a week earlier than originally. "The Dizzy Diver," Billy Dooley's first audio, is out Aug. 11, instead of 18. "Hot Scotch," with Jack Duffy, is set for Aug. 18, instead of 25.

At the same time the first Bobby Vernon whole show comedy (silent), will be ready Aug. 11, instead of 25.

Chicago, July 17. An \$500,000 issue of preferred stock at 8 per cent, offered during the past year solely for good will purposes, is bringing more community co-operation and providing more beneficial propaganda for the Great States circuit of 80 theatres than any other good will idea ever attempted.

It was known at the time the stock was issued that Great States had no immediate need for money. A further puzzler in theatrical circles was why the circuit should be offering 8 per cent when other circuits not in such secure financial position were easily disposing of 6 and 7 per cent issues. All mystery is cleared up by the good will explanation.

As maneuvered by Great States, the issue is not expensive for a circuit of its proportion, and meanwhile is more than justifying itself in results.

As yet only \$500,000 worth of stock has been distributed. None of these have been offered in Chicago. Selling campaigns are made in towns where Great States has holdings, and in each case directed at the most important people in the territory. Representative distribution in a small town or city would include leading lights in civic, financial, social, church, press and state political activities.

With such a lineup behind it in each town, Great States would be receiving almost every possible method of co-operation. When meeting with trouble or community opposition, Great States may go directly to those who hold the strings, remind them that they are financially interested in the circuit, and either directly or indirectly ask for assistance.

Benefits
Results of this co-operation already are on record. In two towns where Sunday shows had been prohibited for years and seemed impossible to revive, Great States went to the right people and effected open doors for the Sabbath. In other spots daylight saving was fought successfully with important assistance from stockholders. There are numerous incidents where the stock issue has been a practical life-saver for the circuit's holdings in some towns.

At first consideration the \$500,000 now out would be figured to cost the circuit \$40,000 yearly. But with no immediate need for the money, Great States is enabled to invest it securely at 6 per cent, leaving a 2 per cent, or \$10,000, as the cost of the good will idea annually for 80 theatres.

One good spot opened to Sunday shows would make up for that alone.

All Saturday Openings

Chicago, July 17. Balaban and Katz-Publix theatres in Chicago will all change to Saturday openings, effective Aug. 11.

SENSATIONAL DANCERS Four Covans

Featured with FANCHON and MARCO'S "HI-YALLER IDEA"

BRADFIELD

THE MAESTRO OF CEREMONIES CHARLIE NELSON

West Coast Motion Picture Directory of Players, Directors and Writers

Titles by MALCOLM STUART BOYLAN FOX

JOHN F. GOODRICH FREE LANSING

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.



L. A. 1st Run Houses Largely Benefit From Promotion by Producers

Los Angeles, July 17. Thousands of dollars are spent annually by producers on the coast in assisting the first run theatres of Los Angeles to exploit their pictures.

The management of the six first run picture houses here have become so accustomed to the producers offering their help and money to put their pictures over that their chief worry now is not how much money the theatre can afford to advertise the picture, but how much they can make the producer spend. The theatre's press agent has also fallen into the groove of laying down on the job to expect the studio publicity departments to furnish him with ideas to exploit their particular pictures, and even go so far as to plant stories in the local dailies.

The personal appearance gag has been worked so much that it ceases to become an attraction for a Los Angeles audience, yet, in spite of this, the theatre demands the producer have the entire cast of the picture present at the opening night or throughout the run of the picture, even though that particular picture is scheduled for but a single week.

One independent producer running his pictures in a first run house that advertises its vaudeville and not the picture, took it upon himself to spend three times

the amount he received in rental for the picture, by 24 sheets, handbills and placards throughout the town. This effort resulted in boosting the box office receipts, which after all meant nothing to the producer in convincing the rest of the world that the picture was sufficiently merited to play every theatre in the country.

Many of the big line producers have heretofore declared it a waste of money to blow their own horn in their home town and have withdrawn from co-operating financially and morally to boost their pictures in Los Angeles. Yet they have invariably recalled this edict, chiefly because of vainglory and the persuasion of the various first run theatres to assist them in putting the picture over. This gives the big theatres an unfair advantage over the smaller houses, who are forced to pay for advertising accessories.

Talker W. C. Houses

Los Angeles, July 17. On his return from New York Harold B. Franklin announced the tentative re-opening of the California, San Francisco, operated by West Coast Theatres in conjunction with Publix, for Aug. 4.

Opening attraction will be Von Stroheim's "The Wedding March," with the Aug. 4 opening contingent upon "The Wedding March" synchronization being completed.

Broadway, Portland, opens simultaneously with "The Wedding March" on a run basis, Fanchon and Marco Ideas now playing Broadway being transferred to the new Portland (Publix) there. Coincidentally with Fanchon and Marco stage shows replacing Publix units at the Seattle, Seattle, the Fifth Ave., Seattle, also inaugurates a long run feature policy.

West Coast Theatres intend to re-open the Belmont here with talkers when wiring is completed.

HOME-MADE FILMS

Local Critics' Club Turning Out "Six Appeal"

Syracuse July 17. "Six Appeal," a romantic comedy by Yvonne Cryne, was put into production here this week as the first effort by the Cinema Critics' Club. The film is being made with an all-member cast and by an all-member technical staff.

Rural scenes were taken at New Woodstock in Madison County and at Shore Acres on Cazenovia Lake. City sequences will be made in Syracuse. The club has William K. Saxton, managing director of Loew's State, where the film will be shown later, as consulting director.

Jean Cleary, Robert Brown, William Newcomb, Mrs. Ella Jost, Mrs. Walter Eaton and Mrs. Agnes L. Walter are the sextet of principals. Walter P. McIntosh, vice principal of Syracuse North High School, is directing.

R. William Stanmyre is the cameraman.

Inside Stuff—Pictures

The tremendous amount of talk of the talkers has slowed up picture selling. Even the independent distributors are feeling it. The talk has percolated into the smallest places. Little exhibitors in these spots tell salesmen in all seriousness that they are waiting to see what may develop from the talkers.

An exhibitor with a lone house in a very small mid-west town, where he can't gross over \$250 weekly with a turnaway, told one salesman it would be useless to try to sell him at present as he was considering having his house wired; that his people were demanding the latest novelty and if he didn't do it his trade might go to a larger town 20 miles away where a theatre was being wired.

The salesman asked the exhibitor to sit down and they would figure it out. First telling him that his house would cost \$6,500 at the lowest to be wired, the salesman then went into the rest of it. With the final outcome that the theatre, if wired, would have an overhead exceeding its possible gross.

Admitting the figures, the exhibitor said he would still think it over as he must do something about the talkers.

The old Pathe studio at 134th street and Park avenue, dismantled a couple of seasons ago, has been re-equipped by a syndicate headed by Benny Burke. It is now called Manhattan Studios and has 12 sets.

The old Spitz Studio in Harlem is now a furniture store, another floor having been built on. One studio at Fort Lee has maintained equipment. Cosmopolitan in Harlem and Vitagraph in Brooklyn are still available to independents.

That "Where the Hell Am I Heading?" advertisement of some weeks ago in Variety is still echoing. It appears that the trade papers of several industries picked it up as also applicable to their trades. In the July 1st edition of the "Laundry Age," an issue of 244 pages, that trade paper devoted an entire page to the reproduction of the exhibitor's advertisement and Joe Schenck's answer as they appeared in Variety.

The "Laundry Age" also gave editorial mention to the ads. It urged laundrymen to apply the statements in the advertisements to their own business, paraphrasing Schenck's "best picture for success" to best service by the laundries.

The "Age" also commented:

Something of a furor was created recently by the appearance in Variety of a letter written by an independent exhibitor of moving pictures. The letter was published in paid space. Daily papers and trade publications caught up the gauntlet and answers have been brisk and copious; among them, however, that of Joseph M. Schenck, also published in paid space, stands out preeminent.

Many communications have reached LAUNDRY AGE calling attention to these letters. One writer said: "The similarities between the motion picture business and the laundry business is very evident as can be seen by reading these letters. The things brought out include poaching on the other fellows' customers, obsolete equipment, needed improvements, etc." Another wrote: "Point by point they deal with the retailers' woes. These are curiously like the woes of the laundrywoman." Feeling that both letters and these typical comments on them will interest laundrywomen everywhere, they are produced herewith. So vividly are they phrased and so frankly complete that further comment is omitted.

When First National's "Lilac Time" comes into the Central, New York, Aug. 3 it will have phonophone (RCA) sound accompaniment. The switch from Firnatone, Western Electric's Vitaphone (disk) system, occurred after J. P. Kennedy connected with F. N.

Score and effects for the Colleen Moore picture are understood to have been practically completed by the Victor Talking Machine Company with Phonophone now retracting the sound to place it on its film track. RCA is reported to have asked Victor to release its prepared score for the remake, but this Victor refused to do.

Besides the difference in the width of the film between Movietone and Photophone, "King of Kings" is said to have had other troubles at the Rivoli, New York. The house, wired with Western Electric equipment which amplifies by horn, saw fuses burned out five times on the opening Saturday of the Photophone "Kings." This was due to that device's extra power which normally is relayed to the audience by back-screen cones, as prescribed by the RCA system.

Jerome Rosenberg, in Buenos Aires, picked up "Variety" which mentioned that Walter Reade owned and is operating the Savoy, New York (on 34th street). Jerome wrote back as a matter of accuracy that both he and his brother, Walter (Reade), jointly own the Savoy.

So many stories of the incompetency or dumbness of picture supervisors come back from the coast that one expects to hear another such story whenever the word supervisor is mentioned.

The stories run much alike, all tending to show that most supervisors are a decided liability to picture producers, but rather a prize tale came out the other day about a sleigh. It was needed for a fadeout scene in New Jersey.

A fellow in Hollywood, said to own the only sleigh out there, was sent for and demanded \$15 for the use of his sleigh in the snow scene. The supervisor haggled with him, saying that \$10 was the accepted price for a sleigh and he would not pay another cent. It was rejected by the sleigh's owner, who stated he could not afford to transport the sleigh

(Continued on page 31)

UNIONS TOLD TO CUT SCALE 20% OR ELSE

New Orleans Mgrs. Ass'n Sends Sharp Letter—Poorest Biz on Record

New Orleans, July 17.

Managers here are going to the mat with the local unions in their insistence of a lower wage scale. In a letter signed by Victor Meyer, new manager of the Orpheum, and acting president of the New Orleans Managers' Association, a demand of 20 percent reduction in salaries is asked, the cut in wages to take effect at once.

The letter states that if their demand is not acceded to the Strand and Globe will close around Aug. 15, along with about 10 suburban houses.

A new contract with the unions is to be signed Sept. 1. Unless the demand for a reduction is met every house in New Orleans may close, it is reported.

With practically every theatre here running at a heavy loss this summer, the town is experiencing the worst show business in its history.

CHARLEY MYERS
The Boy With the
RUBBER LEGS
Now with Fanchon and Marco's
"MARS" IDEA

DICK MARGUERITE
SAUNDERS and JONES
DANCERS
WITH FANCHON AND MARCO'S
"HI-YALLER IDEA"
Dick Saunders, Master of Ceremonies
at Loew's State

EVANS
and
WEAVER
FEATURED WITH
FANCHON AND MARCO'S
"HI-YALLER IDEA"

STADLER and ROSE
FEATURED WITH
FANCHON AND MARCO'S
"SPANGLE IDEA"

CHAS. FEGGY
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GAMBY-HALE GIRLS

SCORE GREAT TRIUMPH IN DEBUT AT
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In Frank Cambria's "WEST POINT DAYS" Uni-

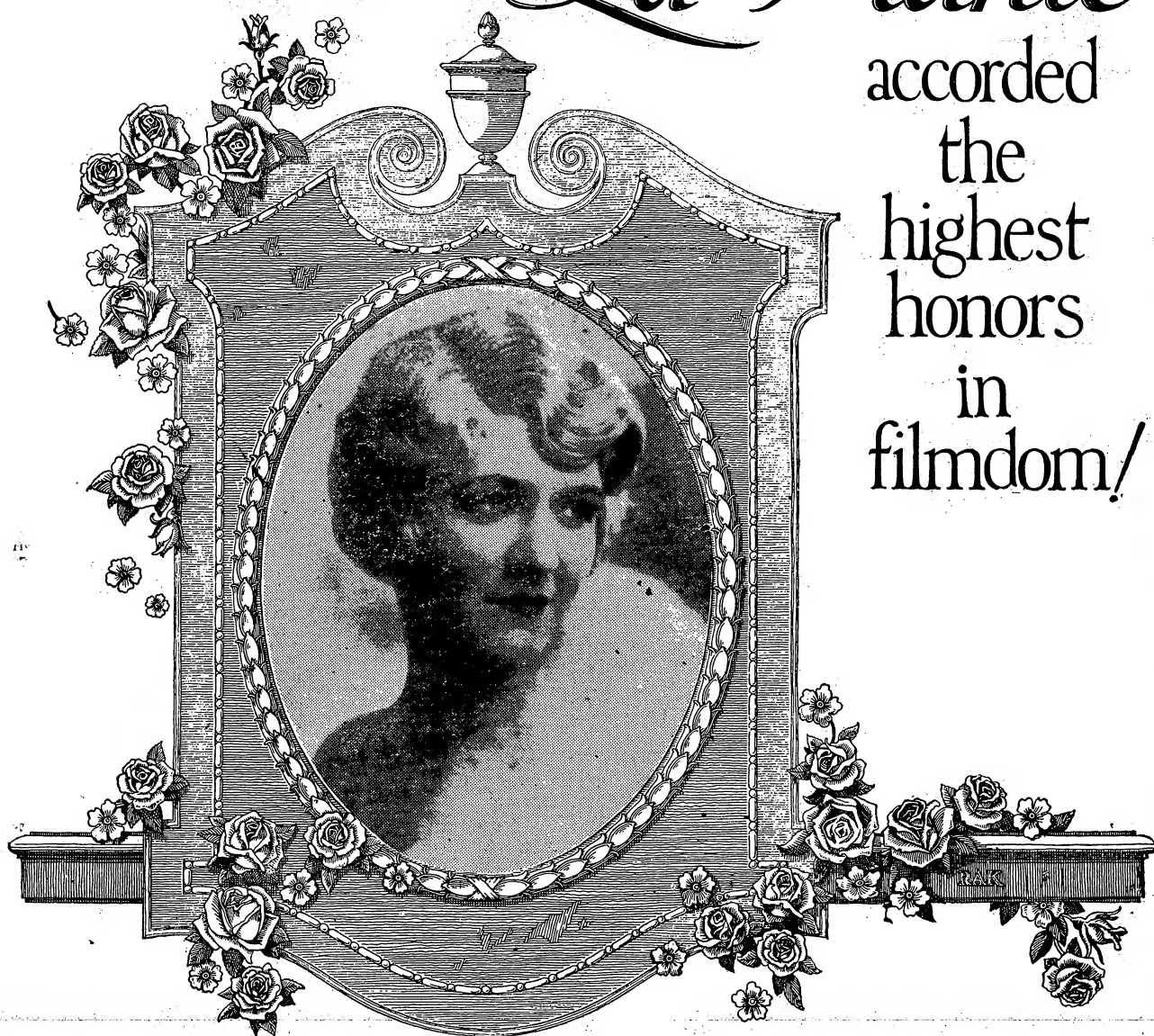
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MARIA GAMBARELLI (GAMBY) AND GEORGIE HALE

Gamby-Hale Dance Trained Units in Preparation for Publix Productions

Laura La Plante

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CHOSEN TO PLAY "MAGNOLIA" in "SHOW BOAT"
UNIVERSAL'S DE LUXE PRODUCTION FOR 1928-29

The world-wide publicity that has resulted because of this announcement—has vastly increased the value of her forthcoming pictures which include "HOME JAMES"... "THAT BLONDE"... "THE LAST WARNING"... "ONE RAINY NIGHT"... "DANGEROUS DIMPLES."

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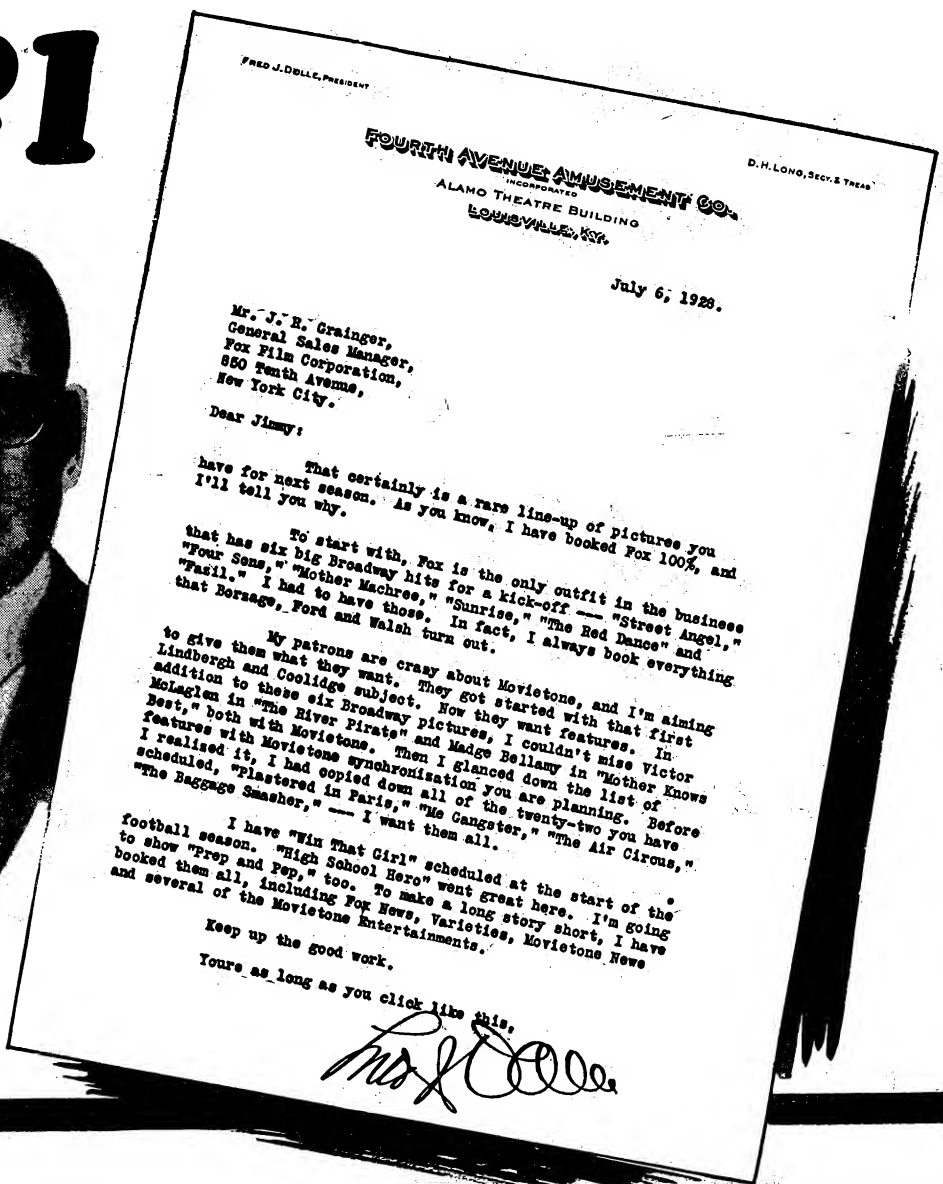
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Why they are flocking to FOX

Nº1



Fred J. Dolle



— "and we have booked FOX 100%" — That's what all wise showmen are doing this season.

There's no question about who's got the PROFIT PICTURES for 1928-29

FOX is your one best bet NOW

Literati

"Show Girl" by McEvoy
J. P. McEvoy, author of "Show Girl," that looks doomed to popularity, has written a review of his book as he thinks a Variety reporter would wise crack over it. The self-annointed notice which may be sent out generally reads:

"Show Girl," new novel-revue authored by J. P. McEvoy, Americana-slinger, long awaited as low-down on the merry-merry and Mazda Lane, is making whoopee on all best-seller lists. Book attracting high-hat trade, with heavy literati angle, and also being gobbled up by gum-chewers.

The publishers, Simon and Schuster, also responsible for the Gross Word Puzzle, Story of Philosophy, "Trader Horn" and Bambi rockets, report first edition of "Show Girl" cleaned out on crack of gun, and big new printing under way and don't mean maybe, with book-stores all along Main Stem plastered S. R. O. Stand up biz at all emporiums. Loud belly laughs from even ten-minute eggs among reviewers and raves from carriage trade and intelligentsia.

Chorlines at Ziggy's, who have not been a book since Walter Kingsley trapped them into buying "Jurgen," are clamoring for copies of "Show Girl" on report that McEvoy Tells All and plays fast and Anthea Loos with night clubs, bbs, and leading Broadway showmen disguised, as Eppus and Kibbitzer. "Show Girl" dripping with sell and strong on s. a.

Story of "Show Girl" centers around Dixie Dugan, hottest little wench who ever shook a scanty at a t.b.m., and packs big dramatic wallop, with high

comedy flashes. It's a wow with accent on "it." "Liberty" topped first serial contract on "Show Girl" for sure-fire news-stand smash. First National, by fast work, grabbed off slicker rights for early September release.

Variety hears under cover that Ziggy is flirting with revue possibilities of McEvoy opus for spectacular Americana production. Understand Ziggy first attracted to book because of flock of telegrams reproduced facsimile in text. Rumor of Clarence Mackay backing is out.

"Show Girl" is in.

Early.
About the single thing Mr. McEvoy must have over his entertaining non-gold digging story is the description in it he gives of a ghost writer on a tab. That the tab referred to is Macfadden's "Graphic" need not be mentioned. McEvoy, who gained most of his observations about revues, dames, dress rehearsals and chumps from personal experience in the show and motto side lines, speaking of a tab ghost writer, said:

"The lowest form of astral life."

Page Winchell—Quick

Harry Hershfield may be the first ethereal Broadway columnist at real coin—\$75,000 per annum—according to an offer from the Columbia Broadcasting System in the Paramount building. Hershfield's business mentors, King Features Syndicate, Inc., is holding out for \$100,000, although they do not figure in any percentage split, being concerned merely in protecting the staff cartoonist's interests.

Hershfield says it's a lot of money and thinks that the 15-minute nightly spic for five nights a week deserves the 75 g's. Besides, that'll be something no other Broadway columnist can claim.

That "Mirror" Sale

Everything comes out sooner or later. A suspicion that W. R. Hearst announced a dummy sale of his new York "Mirror" to Alex. P. Moore is substantiated by the report that Walter Howey will return as managing editor of the tab about July 20. At the same time, Vic Watson, currently m. e. of "The Mirror," will move back in that capacity on Hearst's New York "American."

When Howey goes in, Hearst will outwardly resume ownership, it is said. Just what was the object behind the Hearst-Moore "Mirror" announcement isn't known. First report was that Hearst wanted "The Mirror" under another direction in order to send it against Al Smith during the campaign. Another was the advertising end. "The Mirror" has been starving for business.

Howey was formerly with Hearst for many years, making a big name for himself in Chicago and elsewhere. Leaving Hearst, after reaping a comfortable fortune in stock investments, Walter joined with Verne Porter to syndicate a number of trade papers. Porter also was a former Hearst staff man, at \$700 a week.

Something arose to cause the dissolution of the Howey-Porter association. Porter remains in charge of the trade paper operation, with Howey lately withdrawing, receiving the amount of money he had put into the proposition. The syndication had been financed by a downtown banking firm, for general purposes.

Death or Nothing

One of the explanations offered by a local scribe about the publication of Variety's story about Ray Woods, who jumped off the Brooklyn Bridge three times without getting much attention from the press, is that the event was covered by graduates of the Columbia School of Journalism.

They didn't figure it much of a story since Woods didn't get killed.

Editors de Luxe

Any of the film executives' offices have nothing on the private sanctum sanctoriums of the editors of the chief Hearst magazines in the new Hearst building at 67th street and 8th avenue.

An especial beaut is the private retreat of Ray Long, editor of "Cosmopolitan." It is one of those things paneled in oak in the Jaco-

bean manner and contains a real 17th century paneled mantel. The furniture is all of the 17th century, including a refectory table which Long considers so valuable nobody's feet are allowed to repose on it.

The private office of Charles Hanson Towne, editor of "Harpers Bazaar"; William Frederick Bigelow, "Good Housekeeping," and H. J. Whigham, "Town and Country," are also gems. Like Long's dug-out, that of Bigelow also has a fireplace. The boys are wondering whether it's the correct thing to have a fire in it even in the summer.

Hersey as Pepper-up

Harold Hersey, former supervisor of the Macfadden magazines, has made a new connection. Giving up the attempt to secure a string of publications in the East, Hersey has joined the Eastern Distributing Corporation, publishers of pop magazines, as editor-in-chief of its publications.

Hersey's immediate job will be to perk up the weak sisters of that magazine family.

Covici-Friede, New

Donald Friede, who recently stepped out as vice-president of Boni & Liveright, has teamed with Pascal Covici, under the name of Covici-Friede, to publish books. Covici, who used to publish books under his name in Chicago, will remain in New York to direct the new firm.

Quirk's Admission

James R. Quirk, publisher of "Photoplay," and who bought "Smart Set," the confession-story mag, from Hearst recently, is the first to admit that the confession type of story is slipping badly. Both his publication and Macfadden's "True Stories," the leaders in that field, are said to be losing circulation at an alarming rate, with the result that Quirk will use regulation third-person fiction in "Smart Set." If that gets across, he may throw out the confession thing altogether.

Macfadden's contemplating new monthly conservatively titled "Red-Blended Stories."

Drama Editor Now Titting

Edith Bristol has resigned as dramatic editor of the San Francisco "Call" (Hearst afternoon), and started on titles for Fox July 16.

Fred Johnson is temporarily handling dramatic news, but in October following the closing of the opera season, Marie Davidson, musical editor, will combine drama reviewing with her other duties.

\$5,000 for Nite Club Expose

Mrs. Park Benjamin, of the Park Avenue set, who is writing an expose on nite clubs and hostesses in the New York "Evening Graphic," is said to have been paid \$5,000 for the series. Mrs. Benjamin alleges to have secured most of her information when presiding as the chief hostess in a nite club of her own in New York. Previously she had made a stage appearance, after considerable publicity.

The Benjamin nite club stories are of the usual sort, with a distinction, inasmuch as the woman pre-proclaimed an intention to publish a list of free spenders who frequent the nite resorts. This would otherwise be known as a sucker list.

Lightweight Bankruptcy

George Halasz, conducting Continental Features, a new service, 145 West 45th street, New York, is in voluntary bankruptcy. No assets and owes \$2,973.

The John Drury who authored "Chicago in Seven Days," guide-book to that town, published by Robert McBride & Co., is of the editorial staff of the Chicago "Daily News."

Leo Marsh has succeeded Joseph Mulvaney as dramatic editor of Hearst's New York "American." Mulvaney will continue with the "American" on assignment work.

Louis Lorraine to do two series for Universal—"The Diamond Master," by Jacques Futrelle, and "The Final Reckoning," by G. A. Henty. Jack Nelson, now directing the serial "Mystery Rider," will direct the two.

D. W. Griffith has begun rehearsals for "The Love Song" at United Artists. Formal start set for next week.

Neely Edwards has been signed by Universal for "Show Boat."

'CARNIVAL NIGHTS'
A Publix (White) Unit
Produced and Staged by
JACK LAUGHLIN

BEEHIVE
AND
RUBYATTE

ATHLETES WHO ARE DIFFERENT

F. L.
BUCK
and
J. W.
BUBBLES
in "A VARIETY OF VARIETIES"

BEE
SARCHE
THE LITTLE PRINCESS
OF SYNCOPATION
Thanks to MAX TURNER
WILLIAM MORRIS OFFICE

JOHNNY DUNN
DANCING UKULELEIST
Stopping All Shows at
ORIENTAL THEATRE, CHICAGO
Personal Direction MAX TURNER
WILLIAM MORRIS OFFICE

FRANCES REINNE
PREMIER DANSEUSE
MARIE PETERSON

Now a Special Feature and Director of
"SUNSHINE DANCERS"
with JACK LAUGHLIN'S "CARNIVAL NIGHTS"

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"

Summer Attraction
Film Road Show

UNWED
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Percentage
Booking Anywhere—Send Dates

SAMUEL CUMMINS
Publix Welfare Pictures Corp.
723 Seventh Ave., New York

A Daughter of Destiny

(Continued from page 15)

this side or in America, is to the surest art theatres.

Opens with a plethora of captions, worldly and involved. Someone has tried to be intellectual. These are cut through a sequence of a doctor lecturing to students. For about four reels the film grips and is especially directed. Convent and circus sequences are well done and the dramatic value is kept up. Then it wanders, loses itself and goes all to pieces to end incoherently. Possibly due to bad editing.

Chief weaknesses are the vague motive of the characters and failure to provide a logical or even a satisfactory climax. A girl (Evelyn) is brought up without knowledge of her criminal parentage by a doctor who has theories on heredity. She breaks out of a convent, induces a youth to steal for her, elopes with him, leaves him for a circus owner, tames lions, takes another lover, discovers what her parentage was, undergoes a soul transformation, the doctor tries to kill her, and she finally falls into the arms of a good young man, apparently regenerated. Central idea, that only evil can come out of evil, is badly worked out.

Brigitte Helm's acting does not convince in the later part of the film; her sinister and even vicious

expression is not affected by the presumed inner change. Paul Wegener is impressive and, not to be more, John Loder is undistinguished and Petrovitch has almost been edited out. May do well in high class theatres, but not likely to be a success anywhere as a general release.

Jvat.

QUICK TRIGGERS

Independent western, designated "Range Rider Series," bearing brand of Universal Thrill Co. Directed by Ray Taylor. Story by Basil Dickel, adapted by Al Jones. Camera man, Al Jones. Titles by Gardner Bradford. Starring Fred Humes. Dorely Perdue leading woman. "Whisper" Good heavy. Half of double bill. New York theatre, one day, July 6. Running time 53 minutes.

Brisk action western with strong low comedy incidents and sure fire on both counts for the juveniles. More on the family front. A fool of a land shark who uses gang of cattle rustlers to break the rancher so he can grab his land. Total, just half of double bill as at Loew's New York.

Here the familiar routine is somewhat varied, by making the heroine the daughter of one of the rustlers, which creates some confusion in telling the story due to the necessity of justifying the ethics of such a situation. Involves labored explanation that heroine's father was compelled to obey the land shark.

Explanation is vague and unsatisfactory and device illustrates uselessness of departing from the old hoke.

However, the comedy of western types, including a fat boy who rides a mule and some incidental shots of a parrot and a goose, who get mixed up in a general fight, good for laughs. Climax of the film is fist fight between hero and heavy which runs into a lot of footage and is well worked up in background and situation, even if the two principals do fake their exchange of blows pretty crudely.

Rush.

Mademoiselle from Armentieres (BRITISH MADE)

Produced by Gaumont (England) and released through Metro-Goldwyn-Mayer. Directed by Maurice Elvey from story adapted by Victor Gollancz and John Spence. In cast: Estelle Brody, John Stuart. At Loew's Lincoln Square, New York, one day, July 6. Running time 50 minutes.

This British version of the war song and its 600 naughty verses makes Mademoiselle shine forth from the screen as an up-stager, who serves only beer, lets only one lad kiss her and then marries him right after.

Newsreel cut-ins interspersed in about two reels of war stuff and realism but also distract by the contrast between their hazy photography and the brilliance of the story print.

An outstanding shot in "Mademoiselle from Armentieres," flanked with 1915 material, is the boys going over the top in a way that eclipses any one moment of such action in "The Big Parade" or "What Price Glory."

Over half of the production convinces the average audience, especially one, that the thing is a burlesque on the scrap. It is nothing but one round of crap shooting and beer drinking, with the keep-your-distance from the buxom dame, played quite well by Estelle Brody. Taken over for distribution by M-G-M the original print, apparently, was well chopped down and Ralph Spence's pepping up treatment applied. Spence shows a remarkable tendency to give the British the break, in titles at least, for winning the war.

This may be "The Big Parade" for England but it will never get beyond some of the poorer second runs in America, unless deliberate advantage is taken of its excellent title.

Man in the Rough

FBO production and release. Starring Bob Steele. Directed by Wallace Fox. At Columbia, New York, one day, July 7. One half of double bill. Running time, about 60 minutes.

Mechanical adherence to the most conventional of the western story runs fits "Man in the Rough" for little more than some of the fastest grinds.

Bob Steele spends his time getting bounced on the head in a mine cabin, and again in the two-good-bad-guy's office. The galloping game of tag along country roads thus prevails.

Steele's greased curly hair and sasharine smile, always on the map when the crippled miner's daughter is present, do not contribute one iota toward exploiting the title. Anything but the title's rough baby. A couple of scraps are as stereotyped as the rest of the production.

DISCORD

(SWEDISH MADE)

Swedish-Biograph Company production, released in America by Pathé. Directed by Gustav Molander from story by Paul Merzbach. Lil Dagover and Gosta Ekman featured. At 56th Street Theatre, New York, week of July 7. Running time, 60 minutes.

A picture in what, for Europe, is the "lighter mood." It concerns the marriage of a society girl from London to a big brawny son of the Swedish log country. She is restless in her northern home and returns, at her husband's thoughtful suggestion, to visit with her own kind in London.

There she is engulfed in a round of society doings, forgets to write, and is in the act of posing as Lady Godiva in a charity show when the impulsive brute from Sweden shows up. In his shocked condition he forbids her participation in the show. Husband and wife quarrel and she declares that he is and always will be a peasant.

Lil Dagover, fairly well known on this side, notably among the pseudo-art devotees, is the London wife. Gosta Ekman suggests a combination of Tom Santschi and Thomas Meighan. Oliva Berg playing the big boy's kindly aunt is a great type for sentimental old ladies.

Production is pretty fair and the picture holds interest better than many of the imported opuses. It is neither arty nor novel except in background, and apes the Hollywood technique very openly. Land.

JAZZ MAD

Universal production and release. Starring Jean Harlow. Directed by Harmon Weight from an original story by Svend Gade. In cast: Marion Nixon, George Lewis, Albert, Charles Barry. At Loew's Circle, New York, one day, July 6. Running time, 58 mins.

Dealing with a proud musician who composes a symphony while supporting himself by leading a burlesque orchestra in a sawdust night club, this story is interesting as a plot idea away from the commonplace and with strong "natural" opportunities for synchronization. Universal did not give it the production it deserves. It has been handled without inspiration in a dead monotone and will be simply another movie.

Alfred Hertz and the San Francisco Symphony Orchestra are brought into the action. The musician, humiliated and discouraged, has sunk into a state of mental torpor and despair. The doctors believe that if he can hear his symphony played it will revive him, and for living. Friends arrange with the symphony director and with the piece is played, with the desired effect, raising.

The performance of Jean Harlow is splendid and arouses anew the pity that this fine actor is so consistently buried under third-rate productions. No one else in the

cast is called upon to do anything. It isn't a bad picture by any means, but neither is it distinguished.

Title "Jazz Mad" has no connection, however roundabout, with the story. Land.

APACHES OF PARIS

(FRENCH MADE)

Ufa production directed by Malkoff from the novel by Eugene Carco. Foreign cast unknown in America. At Broadway, New York, week July 9. Running time 63 minutes.

Although screen-labeled Ufa (Germany) this is advertised by the house as a French melodrama. Background, types, makeup, technique, etc., corroborate the French origin. For a straight program release it is easily one of the best French films here in a long while and is good enough to get into the better houses, although not de luxe. It might easily, with bright exploitation, prove a money proposition.

The title ought to help and the picture should be interesting to American audiences because of its Parisian locale, the Moulin Rouge, the alley and the street. Big city stuff generally clicks in the small town box offices.

Photography good and while the cutting is a trifle jerky now and then, it is a credit to the director. The customary French fetish for blue eyelids, stenciled lips, etc., has been happily toned down. The picture is of a very fair production but the roughness of the director is billed simply as Malkoff and he is apparently also the leading man, although the credit title loaded with foreign and multi-syllable names was confusing.

Malkoff (if he is the hero) is a good looking chap of pronounced Continental appearance. A certain masculine mental vigor saves him from the suggestion of effeminacy that his almost-too-good looks bring up. The leading lady is a pip blonde and new to this side. The picture is characterized by interesting types.

Even the story is possessed of elements of originality. It opens with a conference of international reformers. They mention in praise of their own efforts reforms in Turkey and China. Stating that their operatives had to give up trying to reform Chicago because of the physical hazards, the reformers decide to send a committee of three to look into the Paris situation.

Throughout the picture there is an effort to kid American wowsers and prohibition. An amusing technical flaw typically French is the American girl who goes to Paris with the investigators. She blithely lights a cigarette in a cabaret after the matron of the party has vigorously ordered mineral water instead of wine. The French evidently are unaware that the real bona fide Yankee crusader regards the insidious coffin nail as only one step behind Demon Rum.

The leading man is the classy quick-thinking leader of a gang of Apaches. Their mental superior he is at constant odds with his cronies and they fall out over the question of the American girl's jewels. The Hollywood closeup system has been generously employed with results the tend to recommend its further adoption by foreign film makers.

"Apaches of Paris" is better than fair. Land.

When the Law Rides

FBO production and release. Tom Tyler, star. Directed by Robert Delacy from story by Frank Drake. In cast: Jane Reid, Frankie Darro, Joshua Thurston. At Stanley, N. Y., one day. Running time, about 55 minutes.

Good Arizona desert stuff, with poison water and mirages, opens "When the Law Rides." Generous amount of story interest, including

a couple of good scraps, makes this a worthwhile second-runner.

Tom Tyler finds being hard boiled a little too easy. His boldness borders in spots on what the average audience may interpret as personal conceit.

The minister's daughter also figures in this one, but the main interest is in the much worn angle of the bad man, who really is the guardian of the law just enjoying a little diversion at the bartender-boss's expense.

SACRIFICE

(GERMAN MADE)

Produced by Felner & Sonnik. Released in U. K. by W. & F. Co. Directed by Carmine Gallone. Story by Norman Falk. U. K. release, April 22, 1928. Censor Certificate A. Previewed at Marile Arch Pavilion, July 2. Running time, 102 mins. Anne Sunniball.....Olga Tschekowa Paul, her son.....S. Sauerla Gaston Lereau.....Hans Stube Fedor Kornilow.....Henri Baudia

A curious production. In parts it seems affected by the Ufa complex; in other places by the French and Italian school of five or more years back.

Some good sequences of a snow chase, and others of fighting; in similar locations between cavalry. A wild Paris cabaret sequence is also well done in the sense that it is sexy and leggy. Otherwise, the story is feeble and the direction old-fashioned. Gallone can evidently do crowd stuff much better than he can handle individuals. He gets nothing like as much out of Tschekowa as did Dupont in "Moulin Rouge."

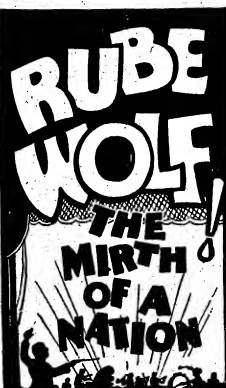
Fedor Kornilow, captain in the



MASTER OF CEREMONIES
TO THE
MASTER OF CEREMONIES
With "LEEVE LOVERS"
THIS WEEK
HARDING, CHICAGO
Direction: WILLIAM MORRIS

HI-YALLER TRIO
Patsy Hunter, Dorothy Yoes, Flora Washington
FEATURED WITH
FANCHON AND MARCO'S
"HI-YALLER IDEA"

THE
MAESTRO
OF
CEREMONIES
CHARLIE MELSON



Doing Big
Business in
Seventh Month
at
Loew's Warfield
San Francisco

KING
for a
DAY?

THROUGH THE EXTREME COURTESY OF MY SPONSOR

GUS EDWARDS

I Have Had the Pleasure of Associating and Working at the Paramount, New York, This Week
with PAUL ASH, Who Says:

RAY HOLLGER

is without a question of a doubt the biggest Sensation PARAMOUNT has ever had
How do you like me, Ray?

Now Holding Down Two Spots at Paramount This Week

Of Course Abe Lastfogel Booked Me Here!

The Talking Pictures Sight-Sound Film The Talkers

IT'S ALL TALKING PICTURES NOW, throughout the entire show business of this country.

Nothing has so thoroughly occupied the mind and attention of showmen in years.

Talking Pictures affect every branch in some manner, either materially or speculative.

THEY TAKE IN EVERYBODY, and especially talent.

THE TALKERS NEED TALENT

AND HOW!

Talent that never before has been on, in or around the screen.
Talent that never expected nor hoped to be in a picture. Talent that any one would have said never could make the screen.
BUT THE TALKERS ARE DIFFERENT.

And Plays—and Scripts—and Stories—and Originals—and Producers—and Ideas—all besides Talent, and plenty after those

THE TALKERS NEED THEM ALL
ANYONE MAY LAND THEMSELVES OR ANYTHING IN THE TALKERS
BUT THEY MUST ADVERTISE THEMSELVES OR WHAT THEY HAVE

If You Want to

TRAIL WITH THE TALKERS
ADVERTISE

USE "VARIETY" AS THE SUREST MEDIUM

For anything, anybody or anywhere in the show business of the world, and just now for the Talkers if expectant

THE BEST, IF NOT THE ONLY CERTIAN, MEDIUM to get to all of those making engagements, doing the buying and producing for

THE TALKERS

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She Vamps Him INTO a Fortune!

An "Angel" takes a flyer in show business—but it's his bankroll that sprouts the wings... But he gets it all back, with Interest—and Love Interest—when the Drama he backs for love of the Misleading Lady proves so terrible that it goes over as the COMEDY hit of years!

Bio! The BUTTER and EGG MAN

from FIRST NATIONAL
The Big Hit-and-Knockout Men of 1928'29

It's the INSIDE of the LOWDOWN on "BACKSTAGE"—with new angles never shown before... And an epic of the Out-of-Towner—A small-town youngster putting it all over the New York wise guys who thought they had "taken" him. A Butter and Egg Man—who-came-back—and came back hard! ONE Broadway sucker who gets MORE than an even break.... Maybe they won't go for THAT!

You can feature 4 STARS—Jack Mulhall, Greta Nissen, Gertrude Astor—Sam Hardy. Directed by Richard Wallace. Presented by Richard A. Rowland



You can advertise it as "The Famous Play that ran 7 Months on Broadway" by George S. Kaufman.

Imperial Russian guard, is snubbed by Anna, prima ballerina, and being a Russian screen villain, vows revenge. During the Revolution he becomes an officer of the Reds and has Anna's husband shot. Escaping with her child, she is caught between the two armies, her sleigh falls into a shell hole and she loses her child, subsequently found by Kornilow. Anna, haunted by a Polish town seeking news of the lost boy, hears he is in Paris, goes there and finds it is another child and tries to commit suicide in the Seine. Her rescuer, Gaston, finds him till meeting Kornilow at a cabaret and finding he knows the location of her son. She is forced to go away with him as the price for her child. Gaston discovers what is to happen, holds up Kornilow, gets the address of the child and goes there with Anna. Finds the child has already been taken by Kornilow, and there follows a race for the Russian frontier to save the boy. Kornilow is drowned trying to cross a frozen lake and Gaston saves the child from the broken ice.

Comedy touches are insane, and exteriors are better than the interiors. Will do fairly well, but it would be better trimmed down to 30 minutes or less. For America, will need fixing to avoid the censors. *Frut.*

Bachelors' Paradise

Tiffany-Stahl production and release. Directed by George Archainbaud, from story by Curtis Benton. Sally O'Neill starred. Chester Lyons, cameraman. In cast: Ralph Graves, Eddie Gribbon, Jimmy Finlayson. At 14th Street Playhouse, July 11, half double bill. Running time, about 60 minutes.

The scrapper who makes good because of the girl theme is handled in a roundabout way in "Bachelors' Paradise." The production is exceptionally good in spots, ring stuff and street brawls. As a whole the story is fragile, being allowed to drag in several reels. A worth-while cast bolsters this up to the fair program entertainment class.

Bowery atmosphere throughout, with too much footage devoted to back tenement house life. Sally O'Neill effective as disappointed bride after scrapper she has nursed to health gives her go-by. Winning battle and getting into money, fighter (Ralph Graves) snaps into it.

Fast pie-throwing battle brings couple together.

LITTLE MATCH GIRL

(FRENCH MADE)

Paris, July 1. Listed as a production of P. Braunberger for the Sofar Film Company, sympathetic fairy story of Hans Christian Andersen has been favorably translated by Jean Renoir.

Released in Paris under the local title of "La Petite Marchande d'Allumettes," it has Karen, little girl in destitute condition, selling matches. Nearly all refuse to buy. New Year's night in a northern city (somewhere in Scandinavia) and she takes shelter from the snow within the light of a fashionable cake shop, where she is noticed by an aristocratic youth.

But the shopkeeper has Karen driven away and she stumbles with fatigue some distance off, where a well disposed person sends her some cake which his dainty dog has just declined to eat.

Fearing to return home empty-handed the wretched little creature remains on the street, trying to keep her hands warm by striking her own matches. She falls asleep in the snow and dreams of the kingdom of toys where the good-looking young man she had previously attracted in the cake shop is waiting to meet her. He carries her into the sky, but the youth is killed by a dragon while protecting her.

This shock awakens the dreamer and she finds the rich young man bending over her in real life. Out of pity he picks up Karen and takes her to his home, a mansion nearby. Simple, poetical, charitable yarn which the name of Hans Andersen will aid much in appealing to the movie fans. Catherine Hessling, now a European star, holds the role of the Little Match Seller and

this adds to the attraction. Jan Storm, Norwegian actor, is the nice young man. The scene in the clouds is well done and there are some excellent effects in the toy land. Renoir has produced this picture with good taste. It should find a ready market for houses where the youngsters congregate although it is a production on the advanced school lines. *Kendrew.*

The Fighting Red Head

FBO production and release. Starring Buzz Barton. Directed by Louis King from screen story by Frank Howard Clark, Roy Elick, cameraman. In cast: Bob Fleming, Duane Thompson, Edward Hearn. At Stanley, one day, June 3. Running time, 60 minutes.

One unnecessarily weak sequence right in the middle of the footage breaks the story back of "The Fighting Red Head." Aside from an innocent blacksmith turning shamefaced when the sheriff arrives shortly after he finds the body of a deputy who has been shot by the bad man, there is the usual hokum. Audiences get restless when the blacksmith takes the blame for no reason other than apparent self-consciousness.

Aside from an unusually weak and disintegrated story, Buzz is the same as usual, doing the same pranks, climbing chimneys, discovering the money and in the end the girl from train, hooking the bad man. The only thing deprived him is exonerating the blacksmith. The deputy comes to long enough to do that.

POWER

(GERMAN MADE)

Produced presumably by UFA, although no screen credit given producer of distributor. Released through Universal. Directed by Josef Fleisler. Directed by Robert Wiene. In cast: Hansi and Edith. At 14th Street Playhouse, week July 11. Running time about 50 mins.

An antique from foreign shelves when Emil Jannings was not so good, lighting effects were worse, and the old-fashion elements of so-called drama prevailed on the screen. Better for "Power" had it remained in hiding.

In its arty form, "Power" is stretched into a dream of what a laborer could do if he did what Edison did—only keeping the secret in his own hat.

Nothing dramatic or awe-inspiring. Flat describes the efforts of the title writer to have his work provide the continuity.

GREASED LIGHTNING

Ted Wells (Rough Rider Series) production, released through Universal. Directed by Ray Taylor, from story by William Lester. In cast: Robert Milnes, William Collier, Jr., Sharnay. At Loew's New York one day, July 11, half double bill. Running time, 45 minutes.

Any western could be titled "Greased Lightning" for all that it means to this production.

A lot of forced comedy which could be cut out and released under another title drags this into feature length.

New girl, ranch boss, crooked lawyer, little rustler and the theme that cowboy fans know in their sleep is projected. A little poorer than in the old way.

Okay as a filler in the grinds.

PARDONED

(FRENCH MADE)

Nicea, Corporation is responsible for this romantic picture. Technical work is perfect with some fine photographic effects by Edward G. Selig. A bit rocky and the production from that point of view is not O. K.

It is of the novelet order, about a young engineer courting seamstress, the latter considering she is not getting sufficient attention from the youth absorbed by his daily labors. She runs off with her employer who abandons the girl when she becomes a mother.

Then the young engineer, having made a fortune, locates his former sweetheart, now being assured he himself is the father of the baby which has caused all the trouble.

Thus, as from the title, all is forgiven.

Tacquet is the sympathetic lover, ably supported by Simone Vaudry, as the girl-mother undergoing all sorts of hardships for the false step.

Playing is by no means a feature of this somewhat indifferent production. Nevertheless, there may be a number of fans on the small time circuit who will find pleasure in sitting out this dramatic "East Lynn" on modern lines. *Kendrew.*

COAST NOTES

Hal Roach's Max Davidson Comedy has started Star comedienne Fred Guil directing. Marion Byron, Gordon Elliott and Anita Garlin in support.

Brooks Benedict added to "Moran of the Marines."

Tiffany-Stahl borrowed Dorothy Sebastian from M. G. M. for "Devil's Apple Tree," directed by Elmer Clifton. South Seas story made in Hollywood; production starting this week.

Edmund Breeze added "Conquest" for Warners. Michael Curtiz directing.

Mary Philbin's next for U. "The Summer Shower," original by Liona Fulop.

Earl Foxe added to "The Fox." Fox. Charles Klein directing.

Starting date on "The Love Song" to be directed by D. W. Griffith has been delayed again until Aug. 1. Reason attributed to waiting for installation of movietone equipment.

For the exterior scenes of "The Rainbow," Reginald Barker will take a troupe of 400 persons into Death Valley.

E. Mason Hopper will direct Douglas MacLean in "The Carnation Kid" for Christie.

Tiffany-Stahl will make "Maud Muller," from the Whitier poem, as a two-part color classic. Priscilla Bonner will play the title part. Howard M. Mitchell will direct. In support, William Dill, Allen Sears and Elinor Vandever.

Jack Oakie with Paramount on term contract.

Martha Mattox added to Estelle Taylor's next for FBO, not yet titled. Ralph Ince directing.

Joseph Battinelli back in Hollywood after four years in Italy.

Jack Raymond added to "The Shakedown," U. Directed by William Wyler.

M-G-M's "Thirst," starring John Gilbert, and to be directed by Bill Nigh, will go into production about Aug. 15.

Frances Marion is writing the script for John Russell's "The Pagan" for M-G-M, starring Ramon Novarro. Edmund Goulding will direct.

Charles Chase is making another two-part comedy at Hal Roach's, with Ed Kennedy and Ruby Blaine as the principal support. Hal Yates is directing this story of club life.

Paramount has renewed Ruth Taylor's contract.

Richard Alexander and Harry Woods added to "Leif the Lucky," Technicolor.

Tom Santschi added to "The Skywayman," H. J. Brown directing.

Ruth Elder has taken her test for "Moran of the Marines," in which she plays opposite Richard Dix.

James Tinsling will direct Victor McLaglen in "Black Gang," Fox.

Arthur Lubin in lead of "Eyes of Underworld," Universal. Leigh Jason directing. Bill Cody and Sally Blaine in cast.

Production on "The Shakedown" started at Universal City with William Wyler directing. Made with Movietone.

Lois Moran assigned by Fox to play opposite George O'Brien in "Fog." First picture to be directed by Charles Klein on his new contract.

Fred Kelsey and Tom O'Brien added to "The Last Warning," U. Paul Leni directing.

Matt Taylor and Tona Fulop on scenario staff at Universal.

Back Jones now producing a series of four western features for

Inside Stuff—Pictures

(Continued from page 24)

back and forth with any profit for himself, under \$15, what the other studios had paid him. As the sleigh man left the supervisor turned to some yes-men around, saying: "That guy thinks I'm a chump, eh? Fifteen dollars for a sleigh."

The next day when the snow scene was to be taken it was discovered that the sleigh dug up by the super, was the Russian high back variety. When attention was called to the incongruity of a Russian sleigh in New Jersey, the producer of the picture agreed, called off the scene until the following day, when the picture was finished with the \$15 a day sleigh used instead.

Total loss to the company over the \$5 efficiency super, \$2,200.

An actor returning from the coast gave his impression of a quickie as against a regular made picture. In the regular or class film production, he says, the progress of the making is closely followed by the staff. Retakes may be ordered or conferences held over the rushes.

With a quickie the ever-standing order is "Hurry it up." An apparent gap may occur or a blunder be committed for easy sight, but the boss says: "Never mind that; keep working." And the quickie is finished within eight days.

This by an independent producing company seemingly eager to impress the trade that it is moving forward, always improving its product and an announced desire to rank just below the first line of producers.

Max Ellenberg, a retired lithographer, and his brother, Isador Ellenberg, machinist, whom he brought over from Russia two years ago, have perfected a new novelty film process. They converted their home in Richmond Hill, L. I., into a laboratory, made their own dyes, machinery and everything and last week shot their first short subject.

All their neighbors collaborated on shooting the picture, acting as atmosphere, grats, and in several instances giving free use of their homes for scenes. The Ellenberg process is entirely a laboratory matter.

There was need of a little persuasion on the part of Tiffany-Stahl to get the Albany-Hudson river steamboat line to permit Tiffany's cameraman, Al Ansbacher, to take shots aboard one of its vessels. The scenes are for Tiffany's picture, "The Albany Night Boat."

The night boat company has not always received desirable publicity from the funny men in musical comedy and vaudeville and was leary of the film. Tiffany convinced them the story of the picture was innocence itself.

A story is being told on the west coast of a series of tests supplementary to those held by cameramen of several kinds of film, the more recent ones in the east. The tests in the west primarily were for the determination of the relative values of incandescent and carbon lighting but developed into a stiff competition as to respective merits of film.

The eastern tests were for a purpose new in the ken of film men—to determine the respective qualities of two prominent brands for recording sound. Two production companies, large ones, were interested in the results. The larger of the two, if anything, is a regular customer of the smaller of the two raw stock makers submitting to the tests. The other production company had been "off" of the stock of the lesser manufacturer for nearly three years. Nevertheless it took so much interest in the result that it sent from the west coast two of its experts, the head of its camera department and a laboratory man.

The tests were duly held, and as a result the producer who for three years has been fighting shy of the particular raw stock now is "on," solidly.

The over-size Victor records used on the Vitaphone and other synchronous talkies can only be played 18 times. That means, at least two sets of disks for a week's engagement of a subject based on an average of five screenings per day, which is low.

Welfare Clubs with sick fund benefits have been organized among the house staffs of Loew's theatres in Atlanta, Memphis, New Orleans, Houston and Birmingham. Members pay in dues.

The idea was originated by Lionel Keene, southern division manager.

Paul Kelly, former stage and screen actor, convicted of the murder of Ray Raymond, legit actor in Hollywood last year, and Dorothy Mackaye Raymond, widow of the slain man, convicted of withholding evidence during Kelly's trial, are slated to appear July 28 before the San Quentin prison board to have their terms of imprisonment definitely set.

Kelly was sent to the big house for from one to 10 years, and the widow for from one to three years. Advice received in Los Angeles from San Quentin during the past few weeks was that the former Dorothy Mackaye has taken on considerable weight since starting her prison term and that she is quite reconciled to any fate which the prison board might mete out to her.

Pending appeal Miss Mackaye served 10 months in the Los Angeles County jail, which does not apply on her minimum sentence.

The independent market is making his first, titled "The Big Hop," with sound effects and dialog.

John Westwood and Marion Douglas will play juvenile leads in "Patience," starring Belle Bennett for Tiffany-Stahl. Direction Wallace Worsley.

Paul Perez is titling "Captain Swagger" for Pathe. Finishing, he will return to Tiffany-Stahl for film work on "George Washington Cohen."

Ted Wells has started "Born to

the Saddle" for Universal under direction of Joseph Levigard. Players are Duane Thompson, Byron Douglas, Nelson McDowell, David Dunbar, Benny Corbett.

Otis Harlan added to Universal's "Show Boat" as Andy Hawkes.

Fred Kelsey, Tom O'Brien and Harry Northrup added to "The Last Warning," Universal.

Paramount's "Canary Murder Case," with William Powell, Louise Brooks, James Hall and Ruth Taylor, is set for production Aug. 15.

JESSE CRAWFORD

ORGAN CONCERT

PARAMOUNT THEATRE

NEW YORK

WEEK JULY 14

"IN MY BOQUET OF MEMORIES" (Jerome H. Romick)

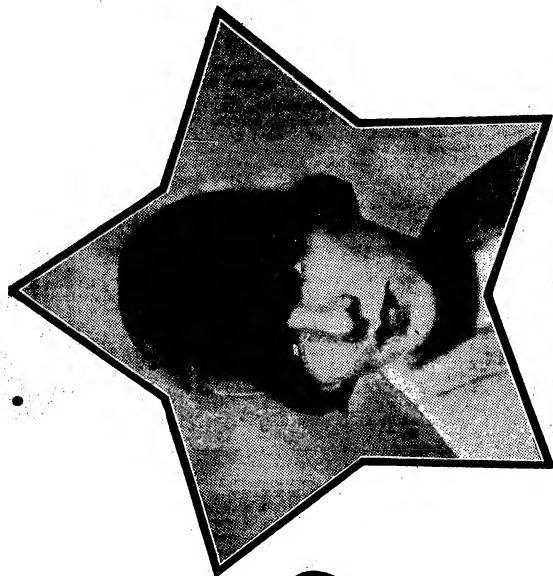
"MEMORIES OF FRANCE" (Waterson, Berlin & Snyder)

"CHQUITTA" (Leo Felst, Inc.)

"SWEET SUE" (Shapiro, Hornstein, Co.)

Many thanks to WILL HARRIS and VICTOR YOUNG for a hit like "SWEET SUE"

FANCHON & MARCO IDEAS
Make the Grade
Everywhere Over the
Entire West Coast Theatres,
Inc., Circuit
They Promote Box Office
Welfare



"Frances Williams, the queen of 'blues' singers, whose only crown is a mop of curly blonde hair, shows the other girls in the cast some dancing that really is dancing."

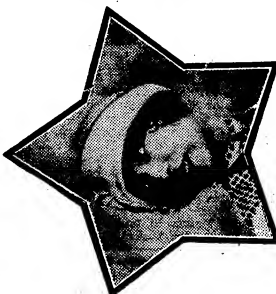


"And the reliable Howard brothers, with Willie as deft a comic as ever, are mainstays of the assembly. Willie Howard and his troupe, the Howard Brothers (Weber and Fields and Jolson) and gain the personal applause hit of the night."

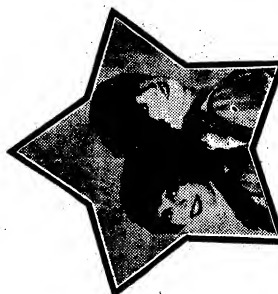
GEORGE WHITTE'S

NINTH ALL STAR EDITION

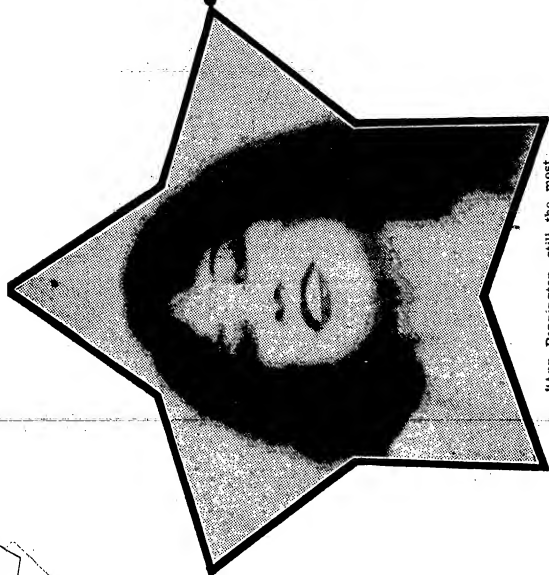
OF LOND SUAZDA



"Rose Perfect also makes her first entrance at this point to offer 'Kiss Me Again,' doing it splendidly."



"Others who scored were Bernice and Emily, whose acrobatic dances of precision aroused genuine applause."



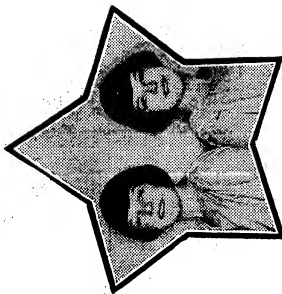
"Ann Pennington, still the most petite of the shake-and-quiver dancers, takes part in several scenes. Miss Pennington had her entrance worked up by the crowd (she was asked to sing about her. And Miss Pennington develops those familiar loose hips."



"More frequent appearances are made by Harry Richman, the personality had from the night clubs, whose following is unquestionable. He next to closing 11:35, also for two songs, and did well, despite the house was pretty tired."



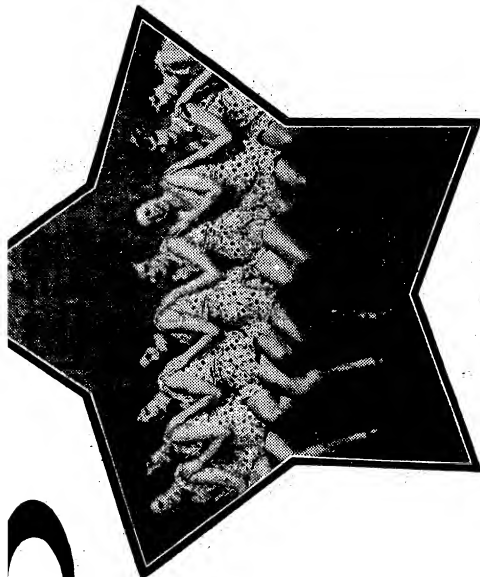
"Arnold Johnson and his orchestra are an attraction in themselves. Their megaphone singing is a novelty. The band is adept in the pit and performs by itself during intermission."



And two cute little kids named Hastings do some of the announcing."



"Assisting materially in the comedy department is Arthur Page. He is decidedly funny in a gin-making scene called 'Home Brew.'"



"A group of dancing girls trained by Russell Markert are a decided acquisition to the ensemble. Mr. Markert has demonstrated again that he not only has ideas as to steps, but he knows a good-looking girl when he sees one."

PROCLAIMED BY CRITICS TO BE THE

"It is the lively, amusing, gorgeously undressed revue that one has come to expect from such a master showman as George White."
—Stephen Rathbun, NEW YORK "SUN"

master showman as George White.
—Stephen Rathun. NEW YORK "SUN"

"Enough to say this year's 'Scandal' is a darned good show, with plenty of comedy, and notable for the scarcity of dull spots in a show of this size and type."

Jeffrey Holmedale, NEW YORK "HOLMEDALE," NEW YORK "MORNING WORLD."

—Jeffrey 'Holmesdale, NEW YORK "MORNING WORLD."

"This year's 'Scandals' comes as near being 100 per cent. pure entertainment as any revue could. It has funny sketches, catchy songs, some expert dancing girls. Verily, this edition of 'Scandals' is just about what old Doctor Broadway ordered."

—By Bide Dudley, "EVENING WORLD."

—By Bide Dudley, "EVENING WORLD."

"The revue runs riot, from music and dancing to the spectacular and the satirical."
—NEW YORK "AMERICAN"

—NEW YORK “AMERICAN”

"Scandals" took the leadership gross in its first week at the Apollo. Opening with a \$16.50 top, the new revue was credited with bettering \$88,000. Its normal capacity at the Apollo is \$50,000. The \$16.50 top is figured close to \$50,000. —"VARIETY," July 11

—“VARIETY,” July 11



"And Patricola brought yells of delight from the rabid when unshipped as a statue and immediately chopping the buck. However, Tom brought back 'old faithful' and he's following a lot of pretty fair stepping this season."

GREATEST ALL-STAR SHOW OF ALL TIME

"We can now adjourn to the links, the courts, the shore. 'Scandals' has been opened. And as my old daddy used to say: In moments of depression—how!"

—LEONARD HALL, NEW YORK "EVENING TELEGRAM"

—Leonard Hall, New York "EVENING TELEGRAM"

"Therefore, it is still necessary to say that Mr. White's new offering is highly entertaining on its own account—a production that will provide a generally happy and occasionally delicious evening even for people who have been going to reviews for years."

—Willela Waldorf, NEW YORK EVENING POST,*

—Willela Waldorf, New York
"EVENING POST."

"But no truthful person could be bound to say this, and the untruthful kept their counsel. The new 'Scandals' is not as good as last year's. It's better."

—Pierre de Rohan, "EVENING JOURNAL."

JOURNAL."

THE GREAT GEORGE WHITE
WAY.

"Packed with exciting novelties, expert entertainers, pleasant tunes and eye-filling mountings, George White's ninth 'Scandals' romped briskly into the hit field at the Apollo theatre last night."

—Walter Winchell, "GRAPHIC"

NOW PLAYING TO CAPACITY HOUSES AT
GEORGE WHITE'S APOLLO THEATRE, N.Y.

Gordon & Woods Dissolving as Keith Agency—Ranked in 1st Five for Acts

Dave Gordon Becoming Keith Producer—Joe Woods Associated "Family" Connections on Both Ends

Gordon & Woods, Keith agency, will dissolve before Aug. 1. Following the dissolution as an agency, Dave Gordon will become a Keith exclusive producer with his present partner, Joe Woods, associated.

The Gordon & Woods agency, comparatively of the newer agents booking through Keith's, ranked as among the five leading agencies in that office, rated according to commission received through the Collection Agency checks.

Gordon is reported to have been advised to discontinue the agency by Keith executives. At the same time he was informed that a producer's franchise would be granted him. Gordon is said to have told the Keith men he wanted to take in his partner, Woods, in association. No objection was interposed.

The Gordon-Woods agency abandonment was foreseen through the "family connections" on both its ends. That was the principal cause of its formation about two years ago. With the incoming Kennedy-Murdoch administration of Keith's, Gordon & Woods became listed through their relatives, the ones who were responsible for their joint start as agents.

Dave Gordon is a brother of Max Gordon, once influential in the former Orpheum Circuit; Joe Woods is a brother of May Woods, former

head of the Keith fifth floor or small time department. She recently left that post. Max Gordon still remains with Keith's.

Neither Dave Gordon nor Woods had had vaudeville agenting experience prior to their designation as a Keith agency. Joe Woods had been a Keith office booker, with Dave Gordon handling mostly engagements for burlesque troupes and also producing.

While operating as a Keith agency, Gordon produced about 15 acts, which he owns. He is engaged to marry one of the Barr Twins.

PALACE'S 73c. MATINEES

Chicago, July 17. Besides the 1,000 reserved balcony seats selling for all performances at 50 cents, the Palace, Keith two-a-day house is offering 500 main floor seats for Monday to Friday matinees at 75 cents. In effect for the summer.

NEW M. P. HEADLINERS

Chicago, July 17. Balaban and Katz have a new list of headliners for the next six weeks—Waring's Pennsylvanians, Phil Baker, Ted Healy and Jackie Coogan.

CLASS DANCE TEAMS NOT OVER-ABUNDANT

Ramon and Rosita at the St. Regis hotel roof, New York, are set for the Schwab & Mandel "New Moon" operetta.

Another dance team for Broadway is Mariette Moss (Moss and Fontana) and Ted Trevor, formerly partnered with Diana Harris (Mrs. Trevor). The Trevors are divorcing, Miss Harris retaining custody of the child.

Georges Fontana is managing a nite club in Rye, N. Y. Trevor, who was to have taken over the management of Saks' 5th Avenue department store's aviation department, decided to stick to dancing.

Basil Durant, another dancer, formerly teamed with Barbara Bennett and others at the Club Lido, New York, has retired professionally. He is in charge of Saks' men's clothing department at the 5th Avenue store, going abroad three annually on business. Durant's marriage to a society woman at Southampton, L. I., has been announced for early August.

Ramon and Rosita are in at the St. Regis on a percentage arrangement with a guarantee.

What Palace Booker Missed Conlin and Glass?

Chicago, July 17. Conlin and Glass close here at the State Lake this week and hop immediately to San Francisco where they embark for Australia. The vaude couple will play vaudeville there for Williamson-Tait.

Contract calls for 10 weeks with an option for another 10. They sail from the coast July 26.

Their first Vitaphone record is current at the Strand, New York, held over with the entire canned bill this week.

The act has yet to play the Palace on Broadway.

Mexicans, Sans Publicity, Brody in Portland House

Portland, Ore., July 17. Lerdo's Mexican Tipica orchestra, engaged on a goodwill tour of the U. S., played four nights and matinee here last week to very poor business. Harry Fitzgerald was manager of the tour.

Billing lacked appeal and no local theatre could be secured, which resulted in showing at the Auditorium, a local road show nightmare.

Greeley Sq. Off Vaude

Loew's Greeley Square theatre, New York, is now scheduled to play only straight pictures next fall. The present vaude-film combinations drop out on Labor Day.

Business in that section isn't as healthy as formerly, regarded as responsible for the proposed change.

OSTERMAN'S CHANGE OVER

Chicago, July 17. After four weeks in Marks Bros.' Granada and Marbro, Jack Osterman has been booked for two weeks in the Avalon and Capitol (National Playhouses).

The two independents have frequently shared both acts and productions.

TURPIN'S VAUDE TOUR

Los Angeles, July 17. Ben Turpin will pause for a couple of months in his screen comedy making for Weiss Brothers. He will open a vaudeville tour of the south Aug. 11, in Tulsa, Okla. Three pictures in his series have been completed.

SALE'S 2 MOVIE TONES

Charles (Chic) Sale has been signed by Fox to make two or more Movietone short subjects. Sale left New York for Hollywood last week to report on the Fox lot.

SMITH REPLACES NASH

Chicago, July 17. Frank Smith, formerly of the Orpheum, Champaign, Ill., replaces John Nash as manager of the Palace here.

EDWARDS AT SARATOGA

Gus Edwards' "Ritz Carlton Nights" is on a month's vacation. It reopens Aug. 1 at the Lido Theatre, Saratoga, for the racing season.

Paramount Starting Talking Short Production in Volume on Coast

HODKINS LET OUT

Nan Elliott in Charge of Chicago Office

Chicago, July 17. Charles E. Hodkins was dismissed from the management of the local Pantages office following a visit here by Alexander Pantages and Edward Milne.

Nan Elliott, formerly assisting Hodkins, is announced as the new local representative. Don Prince of the New York office, is here, but says he will not take over the local office.

Pantages' activities here have been at a standstill for some time with no local theatres on the books and only one or two acts booked out of Chicago every week. Previous to taking over the office several years ago, Hodkins operated the Hodkins circuit of theatres, the strongest in the south.

Pantages is reported ready to start a drive to acquire midwest theatres on a booking basis. His last Chicago stand, the North Center, was lost two years ago when the house went presentation.

A report has been around in New York that Pantages' Chicago office might be abandoned and its work transferred to the New York Pantages.

Choo Stops Young Plimmer's London Jaunt

Walter Plimmer, Jr., was figuratively yanked off the gangplank last Saturday when George Choo put thumbs down on his sailing to London with the "Good News" company.

Plimmer, several months ago, signed with Choo for "Sly Blue." Figuring he could work in the trip, he also put his signature on the London docket. Choo, however, getting back from England the night before Plimmer was to sail, called up the actor's father, indie vaude booker.

When young Walter went to the liner the next morning he found he was shy a labor permit.

Lyons & Lyons Sit In

Phil Tyrrell of Lyons & Lyons agency has been given permission by A. J. Balaban to sit in on the Public booking meetings.

Heretofore this privilege was accorded only one agency, William Morris, with attendant complaints by other agents.

MOSS AND FONTANA TEAM

M. S. Benthams has booked Moss and Fontana into the Noel Crawford revue, "This Year of Grace," the C. B. Cochran production which Arch Selwyn will present on Broadway in the fall.

Benthams avers Moss and Fontana will be reunited for the Broadway production. Miss Moss is currently in England.

IRVING COOPER'S CLOTHES

Irving Cooper, for many years a vaude agent, presumably has withdrawn from show activity completely. Cooper has become the operator of a New York tailoring establishment in the 50s.

Cooper was a member of the original Empire City quartet.

Nattova Okay

Nattacha Nattova, her broken ankle mended, recovers for Fox in Washington this week.

The dancer fractured her ankle on a Public tour and was incapacitated for two months.

Bankoff Back as Act

Ivan Bankoff, producing acts on the Coast, is returning to vaudeville with a female partner. Act opens for Pantages here this week.

Eddie Leonard And Shuberts

Eddie Leonard may go with the Shuberts. They are dickering with the blackface comedian for the McIntyre and Heath show.

Aaron Kessler Declared In Aaron Kessler is now associated with Sam Kessler and Sam Rose, vaude producers.

A joint office will be opened Aug. 15.

I. M. Halperin, associated with James R. Cowan in the Public Theatres' production department here, leaves for the coast in a few days to take charge of Movietone production of shorts in the Paramount studios under B. P. Schulberg. It is reported Halperin's first assignment is to comb the ranks of the film players under contract to Paramount, determine their eligibility for talking pictures, and produce as many shorts as possible.

It is estimated that the name value of some of the Paramount stars will carry sufficiently to gain ready circulation if produced in talkers.

Numerous tests are to be taken on the Paramount lot to find people with suitable voices for talking sequences in Paramount full length talkers. Following this first canvass, it is understood that the search for material will continue outside the studios.

Paramount is to enter the short subject production field in talkers on a large scale also with the intention of having enough material for the Public and Loew theatres.

Competition for quality acts for shorts now becomes very sharp, with Fox, Warner Bros., PBO, Paramount and possibly M-G-M all intending to produce. This field was hitherto limited to Warner Bros.

Keith-Orpheum vaudeville acts are the first to be stopped from making shorts. The new clause in the contracts issued by the Keith booking office is to the effect that all acts intending to make shorts must first submit themselves to Keith's. Not required for Photophone production they will be allowed to produce for others.

If production of Paramount or M-G-M talking shorts is carried out as extensively as now planned, it is believed that a clause similar to that in the Keith contracts will be planted for vaudevillians playing Loew and Public affiliated circuit time.

Niagara Stunt Brings Small Stage Offer

Buffalo, July 17. "Over Niagara Falls" as a stunt is apparently no more productive of publicity than a Steve Brodie off Brooklyn Bridge. Jean Albert Lussier, who successfully weathered the trip over the Falls in a rubber ball on July 4, has hardly had a tumble from any theatrical interest and is now contemplating another trip in order to cash in.

Two days after negotiating the Falls, Lussier was offered \$250 for a couple of days' appearance in a Niagara Falls theatre. Upon the advice of two Falls newspaper men who were undertaking his management, he demanded \$5,000 for an appearance with all talkers walking out on him cold. A few days later he wanted to renew negotiations with the original offerers, who then refused to deal. To date he has been unable to get any booking and most of his income has come from autographing souvenir post cards on Niagara Falls street corners.

He is now reported about to return to his home in Springfield, Mass., where he was engaged in selling shoe polish. First he stated he would repeat the stunt for \$100,000, but later in the week the figure had been raised to \$300,000, with no takers in sight.

T. F. McCoy, former exploitation manager for West Coast Lanley circuit of Los Angeles, has joined the Schine Enterprises, circuit people in upper New York and Ohio.

1500 BROADWAY, NEW YORK

WXX

William Morris

CALL BOARD

Lawrence J. Golde now associated with Wm. Morris Office, booking independent theatres.

CHICAGO: 1111 BUTLER BLDG.

The Fourth International Number of VARIETY

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

Branch Office or to

"VARIETY," 154 West 46th Street

New York City, U. S. A.

TALKING SHORT DETAIL

Speculating on Chances of 2-a-Day Vaude Coming Back Next Season

Straight vaudeville, two shows daily, as a policy in Keith and Orpheum theatres, will only be installed in houses where the cashed-in policy will enable the house to show a profit, if scaled to meet vaudilism house opposition.

In the smaller Keith and Orpheum houses, vaudeville and pictures on a grind policy will be continued.

It is estimated that not more than 30 houses on both circuits are considered as straight vaudeville possibilities for next season. Estimates are based upon figures compiled before talking pictures came in to further complicate matters.

It is the belief of the Keith heads that reserved seats at a moderate admission will be a business getter in addition to straight vaudeville. "Names" will figure heavily in the effort to rehabilitate the two-a-day, and will constitute one of the most serious obstacles. Acts that used to headline bills have in many cases become passe as box office magnets, and still others retaining their drawing ability have been lured away into picture houses, musical comedy and pictures.

The talking picture is another factor to be reckoned and will undoubtedly absorb some of the standard material, creating a more serious shortage. Ordinary acts may be plentiful but drawing cards and headliners are as scarce as ever.

The elaborate and pretentious productions given the picture house presentations and the use of vaudeville specialty turns is still another factor. In vaudeville an artist furnishes his own production. This department has suffered when compared to the picture house productions.

Although the Keith and Orpheum production departments have been dissolved, vaudeville producers will have to receive the co-operation of both circuits in matters of salary setting for acts, if they are expected to put forth productions that will stand up when compared to the mammoth and lavish shows in the deluxe picture houses at their top scales.

On the other hand the belief is prevalent that the day of the huge and expensive presentation is waning and that the picture houses are going to retrench by playing talking pictures and more vaudeville.

Youmans Resists Alimony

Chicago, July 17.

Claiming Vincent Youmans, composer, had failed to pay her \$1,050 back alimony, Anne M. Youmans has filed a bill asking that a citation for contempt be brought against him. The alimony was authorized by a separate maintenance award recently granted Mrs. Youmans.

George Schein, attorney for Youmans, says a bill is pending asking nullification of the divorce on the grounds that neither is a resident of Chicago.

Kennedy's Chi Talk

Chicago, July 17.

Upon arriving here last week Joseph P. Kennedy immediately called a meeting of local Keith managers for a talk similar to that given the New York group.

About 55 were present.

McNEVINS TURNS OVER ACTS

Jack McNeVins, fifth floor Keith agent let out with the first batch when the axe descended, has turned over his list of acts to George Morrison.

Later smokes his cigars in Charlie Morrison's office.

40 Weeks for All-Girl Show

Harry Rogers' All Girl Show has started on about a 40-weeks Keith-Orpheum route opening in the west.

Booked by the Morrison office.

BITING ACOUSTICS

A girl speaking to Vincent Lopez at his Woodmansten Inn roadhouse, mentioned the acoustics.

Her escort, complained they had been biting him all night.

Robbins' Thief Detector Gets Poor Box Break

A demonstration will be held this week for the Keith circuit, of a device whereby a photograph can be taken of anybody who may attempt a box office robbery. An alarm siren is set in motion at the same time.

Interested in the detector is J. A. Robbins, vaude agent. Robbins is more than financially interested because his brother, Hal Robbins, invented it, and James O'Donnell, of the Highbridge police force, formed the corporation.

Invention came out about a year ago, but its first actual test was not brought to the attention of the public and police until Charles Callan, 56, was photographed when pilfering the poor box of the St. Joseph's Roman Catholic Church, New York. The flashlight powder exploded and Callan ran from the church. A bell started ringing and priests ran out and caught Callan. A series of poor box robberies had caused the priests to install the system.

The corporation gave a demonstration for the United Clear Stores last week and the Sobel filling stations also may wire.

Van Cleve Charged With Stealing \$4,000 in Jewels

Los Angeles, July 17.

Dallas Van Cleve, vaude actor, was nabbed by police and charged with the theft of \$4,000 in diamonds from Josephine Hill, entertainer.

Police charged Van Cleve with carefully planning the robbery when he broke into Miss Hill's apartment after spending the evening with her. Van Cleve gave himself away by finger prints.

Percy Bronson's Est.

Los Angeles, July 17.

Percy Bronson, whose real name was Percy Valentine Raisbeck and who died in New York last December, left his estate of \$7,000 for the education of his three children. This was revealed in Judge Crall's probate court.

Winnie Baldwin Raisbeck, mother of the children, and her husband's former vaudeville partner, was named administratrix. The late actor was married three times.

Piazza's Meetings

Chicago, July 17.

Ben Piazza, general manager of Keith western offices, held booking meetings every day last week, laying out time and considering prospective acts.

At present Piazza is trying to take eastern booked acts out of the Palace and State-Lake and use them for his immediate midwest territory. Each act booked in this manner would be routed exclusively through its eastern agent's western representative.

HOLMES AT MAJESTIC

Chicago, July 17.

John Royal, general theatre director for Keith's Western, has announced Coney Holmes to replace Tim Crowe as manager of the Majestic here.

Holmes, one of the best known theatre men in this section, assumes charge of the house immediately.

VITA DEALS GIVE FIRST SUPPLY LINE

Loew and Keith Contracted for Six Talking Shorts Weekly—Publix Taking Four—Supply Kept Up as Wiring Finished—Each House Requires Minimum of 300 Talking Shorts on Season—300 Theatres Playing Shorts

1,200 ACTS DISPLACED

The extent of the use of talking pictures and short subjects in place of vaudeville next season; though perhaps unknown to the Loew and Keith booking offices, has been partly determined through negotiations carried on with Vitaphone for service. Loew and Keith houses so far booked, each for talking shorts for six acts or shorts of Vitaphone weekly. Publix houses are booked for four shorts weekly.

Though no total of shorts has been contracted for the increase in the number of wired houses will require approximately 200 or 300 shorts which Vitaphone is prepared to furnish as the Loew, Publix or Keith houses are wired.

Some houses starting with six shorts a week will require a minimum of 200 shorts on the season, booked several months in advance (Continued on page 38)

SALARY CUT FOR EDDIE DARLING IF STICKING

\$7,500 Instead of Former \$17,500—New Way to Ease 'Em

Eddie Darling, former Keith booking chief, returned to New York yesterday (Tuesday) after a visit in Europe. Darling's status under the new Murdock-Kennedy regime will be settled by John Ford, who will offer the former \$17,500 a year booking man \$7,500 or \$10,000 less than he received when E. F. Albee was head of the circuit. It is not believed that Darling will accept the reduction and that his resignation will be forthcoming. It will be welcomed by the new regime which had made no provision for Darling in the future plans of the Keith circuit.

William McCaffrey has already been assigned to book the Palace, New York, booked personally by Darling since the house was moved into the Keith office from the Orpheum, where George Godfrey booked it.

Arthur Will, Darling's assistant, booked the Palace while Darling was in Europe.

The offering of reduced salaries to executives who drew big incomes under Albee has resulted in huge economies in the administration of the current Keith-Orpheum circuit. E. G. Lauder, son-in-law of E. F. Albee, accepted a cut from \$50,000 to \$35,000 yearly, it is said, and several minor incumbents received cuts in proportion.

Before Darling left on his requested vacation, he was instructed by the new Keith administration not to transact any business or make bookings abroad on Keith's behalf.

Photophone Foresees 200 Acts for Talking Shorts for Keith's Houses

FRISCO'S MISFORTUNE

Frisco started making a one-reel talking short subject and wound it up stuttering in the third reel.

Despite the footage he could charge for but one reel.

Mabel Clark Dies After Window Fall

Mabel Clark, 40, who for 12 years or more had been playing in vaudeville with her husband, John Crosby, as Clark and Crosby, died in Bellevue Hospital, New York, July 12 from injuries received in a fall from the ninth floor of the Maryland Hotel, 106 West 49th street.

Mrs. Crosby, whose real name was Francisco, had gone to the hotel to see a woman costumer regarding her new wardrobe for the fall, as she expected to resume stage work with her husband.

It was around 11 a. m. of July 10, Miss Clark is said to have stood by the window to get air while awaiting the elevator. As she had recently been recovering from the effect of a nervous breakdown and was subject to spells of dizziness, the actress became dizzy and toppled out of the window. She was taken to Bellevue where an operation was performed. A fractured skull, broken legs and a combination of internal injuries caused her death.

The last vaude work obtained for the act was from the Charles Fitzgerald offices. Bookings were postponed until fall to permit Miss Clark to recover from her breakdown, her husband went to work in the musical burlesque stock at the Tivoli, Brooklyn, and Crosby for some time had lived at 8824 23rd avenue, Brooklyn.

At first the report was she committed suicide but this was later refuted by intimate friends who knew that Miss Clark had gone to the hotel to see the costumer. The funeral was held last Friday in Brooklyn with interment in Calvary cemetery.

Clark and Crosby did what was considered a "wop" act. Prior to their vaudeville work they had appeared with a number of the old Columbia burlesque shows.

Producers Must Go Thru Agents in Chicago, Too

Chicago, July 17.

Eastern announcement that all producers must deal with Keith bookers through agents has also gone into effect there.

Very few producers here, but two local agents derive most of their income through producing acts.

All business of producers will be handled on a small percentage basis by the agents.

Tom Howard's Wives

Detroit, July 17.

Marriage of Ann Howard (vaude) and Thomas Howard, actor, has been annulled here by Judge Ernest A. O'Brien on application of the wife.

Mrs. Howard contended Howard already had a wife when marrying her and produced letters received by Howard from Venzia Noblett, frau number one and a film actress.

New Keith Agency

Johnnie G. Lowenstein has been granted a Keith booking franchise. Johnson will represent his office on the floor.

Melnick Leaves Simon

Chicago, July 17.

Al Melnick has resigned from the Simon agency, after one year with that office.

Production of Photophone shorts is gaining impetus with the report that over 20 acts from vaudeville, musical comedy and the dramatic field are listed for test productions.

With Robert Kane in actual charge of synchronization of feature pictures for FBO, indications are that the production of shorts next season will be carried out on an extensive scale.

These Photophone shorts, mainly intended for Keith theatres, cannot be produced fast enough to make the Keith houses altogether independent of Vitaphone shorts for all-talking bills. With an extensive lineup of talent on the Keith and Orpheum circuits available for talkers, Kane figures on the trading value.

It is reported that next season name acts will appear in person on the same bill with their talking shorts made by Photophone in many Keith houses, which are expected to try a mixed policy of talking shorts and one or two personal acts of vaudeville.

It is understood that Pathe has been definitely selected as distributor of the Photophone news reel and may also act as the distributing agency for the short subjects.

The entire Photophone output is subject to Jos. P. Kennedy's supervision, with Kane in executive charge.

PEACHES IN PLAY

Edgar Allen in New York with Damaged Ribs

Edgar Allen has returned to New York a little bit patched up from his and Peaches Brownings' accident 10 miles out of Mansfield, O., recently.

Edgar had several ribs broken and Monday had to have one of them snapped back as it was growing over another. His vaudeville status remains unchanged until his ribs recover. He continues to act as Peaches' manager.

There is a prospect of Peaches starring in a play next fall, adapted from a story by Elizabeth Wells entitled "Rich Old Men."

If this does not materialize Peaches may head a vaude unit, booked by Allen.

Divorceless Summer

Chicago, July 17.

For the first time in years, there will be no divorces granted in Chicago this summer.

Annoyed at the number of theatrical people flocking here to pull a Reno, the divorce judges have closed court until Sept. 15.

Flyers Reject Terms

San Francisco, July 17.

Harry Lyon and Jimmy Warner, American aviators who flew to Australia, do not open for Fanehan and Marcy as reported owing to a change in plans.

The flyers could not agree on terms for a tour of West Coast houses. Although F. & M. had them under contract through their personal representative, they were released.

FOY-O'DONNELL WEDDING

Madeleine Foy, eldest daughter of the late Eddie Foy, will be married to William O'Donnell at New Rochelle, N. Y., July 19.

The groom is a well-known theatre treasurer and a brother of Bob O'Donnell, general manager of the Interstate circuit. The latter will arrive in town this week.

GLADYS JAMES DIVORCED

Chicago, July 17.

Gladys James, dancer, secured a divorce from Lewis Clark, actor, on grounds of cruelty.

Miss James was represented by Attorney Milton Sabath.



"THE INTERNATIONAL SINGING STAR"

GERALD GRIFFIN

Just completed three and one-half years of consecutive engagements Keith-Albee-Orpheum Theatres, America

Stoll Tour, Gulliver Tours and Clark Tour—England, Ireland, Scotland

Thanks to various circuit heads and booking executives.

AN OUTSTANDING ATTRACTION

OPEN FOR NEXT SEASON—VAUDEVILLE, PICTURE HOUSES, TALKING PICTURES, CONCERT OR MUSICAL COMEDY

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HENRY SHEREK
17 Lisle Street
LONDON, W. C. 2, ENGLAND

Golde Goes With Wm. Morris Agency

Lawrence J. Golde is going into the William Morris agency organization as a general booker. Golde will take along his present list of independent houses playing vaudeville, and he will specialize on the booking and supplying of bills to that class of theatres over the country.

Some months ago Golde left the Keith office, after having been one of its principal bookers for many years.



ROSCOE AILS

Spend your vacation at Indian Lake with Roscoe Ails. 11,000 acres, placid waters, beautiful 7-room log bungalows, absolutely modern, lavatories, baths included, swimming, boating, fishing, 18-hole golf course fifty feet distance. All bungalows situated on exclusive island approached by dreamy rustic bridge. The summer resort millennium. One hour from Columbus, Ohio.

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Artist Isles

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PANTAGES CIRCUIT Presents

ROGER and EDNA

HURST

In "BLAME IT ON MR. BELL" by EUGENE CONRAD

100% Necessary

According to the bookers, new material will be almost 100 per cent. necessary from acts before Keith or Orpheum bookings will be available next season. One of the vital factors in the wane of vaudeville is the repetition of gags and joke by acts which have ceased paying authors' royalties. This in turn is due to the unsettled condition and the wholesale cutting of salaries indulged in by Keith's and Orpheum under the regime just passed.

Cut salaries weeks outnumbering the full salaried weeks, acts lifting material from one another, with gags becoming so backneyed through repetition that audiences shout the answers, and production standards dropping, all these factors are to be taken cognizance of by the new heads of the Keith and Orpheum circuits.

TINSEL METAL CLOTH FOR DROPS

36 in. wide at 75c a yd. and up

A full line of gold and silver brocade, metal cloths, gold and silver trimmings, rhinestones, spangles, lights, opera hose, etc., etc., for stage costumes. Samples upon request.

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(Successors to Siegmund & Well)
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THE MEMPHIS COLLEGIANS
That Sweet Band from the South
Headlining Pantages Circuit
Direction of ESTELLA GREEN

MILTON BRONSON
America's Foremost Singer and Fastest Russian Dancer
Direction of HARRY PEARL

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FRIARS CLUB, NEW YORK

CLAUDIA COLEMAN

THIS WEEK (JULY 16)

B. F. KEITH'S PALACE, NEW YORK

SAILING AUGUST 1 S. S. Aquitania

Opening in London at Coliseum, August 13

Chi Axe Is Due; Some Bookers on Probation Basis

Chicago, July 17.

Lineup of local bookers and agents is scheduled for plenty of changes within the next 30 days. While everyone figured Ben Piazza was acting leniently with the boys, after admitting he knew what was going on, in reality he has been compiling a list of all agents and bookers and was checking to see what favors were being handed out, and to whom.

Although this is unofficial, the agents considered slated for a one-way ticket are Charles Cowell, Lew M. Goldberg, Will Cunningham, Tom Powell, and John Billsbury. Malcolm Engel, also a franchised agent, is reported to have received and accepted a managerial offer from Keith. George Menche has already received his notice.

Tom Powell and Lew Goldbergs are listed as agents but have been devoting most of their time to producing. It is reported they will be permitted to retain their producing franchise.

On very good authority it is also said that some of the bookers are being retained on a strictly probation basis. At the first recurrence of oldtime methods they will be given air.

Van Buren Alone With Lauder and Walters Out

A. J. VanBuren is the reported sole remaining partner in the Keith-formed concern to handle "Fables" and "Topics," both the bane of the Keith house managers.

With Van Buren remaining, the let outs of the firm are Ted Lauder and Henry Walters, of the present Keith office staff and looked upon as Albee men. The separation unless under cover for general appearance, would indicate Van Buren has been swinging with the Kennedy-Murdoch crowd.

"Fables" and "Topics of the Day" have been deadly shorts for years, used mostly as forced in the Keith and Orpheum theatres, with their affiliations. Some of the affiliated theatres have never played the plagues, preferring to pay and shelve them.

JUDGMENTS

Gus Hill: Nat. Ptg. & Engraving Co., \$11,563.
Mannie Joseph, Inc.; M. Schneider: \$76.
Robert C. Benchley; State Tax Comm'n.: \$293.
Jack Delaney and H. J. Fugazy; same: \$4,465.
Frank Tours; same: \$109.
Freight Restaurant Co., Inc., and E. J. Churchill; Bethlehem Engineering Corp.: \$1,194.
Same; same: same.
Frankie Genero; 50 West 77th St. Corp.: \$893.
Acme Enterprises, Inc.; N. Y. Title & Mort. Co.: \$372.
Barbara Bennett; H. Milgrim & Bros., Inc.: \$328.
Leslie Carter; Packard Theatrical Exchange: \$420.
Da-cing Carnival, Inc., and Geo. D. Grundy; Garden Investing Co., Inc.: \$2,851.

MILDRED HARRIS REPEATING
Los Angeles, July 17.

After an absence of several months, Mildred Harris returns to vaudeville with the Pantages circuit. Miss Harris retains her previous sketch, William Rowland, of Lyons and Lyons, having the booking.

KING for a DAY?

HI 'AT BOOKER

A recently promoted Keith booker is said to have gone so hi 'at that he doesn't talk to his own family.

Without the booker knowing he is merely sitting on the edge.

Orph Heads Scissor \$400 From Vancouver Overhead

Vancouver, July 17.

Harry Singer, western division manager of Keith-Orpheum, and Myron E. Robinson, of the New York offices, were here last week and immediately slashed the payroll of the local Orpheum. Between them they eliminated about 10 people from the working staff, bringing the running expenses down about \$400 a week. They also instructed H. S. Barnes, local manager, to endeavor to further curtail the operating expense. House has not been a money maker since its opening last November. Theatre is again operating with a two-a-day policy with three on Saturday.

Singer and Robinson went on to Seattle, where they will again scissor.

Quebec's 3,000-Seater

Quebec, July 17.

A new 3,000-seat theatre is to be erected here on St. Johns street within the next few months by the Canadian Famous Players Corporation. It is reported.

Quebec has a population of around 135,000. The Auditorium is the only house with vaudeville. Only two picture houses, in addition, up-town, Victoria and Empire, while there are two or three shooting galleries in the other sections.

The new house will be opposition to the Auditorium, Keith-booked and operated, 50 per cent. of which is owned by Keith's.

Palisade Takes Back Vaude

Palisade theatre, Palisades, N. J., resumes its five-act vaude policy this week.

House tried three weeks of presentations with its pictures.

Reade Wiring 10 Houses At Total Cost of \$200,000

It is reported contracts have been signed for the installation of Movietone equipment in about 10 Walter Reade houses located in Long Branch, Hackensack, Atlantic City, etc., at a cost of approximately \$200,000. Arrangements provide for dual equipment, Vitaphone and Movietone, it is understood.

A deal is now said to be pending between Reade and Vitaphone for service of Vitaphone talking shorts, which will, in most cases, displace vaudeville in the Reade theatres. They have been mainly operating with vaudeville.

Jolly Jones Agenting

Chicago, July 17.

Jolly Jones, former ass'n representative at Kansas City, will act as artists representative there for the William Morris office.

JIMMY MYRTLE
CONLIN and GLASS
with HANK MILO
Selling S. S. Sonoma
San Francisco, July 26
For Australia.

NEW HOTEL ANNAPOLIS

Washington, D. C.
Single, \$17.50
Double, \$28.00
11-12 and H Sts.
in the heart of Theatre District

VALE AND STEWART
- YES! WE DANCE -
Direction of LYONS and LYONS.
A PUBLIC UNIT "DANCING FEET"

MANAGERS, NOTICE

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FLORENCE FORMAN

Late of Harry Carroll's Revue
Now EGYPTIAN THEATRE, Hollywood
Thanks to FANCHON and MARCO
P. S.—Love and kisses to Ken Murray and the Charleston Kidnies

PANTOMIME AND DANCING WITH THE WORLD'S MOST HUMAN "PROP" HORSE

GERALD AND HOAG

Present "DIZZY HANK"

Just Finished 14 Weeks at Los Angeles in the Monster Prologue with Charlie Chaplin's "Circus" Direction WILLIAM MORRIS AGENCY

Address Care "Variety," Chicago

CLARA HOWARD

Harry Ward Let Out

Keith's last week gave the customary notice to Harry Ward, one of its agents.

Ward has been handling rather a good line of turns, reported representing about 25.

LEVY OPENING IMPERIAL

San Francisco, July 17.

Bert Levy figures on opening the Imperial with vaudeville and pictures Aug. 29.

Imperial has been dark for several months pending suitable tenants.

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 HARPIST SUPREME)

Doing the Harp Dancing Specialty as Originated by Her Dad, Charlie Diamond

An "Idea" of Fanchon and Marco

ROY CUMMINGS

with FLORENCE DUFFY

HARRY Q.

MILLS

ORGANIST

Warner Bros. Theatre, Hollywood

Mechanical Man Act

"Televox," the mechanical man, has been booked for the Hippodrome, New York, week of July 23.

Act is the invention of Roy Wensley of Westinghouse Electric Co. It is a machine constructed to resemble a human being and operates an electric piano, washing machine, vacuum cleaner, electric fan, etc., in response to orders telephoned to it by James L. McCoy. Latter works in the audience.

Loew's Schwartz Bookings

In the partnership deal reported some weeks ago between Loew's and the Schwartz houses of Long Island, a few Schwartz theatres formerly supplied by Pantages with vaude acts, will naturally go to Loew's for its bill bookings.

Eva Replaces Flo

Flo Perry, m. c. with the Notables (band), had an argument and left the act at Fox's Washington. She was replaced by Eva Shirley. Act is now playing for Poli.

Office Acts' Panic

What are known as "office acts" in the Keith agency, those turns not heretofore engaging agents to represent them, are said to be in a panic. In other seasons by this time the faithful had been duly taken care of by a new season's route. Now with the Keith change, and routes not so rapid, the agentless bunch is growing fearful they may be overlooked.

Some are reported now seeking the aid of agents in attracting attention within the Keith sanctum.

TALKER BOOKINGS

(Continued from page 35)

as the weekly variety bills are to be filled.

Vaudeville bookings for next season, according to present indications, will be minimized to the extent of approximately 200 theatres which will not use anything but talkers. About 100 houses will use one or two name personal acts with the talking program. In all about 1,200 personal acts will be displaced weekly in the 300 houses by talking shorts.

Stage Shows Cut 50 Per Cent

At the present rate about 1,000 theatres will be equipped for talkers by next year. Approximately 300 have been playing vaudeville or presentations with stage bands.

In cases where Vitaphone does displace vaudeville or stage presentations completely in wired houses it will cut down the use of stage shows of every type by over 50 per cent.

Stanley houses are getting the last of its stage units this week and, it is understood, all Stanley wired houses are to present all-talking programs. Present plans are that in theatres not using all-talking programs one or two personal name acts will be shown with three or four Vitaphone short numbers. Houses in important territories, not wired, will put on stock stage shows until equipped for talkers.

In New York the downtown, Loew and Publix houses using talking features and shows will continue with the stage bands until it is determined whether an all-talking bill is strong enough to draw on Broadway. In Chicago about half of the first runs will use a complete program of talking pictures, while the others will continue with stage shows.

So far Fox's Movietone, proceeding slowly in producing in all of its talking departments, is not putting on an average of over one talking short weekly. With that present output Fox's talking shorts do not appear to be yet considered by the chain bookers for a regular weekly supply. Maintaining the secrecy of operation in its Movietone division, the Fox people will not state if they have accepted contracts for Movietone talking shorts.

Keith's Not Yet Wiring

So far Keith's issuing routes to personal acts is going forward in its usual way although with less frequency than in former seasons at this time. Keith's has started no wiring as yet other than at the Hippodrome, New York. It will use the Photophone equipment, from the present signs, through the Keith connections which tie it in with RCA, FEO and General Electric.

As it requires several weeks to wire, the season may be somewhat

Inside Stuff—Vaudeville

A cable from London in Variety last week said that though Marion Harris had been expected to reach there, to fulfill an engagement, she had not appeared up to the time of cabling. The delay may have been through Miss Harris not having her piano player, Jack Golden. He was supposed to have followed her across, but a hotel management at Long Beach, L. I., where he is playing, refused to release the accompanist from his contract.

It's not uncommon for the National Vaudeville Artists to demand collateral from the members to whom it may loan money. In the N. V. A. safe is said to be a large pile of negotiable collateral, a majority of it in the form of Liberty Bonds.

The N. V. A. has been far from uniform in its system of advances, from accounts. Certain persons have been favored and lent substantial sums without collateral or guarantee. Others have been unable to borrow any amount, not having collateral, while Variety reported last week how a veteran actor had to deposit a deed for his house with the N. V. A. as security for a loan of \$15.

An instance is related and it is claimed not to be an isolated case of where a team friendly with the N. V. executives continually borrowed until owing the organization a large amount for it. The team then suggested that if the N. V. A. people could procure them work they would be able to pay off and could not otherwise. It is said that the N. V. A. (Continued on page 54)

advanced before Keith's gets into the matter of talking shorts or full length talkers. Loew's has been wiring throughout the summer.

Keith's wiring delay, if not through RCA's Photophone's request, may be due to the Kennedy-Murdoch direction of Keith's not being entirely sold on the talker, or they possibly may be awaiting the opening of the season, to note the effect of the talking craze upon vaudeville, for the Keith good.

**Wanted
Girl Musicians**

Report at the Royal Studios, 717 7th avenue, New York, Monday, July 23, 3 to 6 p. m.

Write care William Morris Agency, 1550 Broadway, New York, enclosing photograph, height, weight and instrument.

M. M. MYERBERG

CAN Place SEVERAL ACTS

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Managers in the Above Territory Are Invited to Write, Wire or Call

A Rip Roarin' Old Fashioned "Tear Jerker"—and HOW!

"I TORE UP YOUR PICTURE WHEN YOU SAID GOODBYE" (BUT I PUT IT TOGETHER AGAIN)

**A SENSATIONAL
BALLAD**—by
Dolly Morse and
Andrew Donnelly

**A Great
Gang Song—
They'll Sing
For Years!**

**As Big A Hit
As "The
Curse Of An
Aching Heart"
and
"The Pal That
I Loved Stole
The Gal That
I Loved"**

**If You Want To
Be A Wow—
Sing It NOW!**

I Tore Up Your Picture When You Said Good-Bye
(But I've Put It Together Again)
Waltz Ballad

Words and Music by
DOLLY MORSE and
ANDREW DONNELLY

Mod^{to}

You said, "Just for - get me," But mem - ries won't let me, They haunt me and
My hopes are all shat - tered And noth - ing has mat - tered Since you said our
won't let you go, I've burned ev - 'ry keep - sake, And
love dreams were through, In an - ger we part - ed, Now
now for love's sweet sake, I'm writ - ing you, dear, so you'll know.
I'm brok - en - heart - ed, I find I can't live with - out you.

CHORUS

I tore up your pic - ture when you said good - bye, But I've
put it to - geth - er a - gain, As I tore it a -
part it was tear - ing my heart, On - ly you, dear, can mend it a -
gain, I've tried to e - rase from my mind your sweet face, And I
find it was on - ly in vain; I tore up your pic - ture when you said good -
bye, But I've put it to - geth - er a - gain, I gain.

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WITH ANY FEIST SONG"**

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**Dance
Orchestrations**
50¢ from your
dealer
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By The Skirt, Jr.

Faulty Layout

Patricola was her usual panic in an orchid taffeta bouffant with a wide band of fuschia at the hem. Georgie Jessel's return from Hollywood was greeted with a great deal of enthusiasm. Plenty of talent and poise. In short, he's a trouper.

Newsreel's Clothes

Capitol's Good Looking Show

Helen Yorke, prima donna, sang beautifully but apparently chose a salmon pink-velvet gown with no thought to the blazing red scene. Later, she showed a huge wired red taffeta bouffant embroidered in sequins and a silver headdress. Much better. Louis Berkoff and Fredo excelled in Russian dancing in the conventional costumes with bou-

Optimism

by Beatrice Holkin, exquisitely done and extremely difficult. She wore a white wired skirt, white sequin bodice with a huge blue mulline bow trailing down one shoulder and a tricorn hat.

TALKERS VS. LEGIT

(Continued from page 1)

Fox's Screen Legits

The widespread recognition of the possibilities of talking pictures has caused a general halt in silent production activities by some companies. First National and Universal have not yet determined to what extent production will be carried on with talkers.

ENGAGEMENTS

John Halliday for Sam H. Halliday
"Women."

in pink with many pink flowers in the same coloring. What's the difference?

Grav Matter

By Mollie Gray
(TOMMY GRAY'S SISTER)

Columbia Strips 'Em

Hip Familiars

Cissy wore the metal cloth gown ostrich trimmed and many jewels. Barbara the soft crepes.

Legs in Germany

The hero was silly looking with big dimples in his cheeks. No American girl would see him unless

The Other Woman Problem

or do they dress that way because they are only "the other women"

Songs in Talkers

diminutive skirts ruffled in red, yellow and blue
on the hair. The Roxvettes displayed

not show up as well as usual this w
rainbow maline forms the too long sh
and silver ruffs on the arms and r
thing for a dancer. Berlhoff and Bul

blue taffeta Venetian costumes trim
Another group was dressed as

Another group was dressed as it happened to Betty Woodruff and

is going to be popular in six months won't be working for the movies, he'll be his own song publisher.

Those German-Mades

lensmen did nothing particularly brilliant, but they got a new billing "At the cameras."

Pie-Throwers

in her wedding gown of tull
flounces with short jacket of lace
but it turned out to be only a loung
ing robe. When it rains vegetable

Kindergarten Western

This is a Western of the kindergarten class.

Windy Snow

A good company got hay fever from "The Grip of the Yukon."

MARRIAGES

MARRIAGES

20. Rita Carewe, picture actress and daughter of Edwin Carewe, to Roy Mason, film actor. The couple

Charles E. Green, vaudeville performer, to Martha Lynn Trelpeper, daughter of "Redheads" July 10.

Von ["Parisian Redheads," July 10
Portland, Ind.

Film House Reviews

FIFTH AVENUE

("Sally" Unit)
(SEATTLE)

Seattle, July 12. The current stage show at the Fifth Avenue has been the elements of the well rounded presentation idea for a picture house. There are a few weak spots, but high lights, too. Novelty in that the "chorus" consists of men, who tap dance quite well. Melody is the feature and "Sally" themes run through it all, for this is a Fanchon and Marco production built around pretty and vivacious "Sally Rand," baby Wampas star of 1927. Sally has youth, and is handsome and sprightly. Her blondeness is decided—but naturally so. And her eyes are very blue, but laughing. Unlike most movie stars who essay the speaking stage, she can sing and talk, and dance is her forte. In her big dance number she is supported by a chorus of men, being an interpretive story, "Caprice Viennoise" or something, it's called by Hermie King, m. of c. This King person does his stuff this week to continued gasp of applause and his hand is there with the goods in a way that wins.

There is a "name" to hang the publicity on and Miss Rand helped with air flight, and pictures are a lot of things outside the theatre as well as within, for this girl certainly works. She comes on a half dozen times during the "Sally Rand Hollywood" (M-G-M) and this week's presentation. Every time she clicks, too.

A picture bit first presents Sally and a fellow gals. Hermie and his gang show up, and pictures are not made, after which the band goes into a medley of "Sally" songs. Eddie Bernard, song and uke, and Vaughn Abby, came out of the talented stage band, who sing to Hermie on the piano, did a trio number that brought down the roof. Then Sally Rand "in person." Eight full-dressed young men in line stepped out and chorused as Miss Rand made spectacular entry from well up and back of stage, a "Sally" song, in which she does some warbling and tap-dancing. Gorgeously dressed is Miss Rand, costumes varying with each entry. She did a pantomime bit that gave us hicks an idea of what it's all about on the Hollywood lot. When Sally Rand, Hermie King, regaled the mob with the nomenclature, showing "story of some melody-making. Golden-haired Sally and Harvey Karels next in their dance theme, with a good deal of dancing. Harvey lately recovered from a penicillin attack, is back in fine fettle again.

Military tap dance by the boys-in-line was next. Then the lads stepped out of line to tap. Treen and Barnet, gals act with song and stunts that bring waves of laughter, repeated. One is lengthy, the other short, and the program just about that much over two hours. Final brings in the chorus men, and Miss Rand in spot, with yellow plumes and well-filled stockings striking bits of scenery. Yes, Santa Claus was generous. *Trepp.*

CAPITOL

("Monte Carlo" Unit)
(NEW YORK)

New York, July 14. One of those weeks where real strength is in the screen feature. It happens to be "Billings and World" (M-G-M). On the stage is Boris Petroff's "Monte Carlo," an original presentation although including Harland Dixon as its principal specialist. A two reel Technicolor subject titled "The Virgin Queen" was good enough to catch emphasized attention and plus this 17 minutes, the program just about that much over two hours.

Dixon, lately at the Palace, and supposedly going into Loew's State next week, got himself on and off in seven minutes. He opened by talking and jiggling his way through a lightweight lyric and then did three dancing numbers. One was the Chester Hales girl who joined Dixon's version of "The Five Step," from the recent White musical. The dancer walked off to heavy applause.

Previously Chester Hales opened in mixed costume of male and female to routine a gambling room impression. Set is an interior with a main color of red. Roessen's stage band was shy of its usual form in a supposed comedy number that fell short of reaching its objective. Used a chorus of boys to warble a chorus, some of whom remembered the lyrics which weren't too funny anyway. A later selection had the boys adhering to their knitting, and the hostess.

Among the other specialists were Helen Yorke, who sopranoed herself into heavy applause, and the Berkoffs, Russian dancers, called as the "Green Hill Village Polkas," and of the Paramount, too. Team has been around with the boy's fast whirrs and ground work invariably productive of opposite accounts of the film sites care for opposi-

tion? Final flash showed the girls in capes representing a deck of cards plus a fan of femmes stretched above a gambling wheel. The orchestra did well by the majestic "Pomp and Circumstance," followed by the colored two-reeler with the new reel immediately behind. The six-minute magazine held nothing beyond M-G's hurrah for the Olympic athletes. It gave a flash of some of the important members in action. Paramount was in to beyond M-G three times. Stage items was next and then the main celluloid unwinding. House was beyond capacity by four p. m. on a wet Saturday. *Sid.*

ORIENTAL

(CHICAGO)

Chicago, July 12. Al Kvale continues a draw here. This week, for the first time, Lou McMoritt is using the pit for the Merry Mad Musical Gang. With the Paramount, New York, also having given this pit thing a try, it is to be supposed that the policy will be followed with more or less regularity. Orchestra moves to the stage in the latter part of the show.

Opening has Milt Watson singing in front of yellow drop, a multi-colored flight of stairs and colored columns dropping from the flies on either side of the steps. The ballet, more comely and in better trim than previously, enters and, following Kvale's suggestion, the girls divest themselves of all surplus attired stepping. Several of the girls do specialties and all are the last word in pulchritude. A number of new and pretty faces are notable.

Band number followed by comedy playlet, utilizing Kvale, Coleman Goetz and Milton Watson. Then Anita LaPierre, a red-headed French prima, who sings to Kvale. Nice voice and good laugh provoker. Watson follows, singing to LaPierre in a tableau effect. Then Al plays piano while Milt sings again.

Ballet on again, this time in flash sailor outfits. Scotty Weston, taps, joins them and the boy knows his logs. Final picture comes. Girls pyramid stools and stand on the formed steps. Another sketch here using Kvale, Coleman Goetz and Milton Watson. Good when played by local fave. After that some good clowning in one by Al and Goetz, after which certain rises, revealing band on stage. Frank Cambria's "West Point Days" are a great little pair. Good both in solo and duo work.

For the finale back curtain rises, disclosing a background of large steps in yellow dresses and millinery. Pretty. After dance routine girls make trips to stage for parts of a portable cottage which they construct on the stage. When completed Kvale and LaPierre move in. Milt Watson, competing for her hand, is left out. He peeks the window and down comes the blind.

Preston Sellers, organist, good, although chorus by patrons rather weak. Sellers plays well to a Business near capacity. "Bringing Up Father" (M-G.) on screen. *Loop.*

PARAMOUNT

("West Point Days" Unit)
(NEW YORK)

A strong combination of screen and stage talent this week. Paramount's first picture, "Bringing Up Father" (M-G-M), with Richard Dix, serves as a satisfactory introduction to the new type of films. The Dix sound picture will draw here. Frank Cambria's "West Point Days" is an illustration of the most pleasing kind of stage presentation. Compared with the lineup in other productions, Cambria only has a limited number of people to work with. Yet he succeeds, with the aid of pretentious scenic settings, to put on a show seemingly packed with Paul Ash.

In this unit Cambria has only two cards with any real stage ability. Ray Bolger, star of the show, is an accomplished master of the loose leaf variety. Everything shakes when this boy starts in, and that includes the mob out front. Precedes his hooding routines with some clowning and a Paul Ash.

The unit, in three scenes, opens with "Flirtation Walk," cadet chorus of 12, with George Nieldoff singing. Joseph Griffin, other rife of this unit, then follows with pleasant vocal numbers. Virginia Johnson is opposite Griffin as support.

The Gamby-Itale girls score several times but hold the punch for the closing number where they work with the cadets. Tap and drill work precision routine registers with some humor. The heaviest returns of the evening.

Opening the show the Paramount orchestra under the direction of Emanuel Pater, plays "Rigoletto Fantasy" it is in the latter part to a short stage presentation pro-

duced by C. A. Niggemeyer with Hans Hanke at the piano and Henry Garden delivering a vocal solo. Efforts of both are tame and better results would be obtained from a straight orchestra recital.

Jesse Crawford at the organ hit for the usual results. Newswell, six minutes, split by Paramount and Kinograms. *Mark.*

CAPITOL

(WIRED)
(CHICAGO)

Chicago, July 12. This is one of the National Playhouses just taken over by the Chicago Title & Trust Co., receivers, for operation, with James Costen general manager of the circuit. Goal has to show a 15 per cent increase in patronage to make a profit. It shouldn't be hard to do, as the Capitol and Avalon, together, can make enough to take care of the other eight.

The bill was a draw with a lineup in the lobby. "Happiness Ahead" (F.N.) on the screen and Ted Leary headlined the Broadway Street band unit was titled "Dance O'Mania." Charley Hogan booked in only three acts because of Leary's long working time, but the show didn't lack for entertainment. The show combined with the mania theme an inexpensive arrangement of bizarre pillars, drapes and staircase were used, with the band brightly dressed.

Leary appeared at the opening singing the theme dance ditty while the house ballet of eight snapped through an eccentric routine. Next was a comedy sketch, in which a guy insulting a gal and making him eat three bullets. With the bullets eaten, Leary gave the guy two swift kicks. The first kicked an explosion, but the second didn't. "What was that?" asked the guy. "It must have been a blank," Leary replied.

Forbes Bros., buck and acrobatic before the show, doing some new stuff and quite a bit of the standard. They get over nicely in houses like this. Leary appeared throughout the show, singing a c. spot-light from Roy Delitch, leader, and using it for a flock of veteran gals. Delitch sang a ballad to two encores. He's a serious m. c., unwilling to tackle comedy or hog the spot. This unusual virtue is actually a slight handicap at times, for he has talent.

A new production bit of white figures against black stage, borrowed from the Marks Bros. production department, got more response here than in the Marks houses. Same barnyard scene was used, two girls first dancing as horses, then a girl and girl necking scene, and finishing with the trees and fence (ballet) breaking into a c. spot. Jack and Kay Spangler, dialog team with a dance close, have been playing the Public houses. It was easy for them here, although the male couple were not so well proved. They were trailed by Leary for two heart-breaking ballads. Leary's voice is pretty foggy, but when he croons the south side, he puts as one Irishman to another. In one number he used a scrimmed girl-waiting-for-lover scene. Finale was an ensemble using the main ditty again. Running time, 62 minutes.

Movie-tone newswheel and "The Book Worm." Vitaphone sketch completed. *Loop.*

UPTOWN

(TORONTO)

Toronto, July 15. Jack Arthur dressed his band in white tops and tossed them back on the stage this week. He had the act in the hole in an average summer bill of concert type.

Opened with a musical, "An Oriental Market Day," action being described in titles on side screen. Long but liked, Irving Levine, baritone, had them calling for more and left an awkward spot for Rita Nuttall. Later he gave them the "Bell Song," but the house thought it a little ritzy. Were more pleased with the two pops that followed.

Leola Reese, four-year-old, busied herself in a solo, she decided to speak a piece. A dramatic tragedy described as "In the manner of George Behan," awful. Everybody was hoping Horace Lap, a young man, would become standard stuff in other houses, but Horace stuck to the piano.

Plenty of action in the Fox and Pathe news shots. House now being wired for talkers. So is the Tivoli down the street. These two will be first in Canada to spring speaking films. *Sinclair.*

CLARK AND REECE

Songs
12 Mins.; One
American (V-P)

Two nice-looking boys in tuxedos and top hats who sing four songs agreeably. That covers the turn. Nice voices, with lyrics mostly having spicy twist. They work with some assurance.

Excellent No. 1 for this grade of time as here spotted. Stick to their songs and don't exchange a word of talk, which recommends them. *Rush.*

New Acts

Chas. SABIN-Barbara BENNETT
and Orchestra (7)
Dances
Full Stage (House Set)
Palace (St V)

Charles Sabin and Barbara Bennett enter vaudeville for a week at the Palace. That will wind them up and they, with their pick up orchestra, should be happy that they are sticking out the week.

If agents will foot people like Mr. Sabin and Miss Bennett, without the principals receiving protection from bookers evidently who don't know what they are doing, the principals are not to be blamed. At least they are receiving a salary, with the thought perhaps they are well enough known to be a valuable attraction.

Neither are they known to vaudeville goers nor are they an attraction nor are they vaude dancers nor have they an orchestra which means anything, to them or by itself. That orchestra of seven boys plays as though one of those combinations gathered by an orchestra agent over night far under the scale and sent in to ruin some nite club or road house joint that sent in for a band in a rush.

The dancers, out of a class club from the winter season, if having any chance at all to prove draw, could not do it in July, when their following, if any, necessarily must be out of town. While their ballroom dance was just that, with their vaude efforts useless, for value, in any way.

Just an unfortunate booking for the principals and a bad mid-summer booking for the Palace, regardless of the salary, high or low.

VIRGINIA LEE CORBIN

Songs and Dances
17 Mins.; One
Audubon (V-P)

Virginia Lee Corbin is in vaude for the first time. She is the attractive blonde who won some prominence by her screen work. At the Audubon Miss Corbin was assisted by a male pianist who has a number alone as Miss Corbin makes a change. Her voice while not strong, is not unpleasing. It was given a thorough test here as this is a big theatre. All this considered Miss Corbin did well.

At the outset Miss Corbin used a special numbers in which she mentioned having appeared in "Bare Knees" and she laid special stress upon "we're not so bad in Hollywood as you think we are." The song lacks a punch but serves Miss Corbin to get started. She did a little stepping on the exit, nothing special, but just enough to vary the routine.

After the piano solo Miss Corbin came back for several topical lively numbers, singing the two without leaving the stage and going into a little hot stepping for the finale. For an encore she blackbottomed, doing this to the apparent delight of the uptowners.

Miss Corbin should improve with work. She should readjust her routine in order to make it stronger than it is now. *Mark.*

SEMBLER BROS.

Acrobatic
10 Mins.; Full
American (V-P)

Two man gymnastic team, well dressed and possessing some unusual feats, but old fashioned in routine.

Boys dress as Roman gladiators and start with series of poses as in arena combat. Then into freak riding stunt, one man hanging in a caster's cradle, holding a yoke across back of his neck, from which hanging ropes hold rings for other man to perform on. Act consists of variations of this, one of the boys posing to show muscular development.

Strictly small time opener, due to stilted presentation style. *Rush.*

DOROTHY BYTON and Co. (7)

Dancing
17 Mins.; Full Stage
Broadway (V-P)

Dull. Seven girls. Miss Byton featured, doing the same kind of work for about 17 minutes in several changes of costume. Miss Byton doesn't seem to be able to put on more than two numbers which should fill for about five minutes.

No specialties, novelty stepping or clinches. Closed quietly. In No. 4 here on a week lineup, but hardly suited. *Mark.*

BLANCHE YURKA and Co. (5)
"Constancy," Dramatic
13 Mins.; Two (Special)
81st St. (V-P)

Another stretcher case coming in on the canvas stage upon which many other legit names have been carried into vaudeville. It's like talking pictures right now, anything goes. Except that this has been true of vaude sketches for years where a legit luminary has been concerned.

Miss Yurka must feel like a film actor who suddenly gets back to a silent picture after having gone up against a microphone—it's a cinch. Question in this act is whether the actress' prop laugh at the finish is at what she's getting away with or the idea. All that's missing from the giggle is the sleeve.

William Hurlbut gets credit for having written this. It calls for two male assistants. Set is a restaurant somewhere in Paris, into which drops a liberated husband whose ambition returns as soon as the tuxedoed charge de affairs announces the mysterious Russian princess.

The blue blood is supposedly nursing a heavy sorrow for a departed war hero, the faithfulness plucking the interest of he who would make.

Seated at different tables, the U. S. Don Juan finally makes the grade, and while he goes for the princess' wrap up is the one who the chain falls between the woman and her better half, the head waiter, with the badger to later hop out of the bag.

Main trouble is that Hurlbut hasn't supplied sufficiently crisp dialog to cause strict attention. The opening scene between the table cloth and his first customer is tedious. However, the 81st Streeters were familiar enough with "The Squall" to give Miss Yurka a reception and displayed enough patience to remain polite. Before a less mantered house the results stand a good chance if becoming embarrassing. Miss Yurka does it, the burden falling on the men hidden as to talent behind a smoke screen of dry dialog.

Sketch is titled "Constancy" and has little left to make any one care about its try at an O. Henry climax. If this be a sample of the sketches which are coming back, as "they say," talking pictures are as good as keep on don't pretty well. *Sid.*

LEONORA'S STEPPERS (10)

Songs and Dances
15 Mins.; Full stage (Special)
Audubon (V-P)

Billing is Leonora's Sensational Steppers. That word "sensational" covers a lot of anticipation. While the Leonora contingent of dancers is effective, they are not sensational nor exceptional. However, acts in the neighborhood houses can use a million adjectives and nobody seems to care two whoops.

This Leonora outfit may or not be a hangover of the former Lilly Leonora and her act in 1922 had Miss Leonora featuring 12 American dancing girls.

The act comprises six girls who work along the familiar Tiller lines. Prima donna of good voice and of especially high range, and an adagio trio, two men and a woman, the bright particular standouts. Last follows an ensemble or group number by the six femmes, appearing in a posing background a la statuette, trio in all white to accentuate the model effect, and they do an excellent number. Act pleasing and of such a layout to receive approbation in the picture houses. *Mark.*

KITCHENS

Acrobatic

10 Mins.; Full
American (V-P)

Three men in a comedy double bar act along old-fashioned lines. Style of turn has almost disappeared, so that it was something of a novelty to find it here.

Two men dressed as kid and clown, while third, made up as old man, is planted in audience and comes up to do feats. Not a word spoken in the entire turn. Plant merely appears, does a trick or two and goes back to his orchestra seat. Then at end he walks up again to do feature double giant swing.

Routine is almost entirely of giant swings with comedy misses thrown in. Turnway from bar to bar. Buster Brown kid does mild comedy. Acrobatic style perfect. Revival is almost a novelty, and audience liked it in closing spot.

(St. Vaude)

(Vaudfilm)

W audfilm)

.(Vaudfilm

(Vaudfilm)

Then came Lewis, followed by Yuina and Co., Japanese Illusion! Trick cabinets brought back some of the old days on that very same roof when that type of entertainment was a big thing on the barge with importations coming over on every boat.

Screen feature, "Drums of Love," Mark

Orpheum
1st half (23-25)
J. E. Gilroy
Royal Saxophones
(Three to five)
2nd half (26-28)
The 3 of Us
(Others to fill)
(15-12)
Song Fashions
Ron Reeves
McLennan & Hickey
Tranco & Boreo Co.
(One to fill)
Prospect
2nd half (26-28)
Jimmy Lyons
(Others to fill)
2nd half (26-28)
Clarence Downing
Bar & Lamart
Convey Sile & Co.
(Two to fill)
AKRON, O.
Palace
1st half (23-25)
Jewel Rita
Karyl Norman
Mangan T.
(Three to fill)
2nd half (26-28)
May Haynes
Lillian & Neil
Freeman & Symm
(Others to fill)
2nd half (26-28)
The Phillips
Jewell & Rita
Preston Allen
Don Cummings
The Rest Cure
Lillian & Neil
The Lockfords
(One to fill)
ATLANTIC CITY
Palace
1st half (23-25)
A. C. Falls
El Cive
Marion La Costa R.
(Two to fill)
2nd half (26-28)
John Grance
Hong Kong Rev.
(One to fill)
2nd half (26-28)
O'Brien & Paphine
2nd half (26-28)
(Three to fill)
BUFFALO, N. Y.
Hippodrome
1st half (23-25)
Casson Bros & M.
Don Knights
(Others to fill)
(15)
Rowland & Anthony
Farrell Taylor
Swartz
Pamela Sheldon
Stepping Along Rev.
Gardens & Tins
Rainbow Beverly
Robby & Shaw
Win De Co.
Owen Garry & O.
Emmett O'Mara
Leo Topping & Tins
(16)
Rita Gould Co.
Walsh & Ellis
Jack Danger
Jack Grance Co.
The Belfer Co.
BUFFALO, N. Y.
Hippodrome
1st half (23-25)
Norman Thomas
Morse Kavanaugh
Williams & Sweet
(Three to fill)
(16)
Block & Sully
Walman's Debs
Wm. Halligan
(2nd half (26-28)
East & Dumke
Morse Kavanaugh
Williams & Sweet
(Three to fill)
CANTON, O.
Palace
1st half (23-25)
Jazz Boat Rev.
(Others to fill)
2nd half (26-28)
Janet Childs
Rita Gould Co.
(Three to fill)
2nd half (19-22)
Parker & Mack
Jack Benny
Grace Benson
James Ray
Bobbie Johnson
(Others to fill)
CINCINNATI, O.
Albee
1st half (23-25)
Kikuta Japs
Josephine Harmon
Chas. Bennington
(Others to fill)
2nd half (26-28)
Ricoletto Bros
Billy Main
Mitchell & Durant
Mary Haynes
(Two to fill)
1st half (23-25)
Valenci
Alex & Peggy
Shirley & Tulpe
Marty White
Camco Capers
2nd half (26-28)
Marty White
Camco Capers
(One to fill)
2nd half (19-22)
Jazz Boat Rev.
(Others to fill)
CLEVELAND, O.
100th St.
1st half (23-25)
The Thrillers
Johnny Hyman
Sandy Douglas
Nelson Scott Co.
(One to fill)
2nd half (26-28)
The Stubbins
(Others to fill)
2nd half (19-22)
Valencia
Park Sile & H.
Sol Gould
Pickard's Syle
(One to fill)
Palace
1st half (23-25)
Devil & Cir.
Don Cummings
Hooper & Gatchett
Lillian & Neil
Preston Allen
Night at the Club
(One to fill)
(16)
Brown Bros
Robt. Warren
Josephine Harmon
San Kavanaugh
Locke & Paul Tr.
COLUMBUS, O.
Keith's
1st half (23-25)
Manuel Vega
Joe Laurie Jr.
(Two to fill)
2nd half (26-28)
Jazz Boat Rev.
(Others to fill)
2nd half (19-22)
Yorke & King
Margaret Paulin
Thurmont & Moen
Smith & Strong
Singing Feet
DAYTON, O.
Keith's
1st half (23-25)
Smith & Strong
Parlier of Melody
Yorke & King

Proctor
NEW YORK CITY
1st half (19-22)
The Rock
Manuel Vega
Joe Laurie Jr.
Randell & Cook
The Crawford
Albee & Cool
Cule & Snyder
Peaches Browning
Two Douglas
12th Street
2nd half (26-28)
Stillwell & Fraser
Hughes & Burse
A. Stiehl in Dixie
(Two to fill)
Dorothy Francisco
Kajiyama
Convey Sile & John
(Two to fill)
NEWARK, N. J.
Palace
1st half (23-25)
Paul & Rita
2nd half (26-28)
Albany, N. Y.
Grand
1st half (23-25)
Madlyn Victor
Western Capers
St. Louis
Al Nida & Girls
2nd half (26-28)
Horton & R. Ryan
Charlotte & Byron
Kranz & Kaufman
W. Swatman Co.
Henneman Hall
1st half (23-25)
Barry Martini
Solly & Nancy
(Two to fill)
2nd half (26-28)
Barbano
Adams & Evans
(Two to fill)
OFFICIAL NOTICE TO THE N. Y. A.
DR. JULIAN SIEGEL
1360 Broadway, New York
Tel. 66th and 49th Sts.

NEWARK, N. J.
Palace
1st half (23-25)
Milton Douglas
Nell Rollins
Charles
Dwyer & Edwards
Milton Douglas
2nd half (26-28)
Balaban & Strand
Madlyn Patrice
Red Donahue
Bar & Lamart
2nd half (26-28)
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ner said that talk was generally harmful to the sound field in that it aroused an unjust skepticism and held back sales.
As for his own device, Warner said that Vitaphone is now in over 400 houses with contracts calling for that number being increased to 1,000 by Jan. 1.
Envy?
"People who do all this talking would possibly like to be in the position that we are in. It took us two and a half years and \$4,000,000 to get to our present stage. We are satisfied that others should benefit by our efforts but why confuse those who can profit by our experience?"
About Vitaphone's contemporaries, Warner stated: "They are all good if they are right."
Warner's observation that Vitaphone has now reached this stage of perfection and that he is interested only in it.
Warner denied the truth of a remark by a recently arrived Hollywood director quoting a Warner studio executive as saying that the company's contract players would have to be used in Vitaphone, regardless of their values, because they could not afford to give such players a vacation at the company's expense.
"Who ever made that statement is just a damn fool," the Warner chieftain flared. "That is an example of why people who are always analysing other people's efforts are ahead in this business of pictures."
"It would be absurd for us to sacrifice our \$4,000,000 investment in this way. Take our 'Lights of New York', for example, and I think you will find we have not used one of our own players."
Why of the Strand?
"There is another thing I know they are criticizing," he continued. "They think that we put 'Lights' in the Strand because we were too afraid of the outcome to put it into our own house. As a matter of fact, we picked the Strand because it was the first big theatre in the country, and we wanted this background for the first 100 per cent talker production."
Admitting that there is talk that Warner got a lucky break with Vitaphone because of "The Jazz Singer" and that they could not repeat this success, Mr. Warner said: "Why is it that when a producer makes a hit with a picture, he invariably falls when he attempts another one along the same lines? Similarity. Well, that goes for this talk about 'The Jazz Singer'. We would have gone under long ago were this true. And something that those who are talking about the lucky break don't know is that I bought a hit with 'Singer' rights a year before we started production. 'Nothing that is just a novelty could endure as long as Vitaphone. The Strand box office report will give you the latest substantiation of whether people want talkers or not."
Vitaphone, he added, has kept the smaller exhibitor alive. The theatre owner at this time should not allow himself to be panicked over mechanical talk, but simply pick out the best instrument, because, "Warner predicted, 'within three years silent film will be as obsolete as 200-foot productions of yesterday.'"
Critics Harmful
"One of the greatest enemies of talkers today are the critics," Warner said. "They are not in the stage yet where individual criticism of what should be done can be of any help."
Mr. Warner admitted that one reason for the company's eastern success is because Metropolitan and "concert stars, under contract, have refused to make their records in Hollywood. He said that he had only a slight consideration in view of the legit talent available in New York, which would not be available, except at great cost, were Vitaphone production confined exclusively to the West Coast.
Warners are adopting vaudeville agency methods for their booking of Vitaphone talking shows. They have been turned over the rate of four each week. The exhibitor sends in his order and the company shoots out the records and advertising matter, exactly the same as the vaude booker dispatches an act.
In view of the fact that Warners' entire program has been made up of talkers, it is not surprising that they have sent to the Hollywood studio to make a sound trailer for every full length talking picture on the new schedule.

Interstate
BEAUMONT, TEX.
1st half (23-25)
Billy Moody
Lillian & Neil
(One to fill)
2nd half (26-28)
Lillian & Neil
(One to fill)
BIRMINGHAM, ALA.
1st half (23-25)
Lillian & Neil
(One to fill)
2nd half (26-28)
Lillian & Neil
(One to fill)
DALLAS, TEX.
1st half (23-25)
Lillian & Neil
(One to fill)
2nd half (26-28)
Lillian & Neil
(One to fill)
HOUSTON, TEX.
1st half (23-25)
Lillian & Neil
(One to fill)
2nd half (26-28)
Lillian & Neil
(One to fill)
MEMPHIS, TENN.
1st half (23-25)
Lillian & Neil
(One to fill)
2nd half (26-28)
Lillian & Neil
(One to fill)
NEW ORLEANS
1st half (23-25)
Lillian & Neil
(One to fill)
2nd half (26-28)
Lillian & Neil
(One to fill)
OKLAHOMA CITY
1st half (23-25)
Lillian & Neil
(One to fill)
2nd half (26-28)
Lillian & Neil
(One to fill)
TULSA, OKLA.
1st half (23-25)
Lillian & Neil
(One to fill)
2nd half (26-28)
Lillian & Neil
(One to fill)

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(Three to fill)

Association
CHICAGO, ILL.
1st half (23-25)
Warren & Inman
Bertano & Ralston
(Three to fill)
2nd half (26-28)
Warren & Inman
Bertano & Ralston
(Three to fill)
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HOWARD HARBOR
BONDS FOR INVESTMENT
R. D. Leach & Co., Inc. 57 William St., N. Y.

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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

Joe Nannery, mysteriously missing from Sing Sing, where he was serving 12 years for robbery, and believed to have escaped, was identified as a one-time host and hanger-on of several Broadway night clubs. Disappearance was one of the most remarkable escapes in history of the New York pen.

Trial of Locke Bros. started. Mr. of Boston convicted had sucker list, including scores of Broadway names. They ran a bucket shop in 44th street and went south with \$30,000. Tex Guinan was there, of course.

William Brown paid \$10 fine in night court. He stood in front of a Times Square hotel and passed out cards for the Sunset nite club.

Victor V. Siegler, 732 Eighth avenue, held in \$2,000, charged with possession of obscene film. John Sumner agents, pretending to rent the film for \$500, got Siegler to screen it; then pinched him. Film reported a scorch.

Marathon dancers, evicted from Newark, traveled by auto truck to Coney Island and were thrown out of the resort by police order. Took refuge in Bronx home of one of the steppers.

Vice report of the Committee of Fourteen, headed when Commissioner Warren fired out. George Worthington, secretary of the committee, wrote the sweetest letter to the commissioner, extolling the police and their work.

Dinorah Castillo of "Show Boat" survived two blood transfusions at the Woman's hospital in New York, and was strong enough to be removed to her home.

Anne Morrison, actress and dramatist (she wrote "Pigs" and "The Wild Westcotts" among others), was married to Newton Chapin, Pittsburgh manufacturer, in Baltimore, where she was playing in a stock company.

Holbrook Blinn's will, filed in Westchester county in the form of a copy produced by the widow, who reported the original could not be found. Copy proved by sending a commission to California to examine witnesses to the document. All Blinn's property goes to the widow. If she had died before testator, bequests would have gone to relatives, besides sums to the Polyclinic and St. Luke's hospitals, New York. Value of estate not named.

Pauline Murphy and Rhoda Schless, entertainers at the Katinka Club, on West 44th street, were found wandering on a North Jersey road. They said they had gone motoring with two men, patrons of the nite club, and when repulsing their advances they had been thrown out of the car. They were locked up as material witnesses. That's what they got for making fools of vice report makers.

Claire Luce was married to Clifford Warren Smith at the Madison Avenue Baptist Church, New York. Engagement was announced last winter.

Clara Joel, injured in the crash of a Yellow taxi, suing for \$100,000 damages. She declares she has been compelled to wear a silver bridge in her mouth, due to a broken jaw.

Morris Gest will be associated with Edgar Selwyn in the return tour, beginning in October, of Alexander Moissi. German company will support him in "The Living Corpse," played here last season.

Marvis K'ing, flower girl in a night club, received judgment of \$100 in her \$100,000 damage suit against Henry W. Nelson, wealthy engineer, who accused her of stealing \$600 from him and caused her arrest. Girl alleged Nelson tried to make love to her in a cab and there was a struggle with the driver. Nelson's defamation of character and false arrest were the basis of her suit.

LOS ANGELES

Residential and business interests around Santa Monica, Ocean Park and Venice, are trying to close up the gambling activities at the beach concessions, such as "Tango," "Flash" and other games.

Milton Gulon, projectionist at the Principal theatre (pictures) on Main street, was rescued by his dog when fire broke out in the booth. Gulon was alone trying out a film when the machine burst into flames. The fumes nearly overcame him but the dog kept tugging at his master un-

til the latter crawled out of the blaze.

Lionel West, actor, sought by police on charges of false advertising and petty theft in connection with the promotion of an athletic club in Hollywood, was nabbed by authorities following an automobile accident. West was racing toward the Mexican border when his car overturned. He was taken to the prison ward of the General hospital.

Francis X. Bushman will be allowed to contest the \$2,000 back alimony suit filed against him by his first wife, Josephine Bushman, from whom he was divorced in 1918.

Charging that "The Last Command," Paramount film, was an infringement on his story, "Down On the River," Roman Jordan, author and playwright, filed suit for \$100,000 damages against Paramount and Emil Jannings, star of the picture. Jordan's assertion in his complaint that he submitted the story to the defendants last year and that it was later produced as a film, but that he was never paid.

Virginia Hurst, picture actress, also known as Lady Diana Bathurst, was sentenced by Municipal Judge Gibbs to spend 30 days in county jail after she pleaded guilty and was convicted of petty theft in passing a bad check. Lady Diana's third arrest since she arrived from Australia two years. Both previous complaints were dismissed.

Finis was written to the divorce of Edwin Carewe, from Mary Kate Carewe when the former was notified that the final decree had been entered in the courts at Mazatlan, Sinaloa, Mex. Carewe married in Mexico and sued at Mazatlan five months ago.

Rex Cheryman, actor, after indicating that he would contest in local courts, decided that a divorce is the best thing after all. He allowed her to obtain a decree by default. Mrs. Cheryman charged desertion.

An alleged plot against Fay Wray, Paramount screen actress, was frustrated when she was nabbed by Lynn Bernard, former schoolmate of Miss Wray. He is said to have admitted writing a letter threatening the life of the actress' mother. A decoy package of money, lured Bernard. Trial is set for July 20 and bail fixed by Judge Gibbs at \$5,000.

Ruth Roland won the first court tilt in a suit brought against her and her associates in connection with the production of a film venture. Superior Judge Tappan sustained demurrers, temporarily throwing the case out of court. The suit was instituted by Clara Bergmeier, who sued to recover the life savings she had invested in the picture company.

Another chapter was added to the marital exploits of Frank Lloyd Wright, architect, when his wife, Marian Noel Wright, sculptress and authoress, went to Wright's San Diego and San Francisco offices, was arrested on a charge of malicious mischief and released on \$250 bail. Mrs. Wright told police she had been in the company of Olga, a Russian dancer, over whom the Wrights' domestic troubles is said to have started.

SAN FRANCISCO

"Paddy" Harmon, promoter of a local arena similar to Madison Square Garden, is defendant in two lawsuits filed in Superior Court. One is by a real estate company, charging loss of commissions, and the other by a broker who claims Harmon is using his plans, but not his services.

Serge Oukrainy (Leonidas Orlay de Carva), ballet master of Los Angeles and San Francisco opera, was granted his citizenship papers by Federal Judge Wilkerson.

Body of Mrs. Jean Brandon, former musical comedy actress, was recovered from Carquinez straits, where she was drowned following an all-night yachting party several weeks ago. Mrs. Brandon had retired from the stage several years ago. She was the mother of two children.

"Dr." Orlando Miller, wanted in Oakland to answer charges of using the mails to defraud in connection with his defunct Remileo Film Co., eluded British Columbia authorities, who set a trap for him, and is still at liberty. Miller was ordered deported to Canada, June 28, and given 10 days in which to leave the country. He disappeared July 6.

Frank Whitbeck, publicity director

FORE

A Sunday Caddie

Playing at Queensboro Sunday, Eddie Buzzell drove a knee-panc caddie who had never been paid a golf course before, much less Queensboro. He didn't know one club from another. Suffering between being held up at every hole and finding his own ball after each shot Buzzell finally reached the 18th, a water hole, mentally exhausted.

The caddie, having spent an entire morning in silence under the venomous Buzzell countenance, finally saw a chance to say something. As the comedian was about to smother him over the pond the youngster piped up with, "O-o-o-o, here's where you lose a lot of balls."

Buzzell not only put his ball in the lake, but almost fell in after it.

Hanrihan's Squawk

Bill Hanrihan, Keltie boxer, let loose a long and unqualified howl last week when he hooked one into a pond at North Hills which was the hazard on an adjacent hole.

Cause of the squawk was that Hanrihan didn't want to count it as he claimed the water was not meant for the hole he was playing. The stroke penalty didn't make much difference, however. He was playing with Charlie Morrison who has become so naive as to believe all 200 yard markers along the fairway.

Kemp Won't Tell

Harold Kemp, Keith boxer, played the flitting hole at North Hills in 37 last week but refuses to tell what he did coming home. Kemp has been hanging in the low 90s and high 80s so far this summer.

World's Worst

Two of Variety's would-be golfers played Queensboro last week. Matching to take each other at match play, one of the boys won the 507 yard sixteenth with an 11. Still the world's worst.

Beck Serving Sentence; Threatens to Expose Gang

Batavia, N. Y., July 17. Captured in Buffalo last week, J. Norman Beck, promoter of horse racing and dog races here last fall, is serving the 60-day sentence imposed on him last winter by County Judge Newell K. Cone.

Beck is in jail convicted of violating state anti-gambling laws. His appeal recently was dismissed by the Appellate Division when the attorney, hired by racing interests to defend him, failed to appear. Beck now threatens to "expose the whole gang" while he seeks to have the case reopened. Beck charges that he has been the "goat" in the case.

Ball Club Flies From Seattle to Los Angeles

Los Angeles, July 17. For the first time in the history of organized baseball an airplane was used to transport members of a ball club here.

The time saving stunt was pulled by the Hollywood Stars, Coast league, who flew from Seattle to Los Angeles.

NEW ACTS

Ray "Rubber Legs" Bolger in "Whoopee of 1928." Senorita Armida. In Spanish operetta, 30 people, produced by Gus Edwards.

Irene Vermillion and girls. Troup of 15 girls, produced by Kessler and Rose.

BIRTHS

Mr. and Mrs. Phillip J. Curry, July 8, at Knickerbocker Hospital, New York; son. The mother is professionally Blanche O'Brien.

for West Coast Theatres, Northern California division, returned from Rochester and New York city, where he spent his vacation. This was Whitbeck's first eastern visit in seven years.

Harold Noon, one-time city editor of the Oakland "Post-Inquirer" and later of the International Newsreels here, has been signed by Fox Films as an assistant director to Raoul Walsh.

The Warfield currently is presenting its first full-length sound film. It is "Warming Up."

On the Square

The use of the motion picture camera in legal matters was illustrated recently in the efforts of lawyers for Mrs. Lillian Pfender, of New Jersey, to set aside the divorce obtained some months ago by her millionaire husband, Carl D. Pfender.

A suite of rooms was engaged in a Bronx hotel. Two private detectives and a cameraman slept there. With a telescopic lens they attempted to shoot 600 feet to obtain evidence in support of the legal contention that Pfender was not entitled to a divorce on the grounds that the wife was the injured party.

Unable to obtain results at such a distance the cameraman obtained a truck, slit holes in the side, parked in front of the building being shadowed, and on three successive mornings obtained motion pictures later submitted and admitted as legal evidence.

The wife has won a temporary victory and the matter will be threshed out in a formal trial in September.

Reformers' Amateur Investigators

The Committee of 14, New York's morality watchdog, always has been charged with having amateur investigators. These amateurs in the past may have been volunteers as far as salary was concerned, investigating only on an expense account.

This seemed to urge the amateurs to establish a record for themselves of shrewdness and diligence. If they decided a place was vicious and did not find it was, their immediate object appeared to be to create the viciousness. This occurred in several ways, by repeated effort and offers of money, or some evidence that while harmful to the place involved, was not a part of that place. The police courts of New York have recorded any number of instances where the Committee's investigators could not make their charges stand up.

Neither the police nor the magistrates have much regard for the Committee, its methods or investigators. Its methods often are reprehensible.

As a reform society like the others it goes in heavily for contributions. Even in the recent report on New York hostesses, the Committee's pamphlet carried a boxed form of request, for insertion into a will. While the charter members of the Committee are doubtlessly well intentioned, they appear guileless on New York's underworld and may be easily led by investigators.

Bookie Taken For \$15,000 and Ice

A young clubman whose calling is bookmaker was taken recently by gangsters for nearly 15 grand is still wondering who put the finger on him. Five men stopped him one night as he was entering his Brooklyn home and motored him to a room in Delancy street where they calmly demanded \$100,000. He replied they might as well start shooting because he didn't have that kind of coin. The gang suggested he send word to a prominent contractor but the bookie insisted that was no good either and they consented to accept what he had on deposit in his bank.

With two men at his side and two waiting in a car, the bookie drove out his b. r. from a bank in Times Square, handing it over with the remark that that cleaned him. One of the gangsters countered by peeling off a thousand buck note and giving it back to the bookie. They had relieved him of a stop watch, a wrist watch and a diamond ring worth about \$2,500.

The victim is a member of a theatrical club and a fellow member set out to try to recover the dough. Through a connection an underworld character headquarters in a restaurant on Broadway, sent over to the East Side and one of the gangsters reported to him. The bookie was summoned and identified the man as having been with him in the bank that day. The gangster claimed that all he had left from his cut was \$16. After being bawled out for "taking my friend" by the fixer the latter ordered the return of the ring and watches, which were brought uptown later in the day. The little fellow who worked that told the bookie that the coin couldn't be gotten back but that if he knew anybody else who had \$15,000 it might be arranged.

The gangsters appear to have been given the low-down on the bookie but were too late because he had dropped \$100,000 on the track the week before and had been taken in a private enterprise for almost as much.

Heart Interest

Harry Fisher, the former Williams College athlete who hits 'em so far off a tee they go out of sight, is a recent husband and the possessor of a trinket which he values above all his athletic trophies. It came to him among a deluge of wedding gifts.

Fisher, become a banker since leaving college, formed a habit of visiting every day for a minute or two to discuss the general sports situation with a little crippled newsboy on lower Broadway. During the winter the youngster was taken ill and forced to remain in bed for weeks. But Fisher never interrupted the all important discussions on how would the Giants shape up; what was the matter with Notre Dame against the Army, and whether Dempsey would ever fight again, calling on the kid to keep up his spirit.

Moving to another branch of the bank, Fisher was forced to give up the athletic discussions with his mite of a pal and didn't see or hear from him for months. The day of his wedding a package arrived addressed to the brkdogroom. It was from the newsboy.

Introduced Smith to Raskob

It may be a mark of great future credit to Eddie Dowling that he introduced Al Smith to J. J. Raskob. It occurred at a Hotel Commodore gathering when the Governor was promoting a charity drive. Eddie knew both of the celebs. As neither then knew the other Eddie did the fixing. Now Mr. Raskob is piloting the National Democratic Committee and Al Smith's fortunes for the Presidency.

Meanwhile no one need expect that Eddie Dowling will write, act or eat until election, and if Al Smith isn't the next, Eddie will probably do neither for the rest of his life. Eddie is so sold on Al Smith it isn't impossible that he might change his name to Eddie Smith.

That Smith-Raskob info is strictly confidential. Even Eddie doesn't know it's known.

And in case anyone doesn't know of Raskob, he's the father of 12 children, that alone making him famous for Times Square.

5th Avenuers Shift to Newport

If anybody cares to know what becomes in summer of all those distinguished men who seem to sit like hot-hot-ho-ho flowers continuously in Fifth avenue club-house windows during the fall and spring months he need only pay a visit to Bellevue avenue, Newport's main drag, to see the old boys still sunning themselves on the front porch of the Reading Room, a club that confines itself to reading with just about as much intensity as the Oasis Club in Palm Beach confines itself to water.

Frazee's Home Worth \$250,000

Harry Frazee sold his home in Greenwich, Conn., last week for \$250,000, reported the same price he paid for it two or three years ago. Frazee sails this week for Europe.

Frisco Under Wraps

Joe Frisco is under wraps in his nite club whoopee by Earl Carroll's instructions. Ever a welcome mime, Frisco's impromptu stuff has been curtailed, Carroll expressly urging against any further spilling of Friscoisms gratis, and also because of a desire not to overdo the Frisco personality with the advent of the new "Vanities." From reports at rehearsals, Frisco's impression will be a wow surprise.

FLORENCE FAY DIES; SUICIDE BY LYSOL

Former Show Girl Separated From Husband—Left No Explanation

Mrs. Florence Vollbracht, 35, former show girl whose stage name was Florence Fay, ended her life in the Century Hotel, 111 West 46th street, by draining the contents of a three-ounce phial of lysol.

Suicide's room was decorated with photos of screen stars bearing their names. She was known in the legitimate and cinema world. She had been living apart from her husband.

When the latter, Robert Vollbracht, was informed by newspaper men of his wife's act he refused comment and was visibly affected. Vollbracht is connected with the Willys-Overland Auto Sales office.

The deceased relatives took charge of her body.

Mrs. Vollbracht left no notes explaining her act. The tragedy was discovered when she was said to have phoned Frank McCoy of 333 East 43d street.

Phone Calls

Mr. McCoy, the police state, was a close friend of the former show girl.

"Frank, I am going to end my life. Hurry here. When you arrive I will be dead. Bring Dr. Rogers of 130 West 11th street along with you," Mrs. Vollbracht phoned McCoy at his home, from the account.

McCoy phoned the hotel manager to hasten to the room. When he reached there, Mrs. Vollbracht had taken the poison and collapsed in the bathroom. The phial was empty alongside of her. She was still conscious.

McCoy arrived with C. Pike of 33 East 43d street. Patrolman John O'Hare of the West 47th street station summoned an ambulance. Mrs. Vollbracht had been pronounced dead by the hotel doctor.

O'Hare found newspaper clippings on a table. He told reporters the clippings stated that Vollbracht, husband of the deceased, had begun an action of divorce following a raid when he found his wife in a room with a boy friend. The article read that the boy friend stated that their liaison was purely companionate.

Mrs. Vollbracht had brooded considerably since living apart from her husband, friends said. She left a note to her father-in-law, George Vollbracht, 911 Walton avenue, the Bronx.

STRAND ROOF EXPLOSIONS

A series of gas explosions in the kitchen of the Strand Roof restaurant, atop the Strand Theatre Building, caused considerable excitement along Broadway Thursday morning when rumors spread that a bomb had been exploded. The five explosions did little damage.

The restaurant, closed several weeks and in the hands of receivers, is in charge of Arthur Levy, acting as custodian for Maurice P. Davidson, attorney, 261 Broadway, who is representing a committee of creditors. Levy arrived at the restaurant about 10 A. M.

He detected an odor of gas and with Frank Smith, watchman, began to open all windows. Levy instructed Smith to search for the leak while he went to notify the gas company. Smith went into the kitchen and opened the ovens of the huge gas range, but was unable to locate the source of escape.

Finally, he walked over to a hot water tank and there was a terrific explosion that rocked the entire building. Stenographers, booking agents and others rushed into halls preparatory to getting to the street. Four more minor explosions occurred. The blasts could be heard for blocks. Dozens of police arrived. Meantime Levy had rushed back upstairs. He found Smith groping about with his hands and face severely injured. Two Edison employees shut off the gas flow. The police then drove back the crowds. A preliminary investigation convinced gas employees that Smith opened the tank door and found the pilot light out. They believed he must have then turned off the gas and tried to relight the pilot light, which caused the explosion.

The tank was badly cracked in several places. Officials said had it not been that the explosions were confined to the tank, serious damage might have been done.

Hocked Golf Sticks for \$9; Rogers Dismissed

Allan Rogers, 28, former hotel manager, 42 West 72nd street, (Roy-alton), was discharged in West Side Court by Magistrate Thomas F. McAndrews on the charge of larceny. Rogers was arrested by Detective Jim McDonnell of the West 68th street station.

Rogers was unable to get bail when arrested and spent the night in the cell attired in a golf suit. His fellow prisoners on a happy time "joshing" him. The former manager was charged with the theft of 10 golf sticks valued at \$65. McDonnell said that Rogers told him he had pawned the sticks for \$9.

Edward Nichols manager of a hotel and residing at the Royalton Hotel, the complainant, Sherman Clark, guest in the hotel, was the owner of the sticks. Rogers wanted to do a little golfing. He had no sticks.

"Nichols can you loan me some golf sticks," said Rogers. Nichols said he had none but borrowed them from Clark. The latter sought the return of his sticks and when they were not forthcoming Rogers was arrested. Nichols, sorry for Rogers, withdrew the action.

Chi's Gambling Raid

Chicago, July 17.

Lavishly furnished gambling parlors were found on the mezzanine floor of the Hotel Davia here when squads from the Chicago avenue police station raided that hostelry early Monday morning.

Four men, arrested as the operators, were registered on police blot- ters as James Philipps, Arthur Brumleve, Lawrence Jacobs and Stanley Clark.

The hotel has been making every effort to draw theatrical business.

Quiet Time Had by All of the Schwabs

Laurence Schwab received a suspended sentence in West Side Court from Magistrate George E. Ewald. Mrs. Carolyn Schwab, the producer's mother, Mrs. Geraldine Barnett, friend of the Schwabs and the latter's chauffeur, Louis Gonzales, arrested with him were also meted out suspended sentences by Judge Ewald.

The whole proceeding was quietly done. Schwab and his co-defendants arrived early in West Side Court and it was the first case. The complaints were read to the defendants by "Bridge-man" Eddie Sullivan, they pleaded guilty.

The Schwabs live at Great Neck, L. I. Mrs. Barnett resides at 531 West 124th street.

The quartet were arrested a week ago Monday at Broadway and 49th street by Patrolman Tom Mitchell of the West 47th street station. "Mitch" is a quiet bluecoat. The Schwab car, with Schwab at the wheel, rolled up to the curb at 49th street and Broadway. Mitchell informed the producer he could not park in that particular sector between 5 and 7 p. m. There were words. The producer grew hotter; so did Mitchell.

Mitchell claimed he asked to see the producer's operator's license and Schwab with so much hauteur said, "My chauffeur cares for those things." Mitchell then told Schwab he was under arrest. Gonzales, Mitchell said, refused to "show" his credentials.

Mitchell directed Schwab to drive to the West 47th street station. Mitchell claimed the producer put one on his "button." Then the women began, said Mitchell. They attempted to strike him and push him off the car. However, all arrived safely, but hotter at the police station.

Ralph Barnes on Trial

George Green, 20, clerk, and Ralph Barnes, 20, who claims to be a vaudeville actor, both of 104 West 47th street, will be placed on trial tomorrow (Thursday) before a jury and Judge Nott in General Sessions on an indictment charging them with robbery in the first degree.

The two men were arrested by Detective Bert Maskiel of the West 47th street station, after he had followed a sweetheart of Barnes to Newark, N. J. They are accused of having held up at the point of revolvers "Professor" J. George Scott, teacher of tap dancing, in his office at 1638 Broadway on April 17, when they took from the teacher jewelry valued at \$1,375 and \$40 in cash. They had called at Scott's office on the pretense of taking dancing lessons.

FATHER AND SON, 13, SOLD INDECENT FILMS

Victor L. Stegler and Boy Ar- rested—Pictures Used for Stag Parties

Posting as an operator of "stags" in Freeport, L. I., and that he wanted to buy a few exclusive cinema films, Detective John McHugh of Deputy Chief Inspector James S. Bolan's staff arrested Victor L. Stegler, 35, theatrical agent, of 701 7th avenue. Stegler's 13-year-old son, Douglas L. Stegler, was also arrested by McHugh on the charge of improper guardianship.

Young Stegler will have a hearing after his dad is heard in West Side Court this week. Two alleged indecent films were seized by the sleuths.

Charles Bamberger, aid to Charles S. Sumner, of the Society of the Suppression of Vice assisted in the arrest. Bamberger learned that the films could be rented, said McHugh.

McHugh said Stegler wanted to sell the films, 1,800 feet, for \$700. "I'll give you \$500," said McHugh. "Sold," said Stegler, declared the cop.

The cop said he gave Stegler \$100 on account. He rode in a cab with Stegler and his son. McHugh was told to wait in a cab with young Stegler at 57th street and 9th avenue. Soon Papa Stegler returned with the alleged indecent films, said McHugh.

He handed the money to the elder Stegler and then placed both under arrest. The films were confiscated. A showing of the films were given by the N. Y. State Moving Picture Commission to the arresting officers so that they may testify as to their lewdness.

An alleged recent showing of the films at a stag on West 85th street resulted in the arrest. Stegler lives at 732 8th avenue.

Young Stegler is said to have boxed at entertainments, said McHugh. The youth will be heard in the Children's Court.

Gown Shop Owner Refunds in Court

Mrs. Agnes Rosnoff, one of the owners of the Silver Slipper Gown Shop, 200 West 50th street, was before Magistrate McAndrews in West Side Court on a summons charging her with unlawfully withholding property.

Bessie Crantz, 600 Riverside drive, said she bought a gown at the Silver Slipper for \$14.50 and she had to wait so long for it the price depreciated and she refused to take it whereupon, she said, Mrs. Rosnoff refused to refund her money.

Magistrate McAndrews had Warrant Officer Dan Fisher take the pair to a side room. After considerable argument, Mrs. Rosnoff decided to refund \$10.75, accepted by Miss Crantz.

Gamblers Discharged

Jules Bernheim, 42, salesman, of 223 West 46th street, was discharged in West Side Court by Magistrate Thomas F. McAndrews on the charge of gambling. Bernheim was arrested by detectives John Gleason and others of police headquarters after a raid.

About a dozen prisoners were taken. They were charged with disorderly conduct, but freed. The raid was near the N. V. A. Clubhouse on West 46th street. The prisoners emerged after the raid with their chapeaus covering their faces so that they would not be recognized.

Gamblers Cleaning Actors

Los Angeles, July 17.

Acting on complaints from heads of picture studios, police raided a gambling joint in Hollywood and arrested a group of men who were later released on bail.

It is claimed that many picture employees are being fleeced out of their dough by a gambling clique operating for that purpose.

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 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—"Telling the World" (Haines).
Paramount—Par's first sound feature, "Warming Up" (Dix).
Rialto—"The Man Who Laughs" (run).
Rivoli—"King of Kings," with Photophone (run).
Roxby—"Street Angel" (Gaynor-Farrell) and strong stage show.
Strand—"Light in the Dark" (York) first 100 percent talker feature; also Vitaphone (second week).

SPECIAL FEATURES WORTH SEEING

"Tempest" "The Lion and the Mouse" Vitaphone "Wings"
"The Red Dance" and Movietone "Fazil"

NIGHT LIFE

Publicity concerning enforcement squads' raids has reacted against the joy eaves mentioned on the padlock lists. Biz has been off accordingly. Helen Morgan to a \$4 and \$5 couvert is commencing to pick up again. Texas Guinan at her Salon Royal to a \$3 and \$4 couvert, and the Chateau Madrid atop the 54th St. Club which, like the Morgan club, has an open air dance floor, operating on a \$3 and \$4 couvert, are the only two others worth while these dog days. If you're tired of the femme hostesses, the Madrid is pleasant relief with a zippy show and Harold Leonard's inspiring dance music.

This is the season for the hotel roofs and the roadhouses, which are flourishing particularly the former. The hotels with their moderate tolls although a \$2 couvert at both the St. Regis and Biltmore (Cascades) roofs are a precedent. St. Regis Hotel holds Vincent Lopez's music and Rostia and Ramon, while Bernie Cummins and his jazzists with Madeleine Northway and George Childs, dancers, are equally sterling features at the Biltmore. Both rooms shun the Broadway element, preferring the conservative east side element, John McEntee Bowman of the Biltmore purposely keeping his music off the radio for fear of too much exploitation.

Tom Gots' Meyer Davis band unit is at the Hotel Astor roof; Johnny Johnson atop the Pennsylvania; William Scott at the Park Central; Leo Reisman at Waldorf-Astoria.

Among roadhouses, Vincent Lopez is doing the bulk of the biz at Woodmanstein Inn. Up Pelham way Castilian Royal and the Pelham Heath Inn, both with elaborate and nude floor shows, are killing each other off with the overhead. The other roadhouses like California Ramblers Inn, Hunter's Island Inn, etc., have turned to the \$2.50 shore dinner thing as a bid for mass patronage. Post Lodge still draws its usual Westchester younger set. Ben Lilly's Arrowhead Inn draws its usual crowd.

Down Merrick road Pavillon Royal is faring well, Van and Schenck concluding their week after a mild season. Castilian Gardens is an in-between.

RECOMMENDED SHEET MUSIC

"Come Back, Chiquita" "Gotta Big Date With a Little Girl"
"Just a Little Way Away from Home" "For Old Times' Sake"
"Old Man Sunshine" "Rosette"

POLICE DRIVE ON FOR DRUG ADDICTS

Shake-up in Narcotic Squad— Addicts in Bad Physical Shape

Since the slaying of Edwin J. Jerge, alleged drug "hijacker" several Sundays ago in Herald Square, considerable impetus has been manifested in the Narcotic Squad of Police Headquarters.

Following came the shakeup, Sam Massam and Paddy Kirley, two of the best men on the Narcotic Squad, were given the gate. Kirley, a few days after he was chased, was made a sergeant. Massam was sent to the Bronx. Both did excellent work in the theatrical district and San Juan 1111, the colored belt.

Massam and Kirley had "wires" that took them years to cultivate. A narcotic agent cannot be made overnight. Since the shakeup the other "boys" have been active to retain their berths.

During the last two weeks many addicts have been brought to West Side Court. Some of them are in a pitiful condition. Ambulance in terms have to make several trips to court to treat them. Many collapse before the arrival of the doctors.

Boys and Men

The roundup of these addicts range from mere boys to aged men. Some beg the court to be sent away so that they may take the cure. Many were arrested off the Main Stem.

It is quite evident that the sleuths have been told to get results if they want to remain on the squad. Recent raids and roundups have not only occurred in the Broadway section but all over town. Harlem is a familiar Mecca for addicts.

That an intensive drive is on can be seen by numbers of addicts being arraigned in the various Magistrates' Courts daily.

Mrs. Alberts and Escort In Trouble With Cops

Mrs. Helen Alberts, 109 West 49th street, and Morris Levy, 2070 Davidson avenue, Bronx, were exonerated of charges of disorderly conduct before Magistrate McAndrews in West Side Court.

Mrs. Alberts, whose husband conducts a delicatessen at 147 West 49th street, was accompanied home by Levy, because, she said, she had been insulted the night previous by a uniformed policeman. As they entered the lobby of her apartment house another cop approached them and demanded to know where they were going.

An argument followed between the trio, with the result Mrs. Alberts and her escort were pinched. In court Mrs. Alberts said that on the night before she was returning home with her dog when the cop stopped her and said, "Which end is the dog on?" She said she brought Levy with her to prevent a repetition of the insult.

The cop denied he had made the remark, saying he was in the hall because an arrest had been made in the house and he was supposed to see that there was no further trouble.

Chorus Girls Deceived Into Going to Tia Juana

A casting agency in Times Square is sending girls to dance halls in Tia Juana, Mexico. Especially this summer, when jobs for chorus girls have been scarce, flocks of girls have been sent there.

The girls are not sent directly to Tia Juana, but first go to San Diego or a village on the American side, and are then transported across the border.

The number of eastern girls more or less hoodwinked into going are in a vast majority over the girls sent from the West Coast. The girls on the Coast know something about Tia Juana, and as a result steer clear, but eastern girls think that a free trip during the dull season to an exotic sounding place in Mexico is a treat.

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15 YEARS AGO

(From Variety and "Clipper")

With the Patents Co. and its subsidiary, General Film, forced out of their monopoly, credit was given to William Fox for leading the victorious fight for freedom of the picture industry. It was estimated the long legal battle had cost Fox \$500,000.

Mayor Gaynor enforced rigidly the 1 o'clock closing order against cabarets and the Broadway places were starving while business, diverted from the town brought riches to the roadhouses near the city. Roof gardens also benefited by the clamping down of the lid.

Jones, Linick & Schaefer, who had just broken away from the Ass'n in Chicago, went out after outside bookings aggressively, opening its central booking office in Chicago with Frank Q. Doyle in charge.

"School acts" bore the same relation to vaudeville bills that "flash" acts do now. Sam Curtis who worked in one and produced others, said there were 62 "school acts" working at the time, but the vogue was beginning to die out.

The contract for structural steel for the new Mark-Strand, New York, was awarded to Cramp & Co. of Philadelphia.

The story of an understanding between Loew and the Keith people dropped out periodically in one phase or another. This time it was reported that A. L. Erlanger was acting as intermediary and feeling out sentiment on the Loew side, toward such a deal.

"Hap" Ward, veteran of the old time team of Ward and Volkes, retired from the stage and went to manage the Lynnfield Country Club near Boston.

Kinematograph had 30 cameras planted along the line of the Panama Canal in order to shoot a record of the opening of the big ditch in color film.

50 YEARS AGO

(From "Clipper")

Leading sporting event of the week appears to have been the international trap shooting contest of Capt. Bogardus, American, and Chomondcey Pencil, English, at Monaco. The American won, killing 70 live pigeons to his rival's 60, out of 100 birds each. Conditions of the match were 30 yard rise of the birds, released from five traps.

Sportsmen from all over the country including San Francisco, gathered in Louisville to witness a trial of speed between "Ten Broeck" and "Molly McCarthy," trotters. Match called for at least three four-mile heats. It was said that if "Ten Broeck" lost, the whole blue grass country would be bankrupt.

A funny side light on outside investors in theatre affairs appears in the case of the New York Academy of Music (lately razed). J. R. Mapleson, English impresario, had leased the house for season of opera. He found that directors and stockholders had tied up huge blocks of dead head seats for their own use. These he promptly cut down to 200.

Aviation Note.—C. F. Richter's "air ship" was the attraction at the Boston Temple where it was the marvel of the day. Device was an air bag 25 feet long and 13 feet in diameter filled with hydrogen gas. The inventor sat in a suspended frame and propelled the machine over the heads of spectators about the hall. (Years later Roy Knabenshue used a similar ship as a fair attraction.)

Sittin' on Top of the World

Never before has the actor been sittin' prettier than he is today. He is truly on top of the heap, with executive and managerial moves in the show business revolving as much about the importance of the entertainer as it is about theatre operation.

The talkers from one end are bidding for the actor. The presentation houses, vaudeville and production from other directions are equally hungry for suitable talent.

Casting agents state they have found no such warm response from production managements for almost any type of worth-while talent. There has not been as much complaint from managers in turn concerning the dearth of the right people.

Whatever might be the momentary pessimism among presentation bookers that the talkers will cut into their field, the circuits are still buying all the available people they can get hold of.

That the talkers may hasten the revival of vaudeville is almost inevitable. It is a curious anomaly that pictures which crushed its bitterest enemy, vaudeville, should be instrumental in the possible resurrection of this now almost decadent form of stage entertainment. This is explained only by the fact that overdoing of the mechanical thing in sound pictures will enhance the value of talent for personal appearances in the varieties.

With all this, the actor is sittin' on top of the world. He can pick his field. He can fix his price. He can and must be careful of both. Even price should not sway him in the wrong direction particularly if it's the type of act that can waste and "kill" itself permanently for the stage through appearing on the talkers.

But regardless of these conditions and qualifications, there hasn't been a time when an actor had so many fields to choose from.

Inside Stuff—Legit

Reported that George Abbott has had a scrap with Jed Harris and is slaving away over "Gentlemen of the Press" to make it something more than a worthy adversary of Harris' "The Front Page."

Both shows come in this fall.

Garrett Fort, coast scenario writer, is in New York for rehearsals of his first play, "Tarnegun," written in collaboration with Charles Beahan, editorial chief for Fox. Paul Stieger is presenting with Richard Bennett as star. Fort may remain here until Edgar Selwyn starts rehearsals of "The Last Lover," farce written by him and Beahan with John Hunter Booth as additional contributor.

Karl G. MacVitty is an American Consul in Sweden. This is the same MacVitty who was prominent in Chicago theatricals for years. At one time he was an active producer being associated with a number of Chicago productions.

Pacific coast may have enough legit attractions from the east next season. Legit attractions in Los Angeles and San Francisco, as well as a few other cities on the coast, have fared so well during the past season and so far this summer that the Shuberts have announced their intention of sending virtually all of their attractions that play Chicago and the middle west on to the coast.

Legit bookings through the Erlanger office may be equally as heavy next season if either office has that many shows to send out. Not in years have Pacific coast legit managers experienced such top heavy business as they are now having.

Buzz Bainbridge of the Twin Cities can get the Scott legit house in each of them, but the local impresario doesn't know if he can get plays to make the theatres profitable. Last season Minneapolis and St. Paul had 12 legit weeks. Of that dozen, five were road picture showings.

This summer as usual Bainbridge is playing a stock in Minneapolis and doing fairly well. Buzz didn't get many assurances of good legit attractions for the new season, at least not any he could borrow money on. If they don't come through faster, he may try to place the houses for another policy.

Very few legit managers outside of New York and the other big cities have high hopes of a desirable flock of attractions. Picture house circuits when attempting to readjust policies in over-seated towns and turn houses into the legit, for anything from one night to a week-end, have been unable to get satisfactory answers from the New York booking offices. Offers to buy shows for the dates acted as no spur, with the assumption the offices had little in sight to offer for the road.

Cora DeFoe, of the Harder-Hall Players, Utica, N. Y., played in "An American Tragedy" a couple of weeks ago. This week she started on her vacation, picking the locale of the Gillette murder; the basis of Dreiser's novel, for her rest.

She's even at the same hotel the girl stayed at just before the drowning, Hotel Glenmore, Big Moose Lake, N. Y.

From a calculation the Shuberts are operating 40 theatres outside of New York and 30 theatres in Greater New York, for which they are lease-responsible. A very few of these houses have divided lease-responsibility.

At an average yearly (12 months) rental of \$75,000 per theatre, the 70 houses represent an annual rental of \$5,250,000, or a fixed monthly overhead for rent only of \$437,500.

The Shuberts are operating no theatre west of Kansas City and nothing south of St. Louis. They are interested merely in the Curran house in Frisco.

Ziegfeld says he is off playing his attractions in Newark. The reason is a dispute over the number of stage hands the Broad Street agreed to supply. Appears to be just a little argument between Ziegfeld and Schlossinger. The stand has been played heretofore by Ziegfeld attractions prior to and after playing Broadway.

Herman Bernstein, the Jewish editor and translator, is back from Europe with eight foreign plays. Several are by Rudolph Lothar whose "Command to Love" was successfully adapted by Bernstein.

The aims of the new union of press agents, company managers and others concerned with the front of the house, appear to be somewhat indefinite as regards New York. A circular to managers took a shot at the free lance press agents, venturing to state that they could not efficiently handle multiple attractions. It is now claimed the union is not at this time concerned with the Broadway field and it is up to a producer to decide whether a general press representative is to handle several attractions which may be current under the same management, or to engage a free lance publicist. Another circular will more clearly outline the objects of the union.

Talkers Changing Film Making

The premiere of the first all talking picture, Warner Bros. "Lights of New York" at the Strand, New York, brought out that the new medium's problems parallel the stage play.

Talking pictures will depend for quality upon talent, material and stage direction, just as the spoken stage does. They are also subject to the same standards of comparisons by audiences and critics.

The infant will thus be responsible for sounding the advent of a new era for the heretofore silent drama, depending as it will inevitably have to depend upon writers, stage directors and artists, many of whom have either passed up pictures as too limited in scope for their technique or been turned down by the producers because they didn't conform to the standardized formulas.

It will thin the ranks of the incompetents who have adorned the film industry through relationship or politics, for the mercilessness of the recording instruments will not countenance mediocrity and the leniency of the critics will have passed into memories of the pioneer days.

Writers, brought in to write for the talking pictures, will not passively endure supervisory interference, as their predecessors in the dumb art have had to. They will feel themselves solely responsible for the nuances of plot and dialog, just as they would with a spoken play, and will refuse to bow to anything but superior technique, which the average supervisor has not. Even more stringent will be the imported stage director in the film field.

Producers will most certainly string along with the successful combinations, for the box office will reflect the quality of talking pictures, much more efficiently than it has acted as a barometer for silent pictures.

Random Remarks

By Nellie Revell

If anyone doubts that Broadway or Times Square has a heart they should have been around the Hotel Somerset last week when a chambermaid was discharged. Having been 17 years in the service of the hotel, she is one of the old guard and antedates, with the exception of Mike, the porter, the rest of the employees and most of the guests. The management found it necessary "for the good of the service" to discharge her. And the guests admitted the justice of the management's action.

But one woman was certain that her canary would droop and die without Teresa's loving administrations; another foresaw disaster descending upon her dog; still another feared her plants would perish, and the made guests despaired of ever getting their laundry in and out and their clothes to the cleaner and presser.

So a round robin was circulated and when enough signatures were obtained it was presented to the management with a request for Teresa's restoration. Proprietor Joseph Freiberg, when he learned how she had been mothering his guests, reinstated her after a reprimand.

Scouting around town in search of a bit of diversion, an interesting if not particularly valuable bit of information was unearthed. There are 14 shoe stores in one block on 50th street between 5th and 6th avenues.

Here's a letter just received from Mollie Fuller, who recently retired from the stage and went to California to live:

I am living with Mabel Ross in her lovely little home in Hollywood with a wonderful porch where I spend most of my time. It is glorious here and I am only sorry I didn't come sooner. I have met so many of my old friends that it seems more like home than New York. The weather is wonderful and I am feeling better every day.

The following excerpt from the "English Weekly" may give the advance agents an idea or two how to make an effective swindle sheet. The article is headed "Hard Earned Wages" and continues:

"An artist who was employed to renovate and retouch the great oil paintings in an old church in Belgium, rendered a bill of \$67.30 for his services. The church wardens, however, required an itemized bill and the following was duly presented, audited and paid:

For correcting the Ten Commandments.....	\$5.12
For renewing Heaven and adjusting stars.....	7.14
For touching up Purgatory and restoring lost souls.....	2.20
For brightening up the flames of Hell, putting new tail on the Devil, and doing odd jobs for the damned.....	3.07
For putting new stone in David's sling, enlarging the head of Goliath.....	6.13
For mending shirt of Prodigal Son and cleaning his ear.....	3.39
For embellishing Pontius Pilate and putting new ribbon in his bonnet.....	3.02
For putting new tail and comb on St. Peter's rooster.....	2.20
For re-plumbing and re-gliding left wing of the Guardian Angel.....	6.18
For washing the servant of High Priest and putting carmine on his cheek.....	5.02
For taking the spots off the Son of Tobias.....	10.30
For putting earrings in Sarah's ears.....	5.26
For decorating Noah's ark and new head on Shem.....	4.31
Total.....	\$67.30

Congressman William Cohen, who represents the 17th New York District, is one of the best known men in the Times Square district but even his intimates do not know of his pet philanthropy. It is aiding the families of firemen killed in action.

Whenever a fireman meets death while on duty Mr. Cohen sees to it that his personal check for a substantial sum is immediately sent to the family of the fire-fighter. He has been doing this for years but it was not until last week that the story very accidentally leaked out.

Frank E. Pope, the publicist, is pulling up stakes and moving to California to live with his home in Yorkers and will soon depart to direct the destinies of the "Simba" picture on the West Coast. He will be accompanied by his wife and daughter. Mr. Pope will remain away from Broadway at least a year.

Ray Meyers, of the Keith Booking Department in New York, leaves for Los Angeles this week where he will take up his duties as assistant to Harry Singer, Keith's Pacific slope representative out there.

The popular Captain John Bradshaw, lately retired captain of the "Belgenland," is in Mt. Vernon hospital. He is one of the best known sea captains sailing out of New York harbor and has countless friends among the theatrical profession. During the war he was in command of the "Lapland" which carried thousands of American troops to Europe and back. Later he was given command of the "Belgenland." He is the father of Alison Bradshaw, the actress, and Leslie Bradshaw the broker.

Talkers Hot After Legit Talent; Negotiating and Closing With Actors-Producers-Directors

Talking picture makers seem on the hot trail of legit talent for the full length dialog pictures and talking shorts.

A certain degree of secrecy has been thrown around its operations by Fox, both as to engagements, proposed pictures and, technically, for talkers. Warner Brothers are as active as the other makers for legit people, and Paramount is said to be sounding out legit for future engagements.

Last week Fox's 10th avenue studios were a-hum with tests made of legit. For two weeks they appeared to be taken indiscriminately, mostly from professionals recommended by agents. Toward the end of last week the Fox studios shut down on the flood, stating thereafter only tests for talkers would be made as requested by the Fox engagement department.

Under Cover Tests

Talker tests are being made blind and under cover by all the companies. When actors are recognized by the crews, orders are issued that the thing mustn't leak. Hemingways and Dossees are so many for tests they are being labeled "Hemingway No. 3," etc.

Secrecy is maintained not only to defeat competitive offers but to protect the actors themselves. Many have suffered quawks, injunction threats, etc., from the legit producers to whom they are under contract. They stipulate the incognito angle before agreeing to the talker test.

Ethel Barrymore has been reported as a talking star possibility for Paramount, though there is no information upon it. John Barrymore is said to be in demand by the Warners for another talker, and also by United Artists. Warners are reported to have secured for "Trial," the old meller stage hit, for talking film reproduction. M-G-M has "The Trial of Mary Dugan" stage, but without announcement as to whether it will be a silent or talk picture. "Dugan" has been especially noted by the talking people as a most desirable dialog talker through its court-room scene. Lewis and Abbott

Fox is reported to have placed Al Lewis under exclusive contract as a producer of Fox dialog pictures, starting in September, but whether for only full lengths or shorts also isn't known. Among the legit dramatic players Fox has contracted it is reported, for Sylvia Fields, without length or terms of contract reported. So far, the only other stage director Fox is said to have engaged is George Abbott. Clark and McCullough were previously reported. Also Helen Ware.

Harlan Thompson is reported negotiated for by Fox and Paramount. Eugene Walter is another dramatist reported with a Fox offer. Composers and authors of unproduced musical comedies are being approached, talking companies offering an outright buy instead of the old 7 per cent. They haven't yet figured publisher and disc royalties and are still up in the air. George Gershwin is said to have turned down a big offer to write an original score for a talker with the stipulation "no stage production."

Contracts submitted to players by the talkers are said to mention a set term of one year at a specific amount weekly for 52 weeks, with an option for the film producer to continue the agreement for another year or two at salary to be agreed upon.

No basis of salary for the talker when the player is from legit or vaude appears to have been settled upon. It appears to be a matter of mutual agreement. Besides the exclusive one year 52-week contract, it is said that some players are offered contracts for a single-talking picture. This contract may or may not provide for rehearsal salary, and it may or may not provide for the actual length of the picture's making. From reports some contracts are submitted calling for the actor's salary only for the actual time he or she is before the camera. The rehearsal period sounds important when not an exclusive service engagement.

From accounts and the talking

tests so far, the wholly satisfactory tested people become in immediate demand. There are not enough of these so far, the story says, for the producer taking the test to chance other producers getting to them first. Tests for talking shorts are also apt to bring out suitable qualities for full length talkers.

Agents Ringing In

Any number of theatrical agents are trying to ring in on the talking engagements. They are generally calling up anyone they believe might prove desirable for full lengths or shorts, submitting their names to the studio directors, after first exacting an agreement from the player to pay the agent 10 per cent. commission. Players are signing the 10 per cent. agreements without reading them, not knowing if the percentage calls for a single picture's salary or is for all of the time they may spend before the camera.

The agents' contracts are dangerous for the actor and should not be signed if not thoroughly plain and understood without submitting them to an attorney or someone versed in agents and their ways. Agents, as usual, are making many promises to actors with nothing to back them up. The main purpose is to get actors under an agency contract for the talkers.

As far as known, none of the agents has been given an in at any of the talker studios, and so appointments for tests have been catch-as-catch-can.

Gus Edwards has been engaged by Metro-Goldwyn-Mayer to direct talking shorts on the Coast, for three months. He leaves shortly for Hollywood.

Play Broker Tied Up Author for 10 Years

Flo Ziegfeld is seemingly in sympathy with William Anthony McGuire, his star librettist, who authored the books of "Rosalie" and "Three Musketeers," and is slated for the new Eddie Cantor production, according to a New York Supreme Court petition by Ziggy. The producer wants to determine whether or not the 14 per cent royalty on "Rosalie" should be paid McGuire in person or to the W. A. M. Personnel, Inc., a corporation organized by the Century Play Co., Inc., to pay off some alleged debts by McGuire to itself.

When McGuire was in financial difficulties last year, the Century Co. agreed to make them good on the stipulation it would have first call on McGuire's stage writings for the next 10 years.

McGuire, according to Ziegfeld's papers, alleges that the Century did not pay off the debts and the author insists Ziggy make good his royalty accountings direct.

Dillingham's Shows

Charles B. Dillingham's first for the season will be the new Fred and Dorothy Stone show, as yet untitled. It will start rehearsal next month and hit the Globe, New York, around Oct. 1.

Andy Tombes and Allan Edwards are of those under engagement.

Dillingham's "Ripples," for Leon Errol on top, with the Durante male trio of kidders featured, will follow the Stone show in rehearsal. That production may start its public way around Nov. 1. Irene Delroy is the only other engagement so far.

STAMFORD STOCK FOLDS

Stamford, Conn., July 17.

Putnam Players, marshalled by Ruth Putnam-Mason, closed in their week at the Springfield theatre Saturday night. The Players also closed their appearance in Norwalk the first half. Group gave "Jack of Hearts," with Fliske O'Hara and Patricia Quinn for their final offering in these parts.

Be now holds the local fort. Paul Huber and Bradford Hunt, who started out with the Putnam Players, are now with Miss Maude.

How Dillingham Won

Several theatrical producers were discussing a female star of the temperamental but box office draw variety in the Brook Club Sunday afternoon.

It seems both Ziegfeld and Dillingham have been making bids to star her next season. Up to Saturday the star had led Ziegfeld and Dillingham to believe she would be seen under their banner next season.

The discussion was about reaching a climax when one of the producers asked:

"Well, who won?"

"Dillingham won," came back the answer.

"How do you make that out?" asked another.

"Ziegfeld signed her," was the short finale.

"THE" MRS. VANDERBILT CAN HOLD A CURTAIN

Extensive Interest in Dramatic Stock at Newport—Now in 2d Week

Newport, July 17.

Opening to a capacity house the stock season at the Newport Casino received more attention than any similar theatre operating anywhere. Critics from Boston, Providence, Fall River and New York, as well as society reporters from most of those cities attended the opening performance and none failed to rate the society end of the show on a par with that of a Met opera premiere.

Most of them, however, overlooked the fact that the curtain was held 20 minutes for Mrs. Vanderbilt, the dowager, often referred to as "the" Mrs. Vanderbilt. That never happens at the Met.

William H. Vanderbilt had as his guest in his box the opening night, Ina Claire, A. E. Matthews, Fred Worlock, Irene Brown, Ilka Chase and Allen Fagan. Later, together with members of the cast of "Peter Ibbetson," were dinner guests of the president of the theatre operating company at his Oakland Farm estate.

Miss Claire is playing the lead this week in the "Last of Mrs. Cheyne," with Matthews featured. Allen Fagan, Miss Claire's brother, is the director of this week's show.

Rollo Peters, Selena Royle and Charles Crocker-King have been engaged to return here next week to rehearse Franz Molnar's "The Swan." Lester Longman will stage it. "She Had to Know," by Paul Gerald, will be the third production.

Making It Pay

Mrs. Paul Fitz Simons, the former Ellen French Vanderbilt, mother of the young president of the Casino Theatre Company, is lending her active support and influence in putting over the stock season. Through her efforts boxes for other than opening nights have been sold to the summer colonists and advance reservations are at the present time far in advance of what they were at this time last season.

Lillian Barrett, the hustling secretary of the theatre company, has as her goal the establishment of a permanent self-supporting theatre in this section during the summer so that the wealthy underwriters will not have to dig for any deficit at the end of it.

Young Vanderbilt is showing an intense interest in the stock company. He is on hand every morning watching the rehearsals and the wings he is out front getting a line on the box-office end of show business. Willy, as he is generally known, is nobody's "angel" and like his forefathers, is in the transportation business, head of a company operating a fleet of busses in Rhode Island.

"Peter Ibbetson" grossed \$4,500 for six performances. It is said the initial week of the stock season more than doubled the gross of last year at this time, when Mary Ellis and Basil Sydney appeared in "Hamlet" in modern clothes.

Dramatists Guild Tie Up Play Brokers to Prevent Gypping Or Hog-Tying Needy Authors

Dramatists' Guild of the Authors' League of America's business code between authors and managers has cleaned up another field subject to abuses—that of the play agent or broker and the author.

The final draft on an agreement extending for three years and continuing from year to year was affirmed Monday by George Middleton, chairman of a Guild committee, and John Rumsey, president of the Incorporated Society of Authors' Representatives.

It was first believed by the authors' group that nothing but a set of stringent rules could solve the problem. Later it realized that there are bad boys among the authors as well as the play agents or brokers. The result is the creation of a joint committee of authors and agents, which will meet each month to discuss any abuses which may crop in from either side, trade practices, what is being sold, and the trend of the play market.

The Guild has agreed to work for the licensing of play agents by the state, and will ask for the passage of a law for that purpose, similar to that covering realty brokers, and so forth. Such a license would rid the field of wild-cattling agents, an indeterminate class, unwelcome to authors as well as established brokers.

The new agreement, drawn up by Arthur Garfield Hays, counsel for the Guild, has two cardinal features. One is the revelation of all facts of dealings between authors and agents; other is the arbitration of all disputes.

By revelation of facts is meant the details of deals between authors and agents. It is known that agents upon lending money to authors as advance on royalties have tied the authors up for a term of five years or more, while the agent (or broker) to receive a portion of the author's royalties on all writings within that period, in addition to the broker's regular percentage. This has meant payment to the broker of as high as from 25 to 50 per cent of the author's share.

With the Guild in possession of the facts, it will either recommend any such private agreement or disapprove. It was stated the Guild will stand ready to advance money to an author rather than have him mulct. The recent proffer of Joe Lebling of \$25,000 to the Guild for such purposes will be applicable, and the Guild may recommend advances from its own funds.

That methods may be adopted to avoid misunderstandings and differences between authors and agents, it is agreed there shall be co-operation by the agents to assist in enforcing the rules of the Basic Agreement between the Guild and the managers. If upon arbitration an agent shall be adjudged as having violated the new agreement, the Guild will withdraw its recommendation and the agents' society shall impose a penalty. Likewise, if an author is the guilty party, the authors' representative shall be advised by the agent, and the Guild will impose a penalty.

The new agreement shall be considered to be part of all contracts between author and agent. If the agent fails to reveal all the facts of a deal with an author, the contract between the agent and author will be subject to cancellation, in which event the agent is to lose all interest in the future returns of the play or plays involved.

The Authors' representatives agree that its members will file with the Guild a copy of any contract or agreement with authors within 20 days after such deals are made. A rule similar to that in the Minimum Basic Agreement that provides against a manager acting as agent and charging commission to the author is contained in the new agreement covering similar activity of the part of play agents or their representatives.

Statements on Rights

Statement of royalties and payment of first-class production and for outright sales shall be made within three days of receipt by the agent of the moneys therefor, unless specifically arranged otherwise. On stock and similar rights where pay-

ments are continuing, statements shall be made no later than the first day of each month, said statements to cover all transactions up to the 25th day of the previous month and duly sworn to.

The Guild may on written authority of any of its members at any time shall have the right to verify and authenticate any statement of account and shall have the right to examine the books, records or papers that may throw light on the author's account.

In the matter of claim that an agent is not rendering proper service, the matter shall be arbitrated. A case in point is that of an author who secured a loan from an agent who tied the writer up for five years. The latter went abroad, but continued to submit scripts. The broker lost faith in the author, and the author has failed to get action.

Moneys when collected by the agent and not paid immediately shall belong to the author and shall be held on trust for him until paid. Where sales are made in a foreign country the tax due shall be deducted and the agent's commission shall be based on the net. The agents' society shall notify the Guild when stock managers and others failed to fulfill obligations.

Picture Rights

On picture rights the parties recognize the Motion Picture Arbitrator, created under the Minimum Basic Agreement. The agents agree to notify the Arbitrator (Joseph P. Bickerton, Jr.) of all correspondence, efforts, negotiations and matters relating to the picture rights of their sale and shall reveal all facts to him. At the request of the author the Arbitrator shall likewise reveal to the agent all efforts, facts and negotiations as to the sale of picture rights to protect the agent's commissions in such cases.

The play brokers recently sought to boost their commissions on picture rights because of the percentage paid the Arbitrator. It is agreed the commission to be paid by authors (10 per cent) on picture scales shall not be greater than in connection with such class production and that such fee shall be regarded as inclusive of the Arbitrator's fee (2½ per cent).

If the picture rights of a play shall not be sold within a period of six months after the New York run (or 75 performances on the road) extra commission arrangement may be arranged between the author and agent. It is agreed that no block (Continued on page 59)

De Rohan Succeeds Dale

Pierre deRohan has succeeded the late Alan Dale as the dramatic reviewer on Hearst's New York "American." He will furnish the usual Sunday dramatic column as Dale did.

deRohan, before his appointment late last week upon the personal order of W. R. Hearst on the coast, was furnishing Hearst's "Evening Journal" with a daily column of comment, also doing the second string reviews on that paper. These have been deRohan's first Hearst paper associations.

Before coming to New York deRohan was on a Camden, N. J., daily, and previously in New Haven. In both places he gained quite a rep for his dramatic reviews. It was reported deRohan had had a very liberal offer from a Philadelphia daily while in Camden, but preferred to take a chance in New York.

Eagles-Coy Divorce

Chicago, July 17.

Jeanne Eagles secured a divorce here last week from Ted Coy, broker and former Yale athlete, on grounds of cruelty. Judge Joseph Sabath granted the decree on evidence that Coy has struck the actress while on a train within the city limits. Ernest Byfield, resident of the Hotel Sherman, testified he saw the resultant black eye.

Although the suit opened to a crowded courtroom its final session was witnessed only by the judge, two lawyers and the eye witness.

131 Stocks in Mid-Summer Running Bespeaks Healthy Condition Now

Despite humidity, tropical heat and all the different kinds of weather that theatrical men unanimously declare reacts against stock attendance, up to last week there are exactly 131 stock in the United States and Canada.

This list takes in the big spots and the small ones. Also includes several of the companies traveling under tent.

Among them are stocks that have played everything including "Able's Irish Rose." One company, Dixie stock in Uniontown, Pa., did "Uncle Tom's Cabin" for three days.

A survey of the attractions listed by the stocks says the play with the small cast is most in demand. A few musicals but as a rule they don't draw in some sections. They have cost the operators about all they make on a season.

All things considered, 131 companies in operation in mid-July is regarded as a bright indication for that branch.

AGENTS' UNION IDEA GROWS INTO FAVOR

Several of T. P. R. A. Join Unionized Body—New Con- tract for T. P. R. A. Men

Following the announcement a charter had been given the newly unionized Association of Theatrical Agents and Managers, a standard contract was offered the Theatrical Agents' Representative Association by the managers. This contract is claimed to include most of the concessions sought by the union, save that of a minimum wage or salary. It will probably include company managers, although the latter are not eligible to the T. P. R. A. unless also qualified for advance and press work.

The new contract provides for two weeks' notice and guarantee of return fare. It also covers the mooted point of one man handling the company and doing press work in stands outside of New York, the managers to pay approximately double if the man does both ends. It is understood the T. P. R. A. also the unionized group, do not favor that plan but seek the retention of two men to every show.

The contract was offered by Joseph P. Bickerton, Jr., acting for a group of 49 managers. The latter body was brought together to formulate the American Theatre Board, which will work for the general welfare of the theatre, in conjunction with Equity and the Authors' League. The T. P. R. A. committee, which conferred with Bickerton, was Randolph Hartley, Edward W. Pidgeon and Dixie Hines.

Some representative members of the T. P. R. A. have joined the Association of Theatrical Agents and Managers and are directing its councils. Those who were undecided on the matter appear to now favor the union idea.

Officers

The president and business director of the union is Theodore Mitchell, with Lovelock Vroom vice-president and chairman, and Milton T. Middleton, secretary and treasurer. Other committees are made up of the three names mentioned and William Roddy, Michael Manton, Edgar Wallace, Lawrence A. Nelmes, Rod Waggoner, John L. Pellet, Tom Hodgman, Leon Victor and Myles Murphy. These are \$25 a year.

It was first said that the unionized branch was not concerned with the activities of Broadway press agents, but in a circular sent to managers the claim is set forth that freelance press men handling a group of attractions could not be expected to function efficiently. Hostility has been not been made against the handling of shows "from the office" when playing New York.

The unionized group's membership plan aims to include all those employed in the front of the house. That takes in agents, company managers, house managers and treasurers, and pertains to theatres, churches, opera, carnivals, concerts, lectures and professional athletic exhibitions. The new association

Sam H. Harris Indie Now!—Shubert-Booked

The production arrangement between Sam H. Harris and the Shuberts is reported to be about washed up. Under it the Shuberts assumed production expense and paid losses in exchange for a percentage of the net profits, said to be one-half. A similar arrangement was reported applying to other managers.

It appears that the system was not satisfactory to Harris, with whom Albert Lewis is associated in some attractions.

The Shuberts are said to be interested in the new Marx Brothers show, "Animal Crackers," with Harris. Harris will continue to book through the Shuberts. That is said to be part of a five-year agreement entered into when the Shuberts bought the Sam H. Harris theatre about a year ago. With the Shuberts concerned, Harris has been doing business as "Sam H. Harris, Inc." Later for most of his production activities he has reverted to "The Sam H. Harris Enterprises, Inc.," his former corporate title.

Other new Harris and Lewis productions include "Women," by Edward and Edith Ellis; "Congal," by Hervy and Carleton Hildreth, with Helen Menken starred; "The Big Fight," in which David Belasco will be interested and which will star Jack Dempsey and Estelle Taylor; "The Autumn Violin," from the Russian; "Don't Count Your Chickens," and a new play starring George Jessel.

"Congal," announced by Harris for production, with Helen Menken as star, has been postponed until October, with the possibility of abandoning it altogether. Cast was already engaged and rehearsal scheduled for Aug. 2. Play is a dramatization by Harry Hervy and Carleton Hildreth of the former's novel.

L. A. Grosses

Los Angeles, July 17. "Trial of Mary Dugan," closing an eight-week engagement at the Mason, took a terrific jump to gross close to \$20,000. "Good News" at \$21,700 for its eighth week at the Mayan and closed to rank the town. "The Spider" has started off well at the Belasco, the third week, but less than \$300 below the second week with \$15,200. "Dracula" also deriving nice profit from the spooky trade with \$12,300 for its third week at the Biltmore.

Among the \$125 attractions, "The Show Girl" at the El Capitan grossing \$5,300, with Duffy getting a fine figure for "Why Men Leave Home" at the President. "Spread Eagle" making it three weeks in all closed at the Vine Street with an added \$4,900.

"The Desert Song" bettered \$15,000 at the Majestic. The tiny Egan grossed \$11,000 at the "Window Panes" and grossing around \$2,000.

TRAINER AS "CHAMP"

Teddy Hayes, trainer of Mickey Walker, and former trainer of Jack Dempsey, has been signed for the lead in Jack McGowan's forthcoming prize fight play.

Hayes will play the "champion" in the story. So far known this is Hayes' rostrum debut.

"Rancour" Tryout

Hoodgerow theatre, Moylan-Rose Valley, Pa., has produced "Rancour," written by Lynn Riggs. Latter authored "The Domino Parlor," which the Shuberts tried out last spring.

"Rancour" will be repeated throughout the summer.

claims to cover the U. S. and Canada and expects to be classed as an international union. There seems to be a difference of opinion among officers as to the qualifications as set forth in another circular sent out by Middleton. The principal difference is the statement that "we will not consider the application of any but absolutely reliable, sober and capable men who have been actively engaged with some degree of success in our particular line of work for not less than 10 years." It was denied that proof of any such length of service would be required.

Stock Much Worried Over Talking Opposish

Stock managers see dreadnought opposition in the approaching talking picture wave. It is looked upon as more serious at the moment with the stock manager through the lately increased interest in local stock companies.

Talking full length pictures at a scale the stocks are not used to in the local picture houses, to a continuous performance, with the best casts obtainable going into any hamlet, have the goats of the stock men.

CHI AGGREGATE AT 5-YEAR EBB

Chicago, July 17.

Chicago legit is at lowest ebb. Last week's low grosses are rivalled only by those of this week in July of 1923 in a period of five years.

In July, 1923, box office aggregate was around \$60,000. In July, 1928, it was almost as bad, around \$84,000.

There were seven shows at this time, in '23, and there were six in Chicago last week. Business during July in 1924, 1925, 1926 and 1927 was quite tolerable, reaching its peak in July, 1925, with \$125,000 for 11 shows. In 1924 the week pulled \$124,000 with 11 shows; 1925 did \$111,000 with 10, and 1927 did \$101,000 with six.

It is noticeable that the number of shows to play Chicago during this period is diminishing annually.

Cutting down in summer is being done to a considerable extent right now. Chicago's loop holds 15 legitimate theatres, 12 of which are dark and no hopes of lighting up until late August or early September. Several other loop shows are even now getting ready to blow.

"The 12th Hole," completing an 11-week run at the Erlanger, closed Saturday night after a fair play. Nothing new in sight for the immediate future, though August may see one or two new ones, but nothing definite is set.

"Good News," still the best box office magnet of the town, is drawing better than \$25,000 weekly, after 15 weeks at \$22,000. Four at \$27,000. "Elmer the Great" is still in the money at the Blackstone, and a good draw. "Sunny Days," at the Four Cohans, is getting about \$3,000 a week. "Compagnons Marriage," with an improved cast and revamped script, continues in the \$8,000 groove.

Estimates for Last Week

"Elmer the Great" (Blackstone, 15th week). Feeling the weather, but still a great draw. Took about \$12,000.

"Good News" (Selwyn, 22d week). Still "in" to the tune of a bit better than \$25,000 weekly.

"Sunny Days" (Four Cohans, 10th week). Outlook still favorable and good for a few more weeks at moderate money. Picked about \$15,000, and looks to hold.

"Excess Baggage" (Garrick, 21st week). Now in the conservative class, but to reliable business of around \$11,000 weekly.

"The 12th Hole" (Erlanger, 11th and final week). Closed after a fair run to mid business of \$3,000 in its last week.

"Compagnons Marriage" (Cort, 10th week). Still at the \$6,000 weekly figure.

FRISCO LEGITS OKAY

\$17,500 for "Command to Love" Mystery and Comedy \$300 Appear

San Francisco, July 17. Healthy demand for four legit houses last week. Shuberts' "A Night in Spain" clicked along in its second week to virtual capacity. Hay's "The Command to Love" long run is in store for this revival.

At the Geary "The Command to Love" did another exceptional week. Henry Duffy's productions held fairly well with "The Wooden Kimono," at the President, still playing to near capacity. At Duffy's Alcazar "Tommy" has caught on and should easily run through the summer.

Estimates for Last Week

Curran—"A Night in Spain." Did \$30,000, and no cause for worry. Geary—"The Command to Love." All-star sophisticated drama, now in final week; second week reached \$17,500.

President—"The Wooden Kimono." Mystery thriller continues to draw; did \$5,500, healthy progress.

Alcazar—"Tommy." Second week for comedy indicated Duffy's policy meeting with approval; \$5,300, good

Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top prices of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (opereetta).

Admission, tax applies only on tickets more than \$5.

"A Connecticut Yankee," Vanderbilt (38th week) (M-832; \$5.50). Last week little better than disastrous week of Fourth; heat and unfavorable weather answer; "Yankee" started badly and eased off to about \$13,000.

"Blackbirds," Liberty (11th week) (R-1,202; \$3). Got break with midnight performance Thursday and climbed somewhat, quoted at over \$12,000; colored revue still profitable.

"Coquette," Maxine Elliott (37th week) (D-512; \$3.85). About same, around \$8,000 again last week; hit drama away out in front.

"Diamond Lil," Royalty (15th week) (C-1,117; \$3). Slipped off with considerable profit; last week approximated \$11,000.

"Good News," Chippin's, 46th St. 46th week) (M-1,413; \$5.50). Climbed bit last week with gross \$18,000; matter of weather.

"Grand Street Follies," Booth (8th week) (R-704; \$2). Going along at great pace until heat soaked; although materially down from first figures, still making some money; \$11,000.

"Greenwich Village Follies," Winter Garden (16th week) (R-1,493; \$5.50). Rated among weakest of musicals as to draw house has had in years; doubtful if much over \$15,000; due to close Friday next week and open in Chicago July 23.

"Papa's Republic" (2d engagement) (8th week) (D-901; \$2.50). No real money drawn since colored cast drama returned; between \$5,000 and \$6,000 lately.

"Present Arms," Mansfield (13th week) (M-1,050; \$5). Somewhat better break than others got; approximated \$17,000, about \$2,000 more than low mark of July 4th week.

"Rain or Shine," Geo. M. Cohan (24th week) (M-1,371; \$5.50). Somewhat better last week but did not begin to recover the pace lost during first torrid week; \$30,000.

"Resale," New Amsterdam (23th week) (M-1,702; \$5.50). Picked up slightly but still under profitable pace; about \$29,000.

"Scandals," Apollo (34 week) (R-1,138; \$6.60). With bulk of tickets in hands of agencies new revue had no trouble registering capacity; estimated over \$19,000.

"Show Boat," Ziegfeld (30th week) (M-1,730; \$6.80). Improved night; last week, although did not re-

turn to big money as before heat slump; estimated at \$43,000.

"Strange Interlude," Golden (25th week) (D-900; \$5). Variance six performances weekly; only capacity business of any non-musical remaining; over \$16,000.

"Skidding," Bijou (3th week) (C-605; \$2). Management claims continuance into next month, though business little better; around \$3,000; costs little to operate.

"The Bachelor Father," Belasco (21st week) (C-1,000; \$3.85). Just about same; leading list until week in became bad; about \$15,000 claimed.

"The Intruder," Biltmore. Premiere held back until next week.

"The Ladder," Cort (92d week) (D-1,094; \$3). Resumed July 11; admission charged but few people buying. Whole thing getting to be unexplained gag.

"The Lawyer's Dilemma," Wallace's (2nd week) (C-770; \$3). Critics spent warm evening reviewing play shown earlier in season under another title; rated hopelessly moved here from Belmont anyway.

"The Royal Family," Selwyn (30th week) (C-1,067; \$3.85). Little change in pace, slowed down by heat wave two weeks ago; gross again approximated \$10,000; indefinite.

"The Silent House," Shubert (24th week) (D-1,355; \$5). Several companies to be sent to road in fall, probable reason for continuing; down like others; around \$5,000 estimated.

"The Three Musketeers," Lyric (19th week) (O-1,395; \$6.50). No real money drawn since first week; affected business for first time two weeks ago; and last week's weather conditions did not permit of improvement; \$39,000.

"The Trial of Mary Dugan," Harris (44th week) (D-1,051; \$3). Pace for past two weeks bit better than \$17,000; but may extend through summer, cut rates now factor.

"Volpone," Guild (11th week) (C-811; \$3.50). With resumption of changes Guild show operating cost reduced and may be bettering even break, although considerable affected; \$5,000.

"Wanted," Walcott. Taken off Saturday, having played two weeks to little trade.

"Special-Little Theatres." "Patience," amateur show from Baltimore, closed last Saturday.

"Marriage on Approval," Totten. "Still Water," Grove Street. "Sweeney Todd," 64th Street.

Mrs. Joe Cook Hurt

Frances Shelley, the "Rain or Shine" prima, is still fighting for her life at Glens Falls (N. Y.) General Hospital. Beth Milton of the same show, who was in the auto smashup with Miss Shelley, is getting along much better.

Another "Rain or Shine" casualty occurred Saturday at Dover, N. J., when Mrs. Joe Cook, driving her own Buick, was forced off the road into a ditch. She is in the local General Hospital but in no critical condition.

George Lait, brother-in-law of Miss Milton, sent two doctors and nurses up to Glens Falls to take care of the victims of that accident.

U. A. After Legits

John W. Conside, Jr., is due in New York on behalf of Joseph M. Schenck for the reported purpose of lining up legit talent for United Artists.

U. A. will probably turn one of its productions, possibly the next John Barrymore picture, into a talker.

OIL RICH INJUNS

Oscar Hammerstein will collaborate with Jerome Kern in making a musical comedy from Edna Ferber's as yet uncompleted novel about oil rich Indians.

Announcement that Miss Ferber would do the book herself is incorrect. Ziegfeld will produce.

Effect of Talkers Upon Stock Plays

Harry Minturn, Chicago's stock impresario, is going to try a new wrinkle at his Central, Chicago, taking "The Baby Cyclone" for a run early in September at popular prices. The show has regularly played in Chi.

Asked if he believed the advent of the "talkers" would inflict a box-office hardship on stocks, the veteran producer and actor replied he did not think it would, as a whole, but might hurt where certain plays were done with all-star legit players.

In Minturn's opinion, the stocks will eventually obtain some sort of a protection on certain territories. How that is to be done, he didn't venture to say. Stocks invariably enjoy upon popularity and prestige they build up by permanent engagements or of high royalty plays. Minturn is also of the belief that the "talker" cost of production and rentals will not make them universally popular for some time.

"SAY WHEN"—SURE BLOW

"Say When" is cold for revival or prolongation by the Shuberts or Charles L. Wagner, who were mentioned as interested in taking over the Elizabeth Marbury-Earl Row musical.

Miss Marbury is disposing of the costumes and has refused to throw more good coin after bad.

Reed was salaried on the show's pay roll as an employee.

Equity Secures Concessions in Revised Basic Agreement With M.P.A.-Shubert Group

Monday afternoon the revised version of the Basic Agreement between the Managers Protective Association and Equity was signed. It originated in the spring of 1924 when a second actors' strike threatened and was dated for 10 years. It involved "Equity Shop" and was alluded to as the "80-20" agreement, permitting managers signatory to it to engage each with at least 80 per cent Equity members, the balance permitted to be non-members (Fidelity or Independents). Equity on its part agreed not to strike in sympathy for the period of the contract.

Equity appears not to have regarded the Basic Agreement any too highly. Last fall it alleged a breach of the agreement and declared the contract voided. The occasion was the announcement by the M. P. A. that two managers (Vincent Youmans and Eva Le Gallienne) had been elected to membership. Equity did not voice objection to either but pointed out that the M. P. A. had willfully neglected to notify Equity of the application of those managers as provided in the agreement. The managers declared the secretary of the M. P. A. had made the announcement without authority, although the new members said they had been officially notified.

The result was a series of conferences between Equity and the M. P. A. lasting almost eight months. Equity asked for concessions and new provisions to the Basic Agreement, the aim being to make the rules impossible of fracture. There had been many number of evasions of the agreement and Equity seized on the breach to insist on making the Basic Agreement thoroughly binding and providing for penalties.

The revised version was signed by Arthur Hammerstein, president, and L. Lawrence Weber, secretary of the M. P. A. and by Frank Gilmore, executive secretary, and Paul N. Turner, counsel for Equity.

Shubert Group
The Managers' Protective Association was formerly and still is identified as the Shubert group which succeeded from the defunct Producing Managers' Association in the spring of 1924 and signed the 80-20 agreement. The others, once called the "round robins," and identified with the Erlanger, Belasco, Cohan, Harris, etc., side are classed as independent managers and are required to engage 100 per cent Equity casts, with the handful of star exceptions still with Fidelity. Any restriction seems to have worked no hardship on the principal producers who refused to join the Shubert faction. It was predicted that Equity would have no trouble with the Erlanger lineup and it was proven that most of the complaints by actors applied to members of the M. P. A. by listing cases arbitrated since the signing of the Basic Agreement.

Evasion of the eight-performance regulation, evasion of paying its share of arbitrations, changes in contracts, failure to pay salary claims of defaulting managers are a few of the matters charged against the M. P. A. and its members, including some of the managers. The revised form now covers all such angles.

New Provisions
In summary the new form of the Basic Agreement states that the M. P. A. shall pay Equity \$1,875 which clears up disputed claims; to pay its share of arbitration costs; to use a short-form of standard minimum contract to be given to the actor at the time engaged; to refrain from violating in any way the eight-performance clause; to tender no contract except the printed form unless changes are approved by Equity.

No manager in the M. P. A. must take any part of any agency fees; to allow Equity to make its own rules regarding its working with allens to allow Equity to regulate the relation of its members to all employment agencies; to permit Equity representatives in the theatre but not on the actual stage during performances; to give a special performance of a play running

20 weeks for the benefit of the Actor's Fund.

Managers must pay any loss suffered by an actor to his property used in the play while in the theatre where the play is being presented or while it is under the manager's control; layoffs during Christmas and Holy Week shall be allowed only when the actor has received two weeks' consecutive employment before a layoff. Further agreed that actors engaged to join a company already playing the road give two weeks rehearsal only and shall be paid \$5 a day expense money the second week. Also that salaries shall be paid in cash if the actor wishes it.

One important change in the Chorus Equity rules is in cases of musical show production on the probationary period for choristers during rehearsals is reduced from ten to seven days, the same period as applied to principals.

MAE AND "LIL" TANGLE CAN BE MADE O. K.

Equity Prefers Arbitration Between Verbal Combatants

Controversies between Mae West, co-author and star of "Diamond Lil," and Jack Linder et al., producer of the show, which threatened to disrupt a profitable theatrical property, may be adjusted through arbitration. Equity, to whom Linder complained and filed charges, suggested the arbitration method.

When the rather involved relations between Miss West and the show management were set forth, Equity indicated, if the charges were pushed, the result might be disastrous to the show. The charges principally allege insubordination by Miss West. They have not been forwarded to the star, it being hoped the matter would be settled by the principals themselves and the charges withdrawn.

Not Ordinary Case
The matter is not an ordinary one. At first Miss West is said to have been advised by Equity that since she is playing under a run-of-the-play contract she must follow direction, and that if walking out, discipline would be meted out.

However, when it was conceded by Linder that Miss West as author inserted a song and with certain material, that she aided in the direction and is one of the principal stockholders in the corporation owning "Lil," Equity took the position that the case might better be settled other than by the council.

Miss West riled the Linder bunch by insisting on giving orders back stage, and is said to have demanded cast changes. The squabbling came to an issue when Robert Sterling, one of the stockholders and the author of the theme song, squawked about Miss West removing the number in preference to "Heart of the Dawn," a song that dates back 30 years or so. That was supposed to have been retaliation on the part of the star because, as Sterling put it, she wanted her name inserted as co-author of the Sterling number, and he refused.

Linder then let out Wendell Phillips Dodge, who acted as press agent and company manager, Theron Bamberger getting that job, Dodge, however, was retained by Miss West as personal manager, with her attorney-manager, James Timoney, of course, her general representative.

Harvey Garry has replaced Joe Skinner as the Bowery Terror in the "Lil" cast. Skinner, once pug, is going back to the "right racket."

LEONARD CLINE RELEASED

Mansfield, Conn., July 17. Leonard Cline, playwright-author, was released from jail Sunday after serving 10 months on a manslaughter charge for the death by shooting. May 16, 1927, of Wilfred P. Irwin, fellow writer.

While in jail Cline began several novels.

Gaige's Side Line

Crosby Gaige is turning his attention more and more to the publishing of de luxe books. Latest additions to his fall list, already impressive, are Lytton Strachey's latest biography, that of Queen Elizabeth, new collection of short stories by John Galsworthy, and a signed volume of stories by A. A. Milne. All will be limited editions and be under the Gaige imprint, distributed by Random House.

HAMMERSTEIN SORE AT ZIEGFELD, SAYS GREGORY

Injunction Action to Keep Juvenile Out of "Rosalie"

Arthur Hammerstein thinks Paul Gregory, his \$300 a week juvenile in "The Golden Dawn," is unique, extraordinary and irreplaceable, and hence would enjoin him from going into "Rosalie" for eight weeks at the Amsterdam, New York.

Flo Ziegfeld has Gregory set for the juvenile role in the musical succeeding Oliver McLennan, opposite Marilyn Miller. Gregory believes his former show does not object so much to his filling in during the lay-off season as it is a personal bitterness between Hammerstein and Ziegfeld, the former having said something about Ziggy "wanting to own the earth."

Hammerstein has been granted a temporary injunction by Justice Townley in Supreme Court which Justice Sherman yesterday (Tuesday) refused to vacate, until further affidavits are submitted on both sides. A final decision will be handed down this morning as to whether or not Gregory can join "Rosalie." The juv was to have gone in Monday night but was prevented by court order.

Gregory takes the position that he's no raver as a juvenile; in fact, says Gregory, there are plenty of others who can replace him, and in affidavit he the juv generally pans himself.

Gregory is under a five-year contract to Hammerstein from \$300 up to \$800 a week. The contract has four more years to go. Hammerstein has said he would consider the options, wanting Gregory for the Boston run of "Golden Dawn."

Developed Boy
Hammerstein sets forth he developed Gregory from an understudy in "The Song and the Flame" into a part in "Rose-Marie" road company and had special dialog and songs written for Gregory's personality in "The Golden Dawn" production. This Gregory denies, stating that Louise Hunter, Robert Chisholm and Gil Squires were more prominent in the "Dawn" operetta.

Hammerstein guarantees Gregory 20 weeks a season. The juvenile had a picture offer among other bids and could not obtain a release from Hammerstein unless for a consideration.

Edward E. Hoenig represents Gregory.

Two Shows Out

Two attractions were added to last Saturday's half a dozen closings on Broadway, and additional ones to the list of legitimate shows shrinks toward the score mark.

"Wanted," independently presented at Wallack's, off after two weeks.

"WANTED"
Opened July 2. Received indifferent treatment of summer openings. (Lait) said: "on merits should close within month."

"Patience," presented by an amateur organization from Baltimore, folded up at the Masque.

"GREENWICH FOLLIES" OUT

"Greenwich Village Follies" leaves the Winter Garden July 27 to open in Chicago at the Four Cohans, July 29.

"A Night in Venice," the newest Shubert production, is slated for the Winter Garden early next month.

Only 2 out of 23 Shows on B'way Had Sell Out Records Last Week

The hot weather slump that struck Broadway two weeks ago is still on. Last week saw little change in the low levels of the previous week. Although some attractions improved, others slipped further.

High temperatures and rainfall at the wrong time accounts for the continued legit depression. Most theatres of this type are unequipped with air cooling systems, and as in other summers, the competition with modern picture houses is evident.

Of the 23 attractions remaining only two sold out last week. They are the new "Scandals" and "Strange Interlude." Every other attraction had empty seats for all performances. Even for the two exceptions tickets were to be had without much trouble. Brokers holding back on "Scandals" waited until the last day to dispose of tickets on the walk near the theatre on at least one evening last week.

Of the 23 attractions there are 11 musicals. All appear to be making money or at least getting by with the exception of "Greenwich Village Follies," due out of the Winter Garden next week (Friday). As many as six musicals are offered in cut rates on off evenings, but only three are regularly available. About half the dramas are on sale at cut rates, but trade is as dull there as elsewhere.

"Scandals" claimed over \$45,000 last week, over capacity. "Show Boat," former leader of the list until the heat descended, improved somewhat, rated around \$43,000. "Three Musketeers," \$39,000; "Rain or Shine," slightly better at \$30,000; "Rosalie," \$25,000. "Good News," \$18,000; "Present Arms," \$17,000; "Connecticut Yankee," \$13,000; "Grand Street Follies," \$11,000; "Blackbirds," \$12,000.

"Strange Interlude" at \$16,000 tops the non-musicals; "Bachelor Father," \$15,000 approximately; "Diamond Lil," \$11,000; "The Royal Family," \$10,000; "Cocolette," \$8,000; "Trial of Mary Dugan," near \$7,500; "Volpone," \$7,000; "Porgy," \$6,000; "Silent House," about the same. Others range downward under \$2,000.

"Wanted" quit at Wallack's Saturday, "The Lawyer's Dilemma" moving there from the Belmont, though the show has less than \$1,500. "Patience" left the Masque Saturday. No listed closing this week, but several can fold any time. "The Intruder," listed for the Billboard this week, is now slated for next week.

"News" Down to \$12,000

Boston, July 17. Just one entry in the local field, "Good News." This musical has been in at the Majestic so long that most everybody has lost track of the time.

Starting out by averaging about \$30,000 weekly, as the warm weather approached the business kept sliding until last week the gross is estimated to have dropped to \$12,000. "Good News" is now slated to be held here until Labor Day.

"MARY DUGAN" AT ADELPHI

For the first time in two years the Adelphi, Chicago, is dark. It will reopen Sept. 2 with "The Trial of Mary Dugan." Ralph Ketterling looks after the Al H. Woods theatrical interests in the west.

Lecturing at N. Y. U. Stockbridge, Mass., July 17.

Margaret Wycherly, one of the founders of the Washington Square Players, which developed into the present Theatre Guild, has been named a regular lecturer on dramatics at New York University for 1928.

Miss Wycherly is now directing the Berkshire Players here.

EPSTEIN'S 3 YARDS

San Francisco, July 17. Louis Epstein, manager of Shubert's "A Night in Spain," has issued a statement that he is recasting the entire female contingent of the show. In view of the undraped condition of the chorus the past two weeks, it is figured three yards of gauze will be plenty.

Gordon Joins Strager
Charles Gordon has joined Paul Strager as business manager.

Gordon, at one time part of the Ziegfeld organization, had a fling at producing himself a couple of seasons ago, with "Cape Smoke."

"Captive" Stopped, Cast Arrested in Frisco

San Francisco, July 17.

Local gendarmes crashed in on the Capitol during the third act of "The Captive" Saturday night and pinched the entire cast, plus Ben Giroux, veteran manager.

A wild demonstration ensued as the bulls led by Captain Arthur D. Layne brought the proceedings to a dead stop. Anna Davis, leading lady, fainted when placed under arrest and was taken to a hospital for revival.

Other actors accused of conspiring to commit an act injurious to public morals were Kenneth Thomson, leading man; Madame Real Mureai, Marian Sutherland, Hegee Hay, Charles Miller, Douglas Lawrence, Alden Gray and Lawrence Grant. All were released on \$200 bail. Judge Walter Perry of Superior Court issued a temporary injunction against further performances until the charges against the company are tried.

The management refused to make refunds to the audience who milled around the theatre in an angry mood for an hour after the raid.

Clergymen of every creed, egged on by the two Hearst newspapers in this city, "Examiner" and "Call," were determined to prevent "The Captive" from showing in San Francisco.

The gentlemen of the cloth screamed through the columns of both newspapers that "The Captive" is "a degenerate drama of sex perversion." They are prejudging the play before they have seen it, but that little thing isn't stopping them from pulpitering their heads off.

In opposition to the Hearst campaign, the "Bulletin" pleaded for "fair play." "Let's see the play first before we condemn it," the "Bulletin" advised its readers.

"The Captive" has been suppressed in New York, Detroit and Los Angeles, and we intend to suppress it here," retort the clergymen.

Meantime, seat sales for "The Captive" were quite brisk.

Pittsburgh, July 17.

"The Captive" will close here Saturday at the Gaiety, in its second week.

Despite the clamor and lack of police action, the show could not do business.

Nat'l Players Give Up Empress in St. Louis

St. Louis, July 17.

National Players, whose stock productions have been at the Empress theatre here for several years, have notified Skouras Brothers that they will not use the theatre the coming season. This means another big local theatre awaits a new lessee in the fall season.

Stock company dropped \$25,000 in the Empress last season, it is said. Skouras Brothers took a long lease on the house several years ago to prevent the advent of any more picture sites in the Grand Boulevard district.

"Scarcity of good plays" is said to be the cause of the abandonment of the Empress as a stock proposition.

Foley's Local Color

Des Moines, Ia., July 17.

Paul Foley, opening at the Princess theatre here for several years, is in for five weeks. Foley has apparently started off on the right foot by hiring an orchestra composed of members of the Des Moines Community Drama Association, and in employing in the first production, "Merton of the Movies," a number of local college youngsters home on vacation. This is the first summer resident company the city has had for over 10 years.

Shea's Stock Sept. 3

Joseph B. Shea will open the Edward Foy stock, Providence, R. I. on Labor day, Sept. 3.

A WARNER BROS. VITAPHONE PICTURE

KEITH-ALBEE CIRCUIT



EDDIE LEONARD (As He Is Today)

MABEL RUSSELL LEONARD

SAYS:

CRITICS UNITE
IN NATION-WIDE
ACCLAIM OF

EDDIE LEONARD



MABEL RUSSELL LEONARD

MILWAUKEE "SENTINEL"
Oct. 26, 1927

EDDIE LEONARD STOPS SHOW

OLD-TIME FAVORITE STILL HOLDS
PUBLIC, YESTERDAY'S MATINEE
ATTESTS

By C. PANNILL MEAD

"Eddie Leonard, who captivated the American public years ago, still has the same power over them as of yore. Probably his ability is like that of the lady in the song Sophie Tucker sings, who says, 'When I kiss 'em, they stay kissed.' At any rate, yesterday afternoon Palace Orpheum found Leonard's big new act awaited by one of the largest Monday audiences of the season, and the applause was of the kind which, in vaudeville parlance, 'stopped the show.'"

PORTLAND "TELEGRAM"
Jan. 23, 1928

REVIEWER RATES ORPHEUM SHOW "KNOCKOUT"

By DAVID W. HAZEN

"It has been many and many a month since a better show than this reviewer raves about every act, but here you are, ladies and gentlemen; here you are with a collection of star numbers, with Eddie Leonard leading all the rest. And Eddie was never more delightful in all his long and useful life. You see, this merry boy from Old Virginia doesn't try to hog the show. If Mr. Leonard's minstrel act is given all the time people would be satisfied. The minstrel sings the 'Georgia Waterboy' croon. But, shucks, words haven't yet been built to describe Eddie Leonard. Go see and hear him—if you can get a seat."



LAST SEASON SONG HITS

"HERE I AM"
"ON MY WAY"
"MANDY JANE"
"WATER BOY"

LOS ANGELES "EXAMINER"
Feb. 13, 1928

FINE "TOPLINE" ORPHEUM BILL VARIED AND GAY

By FLORENCE LAWRENCE

"Eddie Leonard, slender, smiling and with his singing voice still smooth and flexible, is always a welcome figure to the local stage."

CALGARY "DAILY HERALD"
Jan. 6, 1928

AT THE ORPHEUM

"Eddie Leonard has returned to Calgary after wandering in many parts of the world. He is the same Eddie, and he has brought with him the splendid voice, together with several novelty tap dancers. The star's numbers are distinctively characteristic, not only of Eddie Leonard but of the race whose music he has studied and succeeded in interpreting. S. R. O. only."

EDDIE LEONARD

*The Minstrel of
The Hour*



Address: MABEL RUSSELL LEONARD, Cumberland Hotel, New York City

Radio Rambles

By ABEL

Harold Leonard and his orchestra probably hold a record high for local radio performance. They are spotted for about 10 half hours a week through WABC, the prolific performance at no time proving wearisome. Leonard does two half hours on several nights, starting early at the dinner session from the 54th St. Club and repeating again around midnight from the Castilian Gardens, the Merrick road house. Leonard doubles both spots and is as often off the air personally as on because of time confiction and traveling in nightly from the roadhouse to the supper club.

Leonard's smooth syncopation comes through clean and clear at all times. A happy selection of numbers is no small asset.

Another roadhouse broadcaster is Vincent Lopez through WOR, although his unit is also represented on the NBC chain from the Hotel St. Regis. Lopez personally deserted the NBC ether circuit because of a policy curtailing self-announcements.

Two of the most consistently ether-plugged dance hits are "George Porgy" and Donaldson's "Just Like a Fool." The former has been in the air for a couple of months with none of the bandmasters seemingly tire of it. It is a Continental importation and a great dance tune.

Peter Van Steeden, Jr. and his orchestra, formerly Van and His Collegians, are subbing for B. A. Rolfe at the Palais D'Or for the summer and taking advantage of the WEAF broadcasting facilities from the restaurant. Rolfe is vacationing, and also tiling in some special summer programming.

Van Steeden has been around before and always impressed with his disappearance. He has been clubbing for NBC and has also been heard at the Half Moon Hotel, Coney Island. This year Van has with him Larry Lloyd, a robust tenor, whose vocal interludes are a distinctive asset to the band.

Speech in Cincinnati
Caught Paul Specht from Cincinnati's powerful WLW station. Powell Crosley, Jr.'s 5,000-watt transmitter. Specht is at Swys Gardens in that city and seemingly edifying the natives with a crack brand of synopation. Specht goes in for symphonized synopated arrangements of the old masters like Chopin, Tschakowsky and Rubenstein, but, nonetheless, produces dance-inspiring rhythms.

"The Bells" on the Air
"The Bells," the second in the series of the NBC's old melo-

dramatic revivals, featured Harvey Hayes with Leo Stark, William Shelley, Aline Berry, Charles Webster and Daisy Bellmore in the cast. Charles A. Schenck is the producer on this WJZ series. Hayes made his other debut and impressed mightily. "The Ticket-of-Leave Man" is the next meliorette.

Daniels Going to Marry

John E. Daniels, senior NBC announcer at WRC Washington, has had his engagement announced to Bertha Palmer Cable, daughter of Lieut. William A. Cable, U. S. N., and Mrs. Cable, of the capital.

The wedding is slated for the fall.

The most offensive type of ether "entertainment" is the WMSG idea of sandwiching piano solos in between long-winded, uninteresting spolia and piano solos in between some facial whitening cream, or pipe organs, or whatever is being plugged.

The announcer talks a spell, then follows a piano solo, then another plug for some other product, and again a musical number, and so on. It's very dubious if anybody sticks to that station unless one can't help it, because the talk is a certain chaser.

The Marionettes on WEAF Saturday afternoon played a marathon of pop tunes in frothy pleasing style. This aggregation is relatively new to the ether, and will probably land a commercial in due time. It's a small combination, with the sax and xylophone prominent, and tuncfully carrying the melody strains.

Possible Concert Team
Godfred Ludlow and Mme. Lolita Cabrera Gainsborg were heard in another of their delightful violin and piano recitals. This team is now an NBC standard and a joint concert recital at Carnegie or Aeolian should prove not only interesting, but lucrative. The Australian violinist, of course, has done his stuff alone the past winter.

Devora Nadworney, another NBC staple, was the contralto soloist with the National String Quartet on another concert program. Miss Nadworney is as prolifically engaged on the air as she is pleasing on the ear, which is as it should be.

The Stetson Parade has the Weymouth Post American Legion Band conducted by George Ventre, as its artistic feature. The Boston shoe manufacturers appropriately enough have their bandmaster feature the martial music in their programs.

Auto Couplet
The Flisk Time-to-Retire Boys

and the Riverside Trail Blazers are a couple of the outstanding automotive-advertising features on the air. The Kirk duet, which also does its vocal stuff in solo, has a corking band with a fine sense of judgment in their choice of selections as the staples.

Harold Sanford, directing the Riverside aggregation, is strong on the musical comedy compositions, an obvious development from his Plus Hour broadcasts of tabloid operettas, and the standard selections, too, make for a distinctive musical program.

SQUELCHING SOPRANOS?

Radio Thinks High C Gals Must Go Nerve Strain on Listeners

Los Angeles, July 17.

Prediction that it is only a question of time before sopranos would be taken to eliminate sopranos in radio broadcasting was made here by R. E. Smiley and F. Wayne McDowell of Philadelphia, executives of the Atwater Kent Manufacturing Co., who are here to attend the fourth annual convention of the Southern California Atwater Kent Radio Agencies.

Mr. McDowell took the position that although it was not the soprano's fault, something must be done to relieve the auditory nerves of radio listeners against the lofty notes of sopranos, sometimes mistaken for static, he suggested that all station managers get together and declare a "no soprano" week as one way out of the difficulty.

Mrs. Lindsay Slain

Albany, N. Y., July 17.

Mrs. Martha Lindsay, 23, wife of Jack Lindsay, radio entertainer, was shot to death by her admirer, Thomas Capparella, 26, who also killed himself in a Jay street rooming house here last week.

Coroner John J. Skelly rendered a verdict of murder in the first degree. Jack Lindsay, who has been impersonating Harry Lauder over WGY at Schenectady, reported his wife missing about a year ago. Lindsay began divorce suit three months ago.

Clayton Tewksbury Dies

Clayton Tewksbury, 23, trumpet player with Johnny Hamp's Kentucky Serenaders at the Broadmoor Hotel, Colorado Springs, died in that city of spinal meningitis. Pronounced cured when in New York, young Tewksbury suffered a relapse while playing at the summer resort. His widow survives.

JOY WITH BRUNSWICK

Kansas City, July 17.

Jimmie Joy and his orchestra at the Plantation grill room of the Hotel Muchelbach have been signed as exclusive Brunswick recording artists.

Joy came in here for four weeks, succeeding Ted Weems and has been held over indef.

AARONSON AT SARATOGA

Irving Aaronson and his Commanders open July 30 at the Club Lido, Saratoga, N. Y., for the August racing season. Following this the band reopens with Irene Bordoni's "Paris" on Broadway.

Aaronson is vacationing until July 23, reopening for a week at the Lincoln, Trenton, N. J.

DONALDSON'S "DAWN"

Walter Donaldson is the sole writer of "Out of the Dawn," used this week as the theme song for Paramount's new light and sound picture, "Warming Up," with Richard Dix, at the Paramount, New York.

Last week it was reported Wolfe Gilbert had collaborated with him in the number.

"Dawn" is being circulated by the Donaldson firm.

LANNIN BOOKINGS

Howard Lannin, Philadelphia music purveyor, who has the stage band at the Logan, Philly, has four other units at summer resorts.

One is stationed at the Galen Hall hotel, Wernersville, Pa., another at the Hotel-Blanders-Ocean-City, N. J., and others at Janssen's Gateway, Somers Point, N. J., and Mt. Kineo House, Mt. Kineo, Me.

Waring's West Briefly
Waring's Pennsylvanians go to Balaban & Katz for four weeks in Chicago, starting next week.

The band, recently back from abroad, return to New York following this engagement to start rehearsals with the Choos show.

Inside Stuff—Music

No Big Symphonic Orchestras

Advertising matter and announcements mentioning symphony orchestras of 75 to 110 pieces in film synchronization work is baloney, according to musicians. The number of musicians ordinarily employed, for canned accompaniment is 24, with 30 a maximum.

Apart from the economic factor the employment of more than 30 instruments is mechanically unsuccessful. When over 30 pieces are used for recording the emulsion is unable to register the overtones, partials and harmonics thus created.

While the general public will accept at face value announcements of 110-piece symphony orchestras the trained ears will easily detect the exaggeration. Several of the original early Vitaphone recordings were of large philharmonic and symphony organizations. In these instances the musicians were actually before the camera. It was found that violins and high-pitched instruments such as flutes and piccolos do not register well while the percussions (drums) and basses are "natural."

Inside Stuff—Vaudeville

(Continued from page 33)

people thereupon induced the Keith circuit to give the team a route, with a certain amount to be deducted weekly from its salary and forwarded to the N. V. A. for the team's credit.

This team, the story says, needed no money, but did want the work. They figured upon the borrowing and paying off system as the surest way for a Keith route. The same thing is claimed to have been practised by others, with each made possible through the favoritism shown in money matters by the N. V. A. exes.

Fred Stone is president of the N. V. A. or thinks he is.

Recently a vaudeville writer and recognized as a leader in his class found that all of the special numbers written for a woman single had been changed. Asking the single how it had happened, she replied that while the songs were sending her across splendidly all over in the Keith houses, one of the former Orpheum booking men had told her to discard them and also instructed her what songs to replace them with.

This would be an extraordinary act under any circumstances. It becomes more so in view of the desperate need at present of Keith's for all of the best vaudeville people in any line it can secure or hold.

Eva Tanguay, hearing that Mae West had written another play along underworld lines, suggested to Mae that the latter permit her to play it. Though Miss West had written the play with herself in mind as its lead, Miss Tanguay thought she could as well fit the role.

After thinking it over Mae concluded that if her play is good enough for Eva it is good enough for Mae. That is probably the piece Miss West is holding back in case there is a blow-off with "Diamond-Lite."

A picture luminary who came to New York fully imbued with a desire to gain immediate recognition on the speaking stage was taken in tow by a New York agent who acting as the representative framed a vaude turn. The story rides that the agent got \$1,200 net for the act and the film personage received \$350. Another \$350 was reported paid to a male entertainer placed with the turn.

The agent was protected by his personal contract and there was no chance of any court action.

Cabaret Bills

NEW YORK

Arrowhead Inn Meyer Davis Orch John D'Alessandro	Earl Lindsay Rev Eddie Davis Alan Lane Or	Geo Chiles B Cummins Or	Favillon Royal Meyer Davis Orch
Castilian Gardens Harold Leonard Or Revue	Frivolity N T G Rev Tom Timothy Bd	Hotel Manager Hal Kemp Orch	Pelham Heath Inn Hal Hixon Ray Mack's Rev Cass Hagen Or
Castilian Royal Eddie Elkins Or N T G Rev	Harbor Inn Rockaway, N. Y. Millon Spielman Or	Jardin Royal Carroll Dunlap Or	Swissyva Hotel Johnny Johnson Or
Chateau Madrid Harold Leonard Or Keller Sis & Lynch	Helen Morgan's Helen Morgan J Friedman Bd	Leverich Towers Brooklyn Mel Craig Orch	St. Regis Hotel Vincent Lopez Or Rozita & Ramon
Don & Jerry Alice Ridour Jack White Joy Westcott	Hofbräu C F Strickland Or Hotel Ambassador	Montmartre Emil Coleman Bd	Salon Royal Texas Guinan Tommy Lyman
Club Monterey Bunny Walden Rev Carol Boyd Orch	Hotel Biltmore Mad'ine Northway	McAlpin's Hotel McAlpin's Orch	Silver Slipper N T G Rev Jimmy Carr
Connie's Inn Sam Manning Rev Leroy Elbas Orch		Oakland's Terrace Will Coleman Bd Landau's Or	Smully's Paradise Chas Johnson Bd
		Palais D'Or Van Steeden Or	Woodmanston Inn Vincent Lopez Or

CHICAGO

Alabama Dale Dyer Law King Ernie Bart Ralph Adler Eddie South Bd	Golden Pumpkin Myrtle Lansing Irene George Mary King Texas Redheads Joe Martinez Bd	Carroll & Gorman Joffre Sia Fred Waite Bd	ROAD Dells Eddie Clifford Alan Snyder LaMar & Joanne Con Sanders Bd
Chas-Treier Earl Hoffman's Or College Inn Simmes & Babette Oehmen 2 Kate Smith Sherman Bd	Kelly's Stables Clary Jones Kling Alexander Johnny Dodd Bd Lanterna Cafe Freddy De Syrette George Taylor Betty Tasotti Gladys Kidday Harriet Smith Al Wagner Bd Samovar Olive O'Neil	Ted Ledford Lollita Amiet Mary & Bobby Spice Hamilton Bd	Garden of Allah Harry Moon Josephine Taylor Rose Wynn Hank Lishin Bd
Oriental-Davis Loomis 2 Suzanne France Emilio & Juvita Bolla Steppers Rick & Snyder Abe Lyman Bd		Vanity Fair Larry Vincent Al Wilson Marion Kane Frank Sherman Leo Fox Bd	Villa Venetia Victrol Angelita Dorley 2 Kirby De Gars Al Bouché Rev James Wado Bd

WASHINGTON

Carlton Meyer Davis Orch	Club Mirador M Harmon Orch	Lotus Lotus Orch	Roma Gardens Chas Wright Orch
Cherry Chase Lake Meyer Davis Orch	Jardin Lido E Dougherty Orch	Mayflower Sid'n Sidman Or	Willard Roof Meyer Davis Orch
Club Madison J O'Donnell Orch	Le Paradis Meyer Davis Orch	Powhatan Orch J Slaughter Orch	Wardman Park Meyer Davis Orch

PHILADELPHIA

Club Lido Broadway Folies	Jean Wallin Jocelynn Marcella Hardie Pauline Zenoa Buddy Truly Joe Cantello Orch	Piccadilly Al Whelan Murray Sia Jean Gaynor Isabella Dwan Mattie Wyne	Al White Al Whelan Ade Balingier's Rev Walton Roof Leroy Smith Orch Ewa & Arlon
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Direction WILLIAM MORRIS

Crown Co., Music Jobber, Thrown Into Bankruptcy by Publishers; Owes \$215,000; Assets, \$75,000

Following efforts to adjust the Crown Music Company's financial difficulties, three music publishers filed an involuntary petition in bankruptcy against the music jobbing house. E. C. Mills, chairman of the Music Publishers' Protective Association, was appointed receiver under \$10,000 bond by Judge Julian W. Mack. Liabilities total about \$215,000; assets are \$75,000.

The three petitioning creditors are G. Schirmer, Inc., with a claim of \$140,500; Harms, Inc., \$19,488; DeSylva, Brown & Henderson, Inc., \$12,176. The publishers are the biggest creditors.

One of the most prominent music jobbing houses in New York, Crown Music Co. is headed by Herman F. Snyder. When in financial straits with the music publishers the latter attempted to straighten out the mess and avoid a crisis.

Snyder's success in the past which prompted him to almost wholly abandon his business in favor of other interests is ascribed as the cause for the present situation, combined with a blind bitterness against Walter Kane, another New York music jobber. As Kane, Inc., the former employee of the Crown Co. entered into the jobbing business on a price-slashing basis of under-pricing his competitors.

The other standard jobbers like the Plaza and the Richmond Music Supply continued their usual conservative business careers, but Snyder, in bitter antagonism against his former employer, attempted to outdo the Kane company in the matter of cut-prices at wholesale for music and music supplies, even unto prepaying postage, shipping costs, etc.

This soon told on Snyder's Crown Music Co., eating into whatever surplus the corporation had, and which was complicated a condition of Snyder being property poor through realty investments in Long Beach, including some shore front property and a resort hotel. The music publishers have many thousands of dollars due them including \$18,000 to Harms, \$16,000 to Berlin, Inc.; \$30,000 to Feist, et al.

Berlin's Feuds. The Berlin, Inc., firm was the only one to start suit to recover. Saul H. Bornstein, vice-president and general manager of Berlin's, refused to sell Crown even for cash. The others like Feist and Harms, sold the jobber for cash only.

Crown got the conditions needed through a third party.

Bornstein's bitterness is alleged to be predicated on another feud with Henry Waterson, head of Waterson, Berlin & Snyder Co.

Waterson, according to rumor, was said to be financially interested with Snyder in the Crown music jobbing business and because of Bornstein's objections to Waterson having re-issued the old Irving Berlin song hits—which copyrights rest in the W-B-S Co. firm name—Berlin, Inc., is believed to have started suit against Crown as it did against the Crown firm for moneys due. Waterson, operating his own chain of retail music stores, was sued by Berlin, Inc., for merchandise sold and delivered.

The Dreyfus brothers (Harms, Inc.) are known to have offered a \$10,000 mortgage on Snyder's hotel property to get the Crown music jobbing firm out of their hands.

Snyder's high-handed business tactics were well known. Despite his lackadaisical interest in his jobbing enterprise, he prospered beyond expectations and from that decided to engage in music publishing on his own and attempt to force the sales of his publications through his jobbing outfit.

Started Publishing. Snyder's difficulties are the direct result of an emphysema he built up in the music business at a time when his jobbing firm was in power. Snyder's high-handed business tactics were well known. Despite his lackadaisical interest in his jobbing enterprise, he prospered beyond expectations and from that decided to engage in music publishing on his own and attempt to force the sales of his publications through his jobbing outfit.

The Jack Snyder Music Co., of which Herman F. Snyder's son was the ostensible head, was organized to publish the son's original works. That died in short order. The same firm was utilized to print up certain standard publications like "La Colondrina," "La Paloma," "Bill

Bill," which were non-copyrights, and enter into competition with already established music publishers whose special copyrighted arrangements had done much to foster the popularity of these non-copyrights. Snyder got away with all this "murder" and more. Other publishers had no alternative, but to stand for it in view of the Crown's music and prestige in the music business.

In connection with being his own music publisher, Snyder converted the top floor of his building into a print shop, sinking beaucoup wampum into a multi-color press which was not necessary and proved an early liability.

Am. Society Reclassifies 45 Veteran Songwriters

Some 45 members of the American Society of Composers, Authors and Publishers have been placed into permanent classifications for annual incomes of \$3,000, \$1,500 and \$750 each, according to the three special classifications. These are for past prolific songwriters whose output recently have not been important but whose past performances merit the special compensation.

Their claim to the \$900 quarterly, or half that amount, or half again the Class B dividend, is computed on their average song catalog of past-created product.

Should these specially classified songwriters become active once again, and produce some important songs, they will receive the full division of the royalty melons along with the contemporary writers.

The writers believe that this automatically answers the malcontents in the organization. It gives consideration to those old-timers who have been displaced by the new school of song creators, and establishes the latter's claim to important attention because they are of the moment.

Remove Sales Resistance With Coon-Sanders Music

Chicago, July 17. Employing and exploiting a name band as a draw for an automobile show was tried successfully here by the Chrysler sales staff at opening of their display in the Coleseum July 6.

Coon-Sanders Night Hawks accompanied the sales ditties throughout the evening, with customers signing on the dotted line for \$250,000 worth of Chryslers.

The band was credited with drawing and inducing half the sales.

Remick's Theme Song

Harry Bloom of Remick's has arranged with Emil Jensen, general sales manager for Joseph M. Schenck and Inspiration, to tie up a new song to be called "Revenge," to be published in advance of and as a plug for a picture of similar title starring Dolores Del Rio on the United Artists release schedule for October.

The idea is to follow the "Ramona" plan which was a tie-up between United Artists and Feist's Remick's has commissioned Sam Lewis, Joe Young and Harry Asht, the trio responsible for "Laugh, Clown, Laugh," to compose the "Revenge" ditty.

Rudy Wiedoeft Guardian

Los Angeles, July 17. Rudolph Wiedoeft, sax wiz, and brother of the late Herb Wiedoeft, orchestra leader, was appointed by Judge Crall as guardian of little Herbert Jr., his nephew. The boy will share equally with his stepmother, Mrs. Esther Wiedoeft, in the estate valued at \$10,000.

M. C. A. Publishing

Music Corp. of America, orchestra bookers, has gone into the music publishing business. L. Lottman has this department in charge.

700 "Advance" Hours

A record high for advance bookings are the 700-odd programs the National Broadcasting Co. always has in preparation. Every hour is booked solid at least four weeks in advance; hence the more than 700 programs which are on the books in advance.

Should an emergency topical event arise, the sustaining interludes are curtailed and the commercials switched to suit.

Disk Reviews

By Abel

Paul Whiteman

The Whiteman addicts, and they are legion, will go astounded at the jazz king's first catalog on the Columbia schedule. Whiteman recently shifted from Victor to Columbia as the ace recording artist and has produced three 12-inch concert numbers, popularly priced at \$1 as against the usual \$1.25 tariff for the 12-inches. The dance numbers all have vocal refrains and are in the brilliant Whiteman manner. "La Paloma" and "La Colondrina" is one standard concert couplet; "The Merry Widow" and "My Hero" ("Chocolate Soldier" waltzes, another, and a salon couplet comprises Gershwin's "The Man I Love" and "My Melancholy Baby." The latter three numbers are all have vocal refrains and are in the brilliant Whiteman manner.

In the dance series, "Last Night I Dreamed You Kissed Me" and "Evening Star" are one couplet, and "Constantinople" and "Get Out and Get Under the Moon," another. All are tremendous sellers, issued by Columbia with a special Whiteman-head label and jacket.

Andy Sannella

One of the most popular of saxophone soloists on the radio, Sannella registered on the wax as effectively as the other "Jazz and Jili" and "Alleen" are original compositions and intricately effective reed solos. Columbia No. 1414.

Johnson-Harkness-Hamp

On Victor No. 21391, Eddie Harkness' orchestra, west coast standards, and swing tunes, "Till the Beach, San Francisco," is backed up with Johnny Hamp's Kentucky Serenaders, in a waltz and fox-trot couplet, "The Heart of the Matter" (Harp) and "Anything to Make You Happy" (Harkness).

On Victor No. 21498, Harkness again clicks with a smooth melody "I-T-There's Something About a Rose" and Johnny Johnson's Stater Pennsylvanians register with "Last Night I Dreamed You Kissed Me."

George Olsen

"American Tune" and "I'm on the Crest of a Wave, From Scandals" are George Olsen's assignments on Victor No. 21500. Some snappy stuff included in these offerings, the trio coming to the fore again on one side.

Freddie Frankin

This violinist, with orchestral accompaniment, has recorded "Madam Butterfly" and "Tosca" on Brunswick No. 3372. It's an instrumental classic in more than one way, the Frankin's delicate coupled with the Puccini compositions blending beautifully.

Frank Black

Oscar Levant plays the piano solo passages in Black's concert orchestra transcription of Gershwin's "Rhapsody in Blue." Levant is one of our representative exponents of modernistic music and has often edified audiences with his interpretations of the Gershwin classic. Against the superb background of Frank Black's orchestra Levant is even more effective. Brunswick No. 20058.

Joe Venuti

This hyper-modernistic jazz exponent, with his own orchestra, does tricks with two of Walter Donaldson's newest ditties, "Scandal Out of the Sky" and "Because My Baby Don't Mean Maybe." Okeh No. 41056.

Sophie Tucker

Soph feels "Low Down" on Okeh No. 41058, according to one song title and "Oh! You Have No Idea" is the back-up to Ted Shapiro's trick ivory tickling accompaniment. Soph does her stuff as only she can and does.

Leo Reisman

Reisman is Boston's local Whiteman. He is now in New York at the Hotel Waldorf-Astoria roof as a special musical importation. Reisman takes his jazz seriously and delivers it sweetly as witness "Foolin' Time" and "When the Moon Comes Peeping Through," both with vocal refrains, Columbia No. 1416.

MALAFRONTÉ DROWNED

Trumpeter Couldn't Swim—Boat Turned Over

Joseph Malafronte, 20, trumpeter with John Cavallaro's orchestra of New Haven, playing for the summer at the Music Box, Bantam Lake, Conn., was drowned in 20 feet of water when the rowboat in which were he and five companions capsized through the latter's diving off. Malafronte, non-swimmer, was left in the boat, which turned over from the impetus of the others leaving it.

Campers from nearby resorts recovered the body an hour later with grappling irons. Three doctors who were councilors at the various camps worked on the victim of the accident for over three hours.

Waltz's Strong Comeback, Now of 4 Best Sellers

The comeback of the waltz, at least the waltz song, is illustrated by the terrific success of "Ramona," "Laugh, Clown, Laugh," "Together," "Girl of My Dreams"—these four the current best sellers—along with such popular hits as "Charmin'" and "Diane," et al.

Better than one-for-one has been the grip of the waltz ballad on the public of recent months. There have been such successful fox-trot ballad hits as "Among My Souvenirs," "My Blue Heaven," et al., but the waltz songs have held sway more successfully.

It is after the waltzes click that they are snapped up as fox-trot tempo for dance purposes, but for selling purposes the sentimental strains seem to register with the masses.

Stools Taken for Ride

Los Angeles, July 17.

Los Angeles bootleggers are starting to make it pretty tough for salaried in the opinion of the Los Angeles police. About a week ago William J. Cassidy, 65, was taken for a ride and his body, riddled with bullets, was found beside the road on the outskirts of Pasadena. A few days later a young Japanese girl, about 17, who answered the description of a girl who had appealed to the police for protection against alleged bootleggers a few days before that, was shot to death on a lonely road near Downey.

Cassidy and the Japanese girl are believed to have acquired the bootlegger activity. Cassidy, it is known, had frequently tipped off operations of local rum runners and distributors and police are convinced that gangland vented its vengeance along the lines for which they are noted. The Japanese girl is believed to have been killed following the arrest of three bootleggers with whom she is known to have been acquainted.

In New Times Sq. Hotels

Melville Morris and his orchestra are the music attraction at the new Piccadilly hotel in Times square. Morris is Paul Whiteman's orchestra booking manager. He will head his own nine men for the local engagement. In addition a string trio will furnish the concert music at noon.

By coincidence, Morris' chief band unit is known as the Piccadilly Players, which name Morris used on the Edison records long before the Piccadilly Hotel came into existence.

At another new mid-town hotel, Paramount, Nahn Franko is the maestro. The Paramount feature Franko as converted to jazz because of his past performances with the Metropolitan opera house, although Franko on a previous occasion conducted a jazz orchestra at the Hotel McAlpin, New York.

Forbstein at Warners

Los Angeles, July 17.

Leo Forbstein, for many years musical director with West Coast Theatres, is now at Warner Brothers' Hollywood theatre as orchestra leader. Forbstein succeeded Constantin Bakaleinikoff, whose agreement with Warners expired.

180-WEEK RUN

Coral Gables, July 17.

Hotel Antilla has closed for redecorating. Jo Astoria and orchestra concluded a consecutive run of 180 weeks at the Antilla.

Bar Maid Companionship New Hostess Racket

Minneapolis, July 17. Renting feminine "companionship" to lonesome males is the newest amusement racket here. Judging from testimony before the city council health and hospital committee, it is profitable.

The companionship is provided by bar-maids in soft drink parlors. The city council has tried in vain to drive the barnmaids out. When it revoked the soft drink and cigaret licenses of the establishments in the old-light district, the places continued in operation just the same. Instead of selling soft drinks and cigarets, the barnmaids gave away water free and dispensed cigars. No city license is required for cigars.

Police department officials informed the council that they were powerless to drive out the barnmaids from their buildings, inasmuch as they apparently obey the law. These officials stated that the erstwhile soft drink parlors now are being turned into men's furnishing goods stores with the barnmaids remaining on the job and dealing in men's ties and socks instead.

Alderman C. R. Rosander, chairman of the council's committee, inquired of one of the proprietors how 42 such establishments "bunch" together in the space of a few blocks could make expenses by selling near beer, pop and cigarets.

"The customers are lonesome men who come in to enjoy feminine companionship and not to drink near beer and pop," she replied frankly. "One customer has spent as much as \$50. He is served only a few drops per drink and buys any number of drinks at \$1 and \$2 each not only for himself but also for the barnmaids. He also may stand treat for others who happen to be in the place."

Council members suspect that the "barnmaids" make "dates" with customers to meet them after business hours. The police department officials aver that they have no evidence to show this and they doubt if anything could be done even if it were proven that such is the case.

Musicians Warned Not to Lay Down After "Notice"

On complaint of Charley Thedfeld, clarinet player at the Capitol, New York, and the official "contractor" of the orchestra, Eddie Canavan of the Musicians Local issued a warning to five members of the orchestra that heavy fines and discipline would follow any further complaint that the men were not fulfilling their obligations, while working out their two weeks' notice.

The men were fired when continually reporting late for rehearsals. They then adopted a lax attitude with one musician missing the important Saturday rehearsal altogether.

Of six former Paul Whiteman men who joined the stage band when organized last winter, but one, John Sportzell, now remains. Tommy Dorsey and Max Farley were among the five given notice last week. Jimmy Dorsey quit for another job some time ago. "Happy" McLane died and Harry Perella received notice.

HERE AND THERE

Following closing of the Granada cafe, Chicago, Katz and His Kittens opened at the Adolphus hotel, Dallas, Tex., July 13 for an indefinite engagement.

Waddy Wadsworth and his orchestra opened at the Drake Hotel, Chicago, July 14, for the summer.

Joe Moss, Meyer Davis' New York manager, has booked units into the Ambassador Inn, Quebec, L. I., directed by Harry Moss (no relation), and at the Champlain Hotel, Champlain, N. Y.

George Hall succeeds Hal Kemp at the Hotel Manger, New York, for the summer.

Yellow Peril Swallows Roof

The Strand Roof, one of the oldest popular price cabaret landmarks on Broadway, has gone bloomy.

The Yellow Peril has absorbed the Meyerowitz restaurant, a Chinese syndicate taking it over.

Cliff Friend—Victor
Cliff Friend is a new Victor recording artist.
The songwriter has "canned" series of "Daffy Ditties" and may carry the doggerels on indef.

Night Club Reviews

PELHAM HEATH INN (PELHAM)

New York, July 13. Thirty or more naked women out in the country, in road houses across the street from one another, make the cops, anyway, to the noise. How long the wimmin can continue their Annapolis display with the coppers looking through the windows is a matter of much interest to those mostly concerned, including the dames, on the Pelham road.

David Bronstein has resumed direction of his Pelham Heath Inn, at the first corner going east after the subway on the Pelham road. Every once in a while Dave sells the Pelham Heath. Then makes it a hang out for himself and friends blow regularly on Dave. Often they blow when he's not looking and the cash on hand goes along. The last time, besides the dough, the guy took some silverware. Dave thought that silverware thing was a rotten trick.

So Dave's back again, bucking his old-time oppoish, Castilian Garden, on the other corner. Over there is the senior of the Crying Goldmans, Jack. When Jack hooked up with Bill Duffy, on a 50-50 basis without Bill putting up much cash, the two decided that a Silver Slipper type of blow-off shop should be the thing on the road. It was in there, as previously related, and the naked dames commenced to pull business. Jack had about 18 girls at first, but you know that business, one less every week.

So when Dave caught the Pelham on the rebound from the duster, he said gals, too, and plenty bare. But Dave held 'em down to 10. It wasn't Dave exactly. Really it was Roy Mack, a sort of producer for the middle west. Mack seems to be the kind of producer who believes he can turn a chorus girl into a principal by letting her go out alone. That's why the floor show at the Pelham Heath doesn't mean a thing outside of what you can see on the inside.

About the best of Dave's recent moves seems to be Cass Hagan and his orchestra from downtown. Besides Cass' personal connections, he's a likable chap and has a baaf of funny fellows who can do things besides the music. Cass' 10 girls for the road sends the Pelham alongside of Lopez's 14 at Woodmansten, while Eddie Elkins, at Castilian, is making a dandy show, ing, held down to but six men and himself.

With naked wimmin, anyway you look on the two corners, the cops commenced to drop in. It must

have been hinted to cover up some, although the Castilian has done more covering up so far than Pelham. Perhaps because the Pelham show had been running only four days. Why the Mack business is terribly shy on talent, it has some nice clothes, even if not much of any. The chief nude of the Mack troupe is a good looking blonde, who mainly wears a star. The star makes it noticeable that she is at least wearing that.

Up Pelham way and in Dave's back yard along with the assistance of two smart head waiters from downtown, they know the Mack floor show isn't right on entertainment. A chorus girl at \$30 is doing enough when she takes off her clothes, and for that money need not be a principal. Though none of these girls would principal at money. So there is going to be insurance that the Mack show some principals who are.

In man power the show has Hal Hixon for m. c. and Eddie Meyers for laugh. Eddie has been in the show at Pelham Eddie sang, "Laugh, Clown, Laugh" as a sample and they went for it, so he's in. Making two m. c.'s in one road house, that was long.

But down at the Club Madrid on 54th street, Jack White also is singing "Laugh, Clown, Laugh." The difference is that Jack is using "my own version" and it's a funny one, parody and a panic. Just why Jack White hasn't made the picture houses on the m. c. route must be his own fault. It's the picture house loss.

Well, when the cops came around to see what the girls were showing, and saw the panic was on. Now in the picture house, the cops came down stairs in a bath robe she's bawled, although no fault found if going on the floor naked.

There must be a choice in shapes in the nude on the two corners, and the girls should be paralleled in a figure contest. If that blonde with a star ever drops it, she'll sure win for her side.

Any guy unsecured can spend the evening and some money just busting in the two road joints, looking over the dames, and making up his mind which place to pick permanently. That will probably mean two or three trips before reaching a decision. But as the girls can't get away from the most of them seem to want to, and two or three evenings will be well spent. And those road houses need trade.

For boy, those dames must be fed, even on a wet night! They go to the feed bag twice nightly. And the boys in the band, too. That's probably 70 pots of coffee and two or three on the house. And on a wet night, with each place having maybe four tables busy, while those 70 are eating, and at the second free lunch, no one around except the bosses, that's the road house headache.

Nice dames, though. Most of "perhaps some of the others were brought east by Mack. If Mack wants to make a rep around here putting on floor shows he had better lay off the cops on this first attempt. Looks like an \$800 death, according to report. Not including the bare skin, of course. That naval stuff should be good right through, though one girl comically did let a side of her brassiere drop. If that gets over as expected perhaps they will take 'em all off. It would save production cost.

And on top of all that, the overhead on each corner! Boy, that's Campbell's, pos-1-tiv.



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knots on the floor. Her contortive work is great for a cafe. She tops this with a wov of a comedy novelty with White, both burlesquing the preceding acts.

There is also Alice Rindour, now a 54th St. institution, with her s. and d., and an English songstress, Joan Something-or-other, was an event if nothing else. She did one special number, apologizing for her unfamiliarity with the lyric. She managed through it fairly well but apology out of order for a professional entertainer who should retain more familiar material until well rehearsed with the new numbers.

Keller Sisters and Lynch, outstanding harmony act, and nite club staples, are as popular as ever with their brand of entertainment.

Leonard has a septet of clean-cut dance purveyors whose personalities alone distinguish them. Not to mention their high-grade synchronization. Leonard, as ever, plays a wicked violin. Leonard is doubling, switching from a roadhouse. Gardner, who has been playing for dinner, into the nite club. Lopez first opens at the St. Regis hotel room and then winds up at his Woodmansten Inn room.

The Chateau Madrid is on its best behavior, with no selling, and it makes for a pleasant spot in the heart of the Square. The open air roof which is readily closed on occasion such as the Keller Sisters and Lynch's vocalizing and other "quiet" turns, is the ace-in-the-hole for comfortable temperature. Abcl.

HOTEL ST. REGIS (NEW YORK)

New York, July 13. The new Hotel St. Regis roof is the class spot of New York for a conservative evening. A Josef Urban decorative achievement, the smart Fifth Avenue hotel has brought Lopez and his orchestra, and Ramon and Rosita, the dancers, as the featured attractions to a \$1.50 and \$2 convert, slated for a tilt to \$2 and \$2.50.

A strictly formal room—those who are admitted in mufti on the hot nights are not permitted on the dance floor—the smooth Lopez, dancer and singer, and Rosita, the creations of Ramon and Rosita fit the atmosphere perfectly.

The dancers do three numbers at midnight and 12:30, the latter being the featured act. "Tragic," a dance origination which Ramon and Rosita can and probably will take with them into the new Schwab and Mandel opera.

The striking Castilian personalities of the team, although Rosita is actually more Gaelic than Spanish, blend beautifully with the charm and the subject matter of the St. Regis social design.

Lopez, who only makes a personal appearance for a couple of hours until 9 p. m., has an unusual instrument for a dancer. It is of hand although great for this room. It is smooth and brass-less, relying on the strings, piano accordion and piano for the rhythm. It is altogether a dance-inspiring combination, and a happy idea for this room.

Lopez is in on a guarantee and percentage of all converts; Ramon and Rosita on a guarantee against all the converts above the first 1,000. Thus, with the place averaging about 4,900 converts on the week, the dancers get the 900 above the first 1,000. This means that the management must pay Lopez out of its own pocket to make good his percentage computation of the converts which Ramon and Rosita keep wholly.

The St. Regis never before had a roof garden. Urban was given carte blanche to convert the ordinary roof into a dining room and he has done himself proud. It is 22 stories above quiet Fifth avenue; a hot weather treat and retreat. Abcl.

California Ramblers Inn (PELHAM, N. Y.)

Pelham, Bronx, July 13. This Pelham roadhouse, at one time attracting a truly nice young Westchester bunch, has been slipping the past season or so. Ed Kirkby has determined to reconvert the room with suitable danna-pation to draw the younger element.

Right now they're playing to a conservative middle-aged bunch which isn't fussy about the dance music, with the result the young steppers have gone Woodmansten or Post Lodge in that neck of the road.

Still one of the coziest, atmospheric roadhouse restaurants around New York, overlooking the Sound, the California Ramblers Inn has a good combo, and a relatively moderate scale. That they're not doing better with those \$2.50 shore dinners and other club combinations is probably solely the fault of public prejudice against roadhouses and nite clubs. The road restaurants are always cheaper than any midtown cafe, with the public so fed up on the nite club thing it is suspicious of any gesture toward economic conservatism when-

Tex Guinan All Fussed Up Over Worthington

Texas Guinan will be starred in a picture called "Queen of the Underworld" to be produced by Malcolms Strauss. Tex was parked in a green sedan in front of the Sordal building discussing her latest difficulties with a number of friends, when a Variety reporter asked a lot of fresh questions.

Tex was upbraiding Paul Ash as responsible for the latest vice crusade, saying that since Paul and his ex-appeal had come to town all the vice crusaders had gotten busy.

"Yes, I am going to be in a picture as 'Queen of the Underworld' and I wonder if Mr. Worthington will approve of that," said Tex. She continued, talking about her picture as she drove up Broadway.

"It's one great story," said Tex. "At one point I have stolen a pile of jewels and to make my getaway I pretend I have killed myself, stage a fake funeral, hide the bundle in my tomb and escape."

Here Tex exclaimed:

"My God, I have been driving all up Broadway with my emergency brake on. Well, that's what has happened to me since I met up with Worthington."

"By the way, someone ought to tell that guy Worthington, 'You've got the gun why don't you shoot?' Why doesn't he come out in the open? He is just like the writer of anonymous letters."

Tex started to turn on the wrong side of a cop. "Can't be helped, officer," she said, "I am just one of those vice girls, spelled with a V instead of an N."

"Why don't you come up to the club and I'll give you a story about my little girls," Tex said. "My club is just full of mammy songs from broken Mammies since Worthington descended on us."

Tammany Young is to be with Tex in "Queen of the Underworld," and probably a number of the little girls will also appear if their heart broken mammas or the Committee of 14 will allow them.

Helen Morgan received Tex by her high hat attitude in reference to nite club hostesses. Helen declared she is not a hostess like Tex, but an entertainer. Tex says Helen is a hostess. Tex also insinuated that she could spill a lot of dirt about Helen if she wanted to, but indicated her attitude toward Helen by saying:

"Say, listen, I was on the stage when she was trimming nails. 'Sure she was a manicurist,' said Tex.

Road House Biz

Van and Schenck wind up for John and Charles at the Pillion Royal, Merrick Road, Long Island, this week, going to Saratoga in August. In between the team will fill in at Asbury Park for Harry I. Susskind at his Kingsley Arms roof garden, opening Friday.

Biz has not been so strong down Merrick road, as it is the place getting into Van and Schenck did the bulk of the trade but not up to last year's draw.

In roadhouse activity around New York, it is conceded that the two places on Pelham road, opposite one another, the Castilian Royal and the Pelham Heath Inn, are bound to kill one another off. Both have gone wild on talent and salaries, each trying to get what is left over from Vincent Lopez' heavy play at Woodmansten Inn.

ever manifested by a roadhouse. A roadhouse has nothing but food and a roster built to cater to it and both are not good, all the floor show or revue talent in the world won't make any difference.

The pick-up band at the California Ramblers Inn is by no means good. It is not the California Ramblers combination which is downtown at the Hotel McAlpin roof garden under the southerly roof of the corner of the roadhouse. Kirkby (who is of the original combination with Arthur Hand, who has since retired professionally and is living on his inheritance) has assembled a makeshift combo, but is bringing up the Mayhew Brothers with most of the men from Freddie Rich's former Hotel Astor orchestra who should pan out much better.

Kirkby and Pete Shandy, running the C. R. Inn and deserve a better break even under their present scheme of things, considering the moderate tolls and the atmosphere of the place. The new band should help considerably. Abcl.

MINNE'S DRIVE ON CLUBS AND DANCEHALLS

Minneapolis, July 17. The city council here has launched a drive against local night clubs, hotels and dancehalls where "immoral" dancing and liquor is permitted and where girls are employed as dancing partners. The council has already revoked the dance hall license of one leading loop cafe because of complaints, that patrons were seen on the floor dancing in an immoral fashion. Such dancing was described as "suggestive wiggling and body contortions."

In opposing a personal investigation of the cafes, night clubs, hotels and dancehalls in the city, Alderman A. G. Bastis vigorously denounced "hypocritical reformers and social parasites" at the last council meeting.

"These hypocritical reformers want to stop others from enjoying the same pleasures which they themselves indulge in and their present purpose is to eliminate all the city's night life and make Minneapolis a village," declared Alderman Bastis, "no wonder we aren't getting any transients here and the merchants are all complaining about business. Who wants to come to a dead town?"

At the recent dance marathon at the Army the federal prohibition agents, the men who are supposed to enforce the dry laws, were the ones who were drinking and carrying on. Moreover, after these federal prohibition agents had been arrested for drunkenness and disorderly conduct the head of the division here (Andrew J. Volstead, sponsor of the Volstead law) upheld his subordinates in their disorderly actions.

Despite the protests of Alderman Bastis the council ordered the police department to make the personal investigation of all dancing establishments. Unannounced, these officials will pay a dozen visits to every place on the look-out for immoral dancing and drinking.

Results of their findings will be embodied in an elaborate individual report on every dancehall, cafe and night club in the city. Special forms have been prepared for the officials to fill out and return to the council license committee which will decide what punishment to recommend for offenders.

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for a
DAY?

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"Sweet Ella May"
Another "Mary Lou"
Watch It Grow
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ANNOUNCING
The Return of
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Famous for her boiled dinners
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The Little Green Room
Specializing in After-Theatre Dinners

N. Y. Auspices for '101

Miller Brothers' 101 Ranch show starts a 15-day engagement near the Yankee Stadium in New York next Sunday (July 22), under the auspices of Mrs. W. R. Hearst's Milk Fund.

Mrs. Hearst has sponsored many outdoor and indoor events for the fund. It usually gains in winter season the social support of Mrs. Hearst's set.

Other than the Ringling-Barnum show's engagement at Madison Square Garden, around three weeks each spring, 101's stay will be the longest in New York in years of any regular travelling outdoor attraction.

TORONTO PARK'S \$55,000

Record Week Chalked Up By Sunnyside Beach

Toronto, July 17. Sunnyside Beach, outside amusement park, is showing bigger gross turnovers than ever before, with better than \$55,000 for the week-end of Dominion Day. Joe Hay, former publicity chief for the Canadian National Exhibition, is doing good publicity work.

Mrs. Gunn Paralyzed

Chicago, July 17. Mrs. Bessie B. Gunn, iron-jaw aerialist of Robbins brothers circus suffered four fractures of the spine, one of the right arm, and several broken ribs on July 8 when two of her teeth loosened and broke off while attendants were pulling at the swing ropes.

Physicians said complete paralysis had set in and there was little hope for recovery. She is in St. Joseph hospital at Elgin, Ill.

Plot to Rob Show

Peoria, Ill., July 17. Plot to overtop Ernest Terjes, of the Royal American shows, playing here last week, doubling at night as "watchdog" of the carnival cash, was revealed to police. Carnival officials appeared to prosecute Ralph Bramhall, a roustabout, who had been fired two nights earlier.

During the night Terjes was awakened by noise and as he raised his head was struck over the eye and he rushed out of the wagon, claiming that he recognized Bramhall.

A small hole had been bored through the wagon side and a ball of cotton, saturated with ether, was found nearby, the scheme evidently being to put Terjes to sleep.

SWIM 'NAMES' FOR POOLS

Competition is keen among the New York swimming pools which were increased this summer up-town. Many have engaged women swimmers as summer feature.

One park engaged Mrs. Mille Gade Corson, the Channel swimmer. Another hired Lottie Moore Schommelt. Still another had Mrs. Myrtle Huddleston, Chicago, holder of the world's endurance swimming record. Ethel Hertle, another expert, also a pool card.

COLORADO PAGEANT

Denver, July 17. Some 300 people will take part in the Colorado pageant, "The Sun Bird," including Indians, cowboys and soldiers, at the natural amphitheatre, Stonecrest, Indian Hills, on July 28.

The theme, "Colorado, a mile nearer God," tells in allegorical display the founding of Colorado and its subsequent history.

TRYING FALLS AGAIN

Jean A. Lussier, the Springfield, Mass., man who rode the Horse-shoe Falls at Niagara Falls, making the perilous ride in a rubber ball, plans to repeat the stunt on next Labor Day, using a new contrivance.

JUAREZ BULL RING BURNED

The old bull ring at Juarez, Mexico, was destroyed by fire July 4. Besides bull fights, the Juarez ring was also used for big prize fights.

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Old Burlesque Chorus Girls Get Usual Edge

The old burlesque battle cry is on the air again: "The old burlesque girl must go!" Yet when the new season comes around and rehearsals are called the new girls report on time, but just before the show opens the old girls drop in for a brief warming up prior to her skit season.

The older girls may be a little bit hefty on the neck lines, may be what the boys call a little corned around the waist and a little beefy at the ankles, but they are seasoned and can stand the wear and tear of burlesque travel.

And the Mutual Wheel does have to pass out an affidavit of the ages of its chorus personnel.

So. Tier Carnival Held Up, Settles Legion's Claim

Rochester, July 17. After the authorities had stepped in to settle difficulties between the Southern Tier Shows and Arthur H. Gion, Hornell, N. Y., the shows were allowed to move over to Batavia to put on a carnival for Majestic Lodge, I. O. O. F.

Contract provided the carnival was to play a week, with the Legion to get \$1,000. The Southern Tier Shows were to contribute \$200 toward nightly fireworks.

According to Legion officials, the carnival company offered \$700 in settlement, alleging the Legion had violated the contract in not furnishing ticket-takers and in selling seats to the grandstand for the fireworks. County Judge Edwin S. Brown issued a writ of attachment, served just before the carnival was to leave town. Legion officials finally settled their claim of \$1,200 for \$800.

CARNIVALS

(For current week, July 16, when not otherwise indicated.)

Alabama Am. Co. fair, Carrollton, Ky. Barkroot Bros., Muncie, Ind.

Benjamin Bros., Reaser, Ind. Bernardi Exp. Shows, Livingston, Mo.

Brockett Bros., fair, Anthony, Kans. Cettin & Wilson, Clifton Forge, Va.

Dodson & Sons, Portage, Wis. Eddies Rides, Reyno, Ark.

Edwards, J. R., Wootter, O. Florida Expo, Arvonia, Va.

Florida Shows, Somerset, Pa. Foley Bros., Salinas, Calif.

Gloth's Greater, Northfield, N. J. Gold Medal, Springfield, Mo.

Gold Nugget, Danielson, W. Va. Heth, L. T., Lancaster, O.

Hoffner Am. Co., Pekin, Ill. Howard & Sons, Portage, Wis.

Isler Greater, Glenwood, Ia. J. 23, Red Oak, Ia.

John J. Fair, Hamburg, Ia. Johnny J. Jones, Edmond, Ark.

Kline, Abner K., Bremerton, Wash. Lachar Am. Co., Roseton, Ark.

Can. 20, Kinderley, Sask., Can. Lippa Am. Co., Manitowish, Mich.

Little Elmer, Elmer, O. McClellan, J. T., Fremont, Neb.

McGrigor, Donald, Iredell, Tex. Martin & Co., Greenville, Ill.

Metropolitan, Lykens, Pa. 23, Tower City, Pa.

Midwest, fair, Langdon, N. D. Morris & Bastie, Parko, N. D.

Grand Forks, N. D. Murphy, D. D., Ann Arbor, Mich. 23, Grand Rapids, Mich. 20, Muskegon, Mich.

Northwestern Shows, Shawano, Wis. Pearson, C. E., Dwight, Ill.

Princess Olga, Bufile, Ill. Polle Greater, Frankfort, Ky.

Reise, Nat. North Adams, Mich. Rice-Dorman, Boone, Ia. 23, Bedford, Ia.

Rock City, Paris, Ky. Royal American, Aurora, Ill.

Sullivan Bros., Mod. Neenah-Menasha, Wis. 23, Racine, Wis.

Rubin & Cherry, Olean, N. Y. Savidge, Walter, Am. Co., Belle Fourche, S. D. 23, Rapid City, S. D.

Scott, George T., Boulder, Colo. Great Am. Co., Logan, Ind.

Swiss Am. Co., Oakland, Ill. Wade, R. L., fair, Shawneetown, Ill.

W. G. Wade Show, South Bend, Ind. World's World's Best, Stevens Point, Wis.

Zarra's Manhattan, West Orange, N. J.

CIRCUS ROUTES

Hagenbeck-Wallace Circus July 18, Marinette, Wis.; 19, Escanaba, Mich.; 20, Ishpeming, Mich.; 21, Calumet, Mich.

John Robinson's Circus July 18, Dayton, O.; 19, Wilmington, O.; 20, Chillicothe, O.; 21, Portsmouth, O.; 22, Beckley, W. Va.

Self-File Circus July 18, Falls City, Neb.; 19, Omaha, Neb.; 20, Kearney, Neb.; 21, North Platte, Neb.

Pop Colored Chorister

Alma Smith, of "Show Boat," copped the New York to Paris trip as being the most popular show girl in New York colored circles.

New Wheel and Stocks

A rift of talk reaching New York of late says there may be an attempt to flout another burlesque wheel. None of the propaganda has been given serious consideration by any of the local burlesques.

The elimination of the Columbia wheel swallowed up in mutual stock burlesque activity than ever before, especially in the east.

At this time it looks almost a certainty stock will be operated in the Palace, Baltimore, under Mutual supervision or else leased to some former Mutual man with that sole policy in mind. The Palace tried stock earlier this summer and it didn't elick.

Charles H. Waldron, former Columbia executive, who owns the Casino in Boston, is reported installing two stocks.

A new stock goes in the Casino, Brooklyn, Aug. 15, and will stay there all winter if the going permits.

Mutual will play two houses in Brooklyn, the Star and the Gayety. Away from the east are stock prospects announced in a number of western and northwestern spots.

Tom Phillips came to New York this week to line up a new stock for Syracuse.

Colored No Pay-Off

Up in Harlem colored members of the erstwhile "Africana" show are looking forward to payday as the show closed without the management liquidating.

At first there was quite an uproar about the money as Earl Dancer, husband of Ethel Waters, was reported having passed the salary book to the theatre manager, Frank Shiffman, where the show closed.

Shiffman in turn denied that he was responsible with Shiffman saying his boxoffice had turned over sufficient money to cover the pay-off.

There were some pretty sore people up around the Lafayette through the way the "Africana" season had wound up.

Stock May Stick Over Summer at Columbia

Stock burlesque at the Columbia, New York, seems to be set for an all summer run up to the time the regular Mutual Wheel burlesque shows begin playing the house next season.

If surviving, it will hang up a new record for a summer attraction at the house "Lucky Sambo" holds the current record and is the only attraction that ever lasted over the summer at the 47th street corner.

The present policy is regular stock burlesque with a cast heavily augmented as regards girls. Lobby wiring, sidewalk ballyhoo with seats sold for 50 cents, after the curtain has gone up, and Leblang, are a few of the pull 'em in stunts inaugurated at the house by Mike Joyce, for Walter Reade, its new owner.

SCRIBNER SELLS GAYETY

Toronto, July 17. The Gayety, home of Columbia burlesque here, was sold by Sam S. Scribner July 11 for \$146,000 and will be wrecked. S. E. Lyons, real estate broker, bought the house for a syndicate who will put up an office building. This means no burlesque for Toronto next season.

SCHENECTADY OPENS SEPT. 6

Schenectady, N. Y., July 17. Hudson theatre, home of stock for four seasons, has a new concern in the saddle, a combination of Mutual and Farsh. Mutual leased for five years. Now it has formed a subsidiary company, C. and M. Corp. (Columbia and Mutual), and in conjunction with Farsh, will manage the house.

Policy will be Mutual burlesque the last three days of the opening week, Sept. 6 and legit shows the first half.

Girl Trapezeist's Bad Fall

Utica, July 17. Golda, girl trapeze, fell 35 feet Monday night while performing her act at Forest Park. She was hanging by her teeth from a rotating trapeze and descended with such force she crashed through platform. She is suffering from broken ribs and concussions. She is a niece of A. M. E. Wirth, bareback rider.

Obituary

CECIL OWEN

Cecil Owen, 65, actor, casting director and former stock director, died suddenly of diphtheria July 15 at his home in Rockville Center, Long Island.

He had been sick but a week, taking to his bed the previous Sunday with his condition at the time not alarming.

Cecil Owen was English and since coming to the United States had been most successful. When not acting he was either directing stocks over here or casting shows. He also devoted much of his time to play reading, associated with the Murray Phillips offices. For a year or so he was with the Paramount as casting director.

Among some of his recent shows were "Black Eyed Susan" and "Cradle Snatchers." Also he was with the Eddie Dowling show, "Sidewalks of New York," in New York and on the road, and upon

IN LOVING MEMORY OF
A Devoted Husband and
Wonderful Father
J. J. ROSENTHAL
July 12, 1923
Kathryn Osterman Rosenthal
Jack Osterman

his return from that tour opened with Judith Anderson and Lou Tellegen in "Anna" at the Lyceum.

Mr. Owen was a prominent Mason. He is survived by his widow, Florence Owen, non-professional.

Interment in Rockville Center.

GEORGE STONE

George Stone, 38, vaudevillian, who with his wife, Dooley Ioleen, formed the team of Stone and Ioleen, died July 17 in his room in the Hotel Somerset, New York, of pneumonia.

Stone had been ill since the previous Thursday, a severe cold developing into pneumonia. Just one week before his illness the young man had been in splendid health around the hotel.

The remains were taken to the Campbell Funeral Church where services will be held this evening (Wednesday), with the remains shipped to his home in York, Pa., for interment.

Stone's real name was Stone-seifer. His marriage to Miss Ioleen occurred June 30, 1920.

Prior to forming an act with his wife, Stone had worked for a number of years in vaude with Arch Hendricks. Miss Ioleen was formerly of the Ioleen Sisters.

Besides the widow, Stone's mother and two sisters survive.

NELLIE WHITE-MICHEL

Nellie White, 64, actress, died July 10 in the home for incurables in New York. In private life she was the wife of Charles Michel, former vaudevillian agent and manager for foreign acts, the latter going to France during the world war with

art exhibitions in New York, Paris and Munich.

In 1882 Mr. Keller painted the classic murals for the first asbestos art curtain of the then new Chicago theatre.

A widow, three daughters and a son survive. The son is Harry Edwin Keller, New York publicity agent.

Interment in Greenfield cemetery, Hempstead, L. I.

GEORGE HENSHALL

George Henshall, theatrical press agent, died July 15 at the Good Samaritan hospital, Los Angeles, as a result of a heart attack following a lengthy illness. Henshall was 49.

Besides his wife, with him during his long illness, Henshall is survived by two brothers, P. H. Henshall, Philadelphia, and B. H. Henshall, Washington, D. C. Remains cremated and sent to Philadelphia for burial.

For many years Henshall handled publicity for Palisades Park, New Jersey.

HERBERT BASHFORD

Herbert Bashford, 57, died of pneumonia at his home in Piedmont, Cal., July 13. He was a native of California and had been a playwright, novelist, historian and poet. His best known plays were "Woman He Married" and "Light in the Dark." His last work was a history on General Fremont. A widow survives.

JAMES LUTHER GEORGE

James Luther George, 61, veteran minstrel, died July 11 in Stamford, Conn. George's principal stage connection was with the old Primrose and West minstrelsy and an end man.

Owing to an accident, he was compelled to give up the stage and went to live with H. C. Wilson in Stamford. Two years ago he was stricken blind. A daughter, living in Detroit, survives.

HELEN C. LEICHTER

Helen C. Leichter, wife of Al Leichter, of the Gus Sun office, Detroit, died July 13.

Mrs. Leichter has been known as the "Nize Baby" of the Milt Gross poems on station WCX, "Detroit Free Press" station. Ann Deane, a sister of Mrs. Leichter, was played.

IN LOVING MEMORY OF MY DEAR HUSBAND

EDWARD L. BLOOM

Died July 18, 1925

Wilanett Bloom

ing with the "Rah, Rah, Girls" (vaude), in Pittsburgh, but reached her beside too late. Interment in Detroit.

MABEL CLARK

Mabel Clark, 40, vaudevillian, who, with her husband, John Crosby, formed the team of Clark and Crosby, died in Bellevue Hospital, New York, July 12, from injuries received in a fall from the Maryland Hotel. A news account of her

Marcus Loew

his wife looking after his agency interests.

Miss White years ago, started stage life as a chorus girl. Later she had a posing act and in 1894 appeared in Rice's "1492." She had also appeared in Kiralfy's "Queen of Sheba" and had been in a burlesque company with Weber and Fields.

Interment in the Actor's Fund plot in Kensico cemetery, New York, under the auspices of the Actor's Fund.

CHARLES F. KELLER

Charles Frederik Keller, painter, artist and theatre decorator, died of pneumonia July 10 at his New York home. Mr. Keller, graduate of the Royal Academy of Fine Arts of Munich, Germany, for 25 years had been a staff artist for the General Outdoor Advertising Co. During the past 50 years his paintings and sketches had won prizes in various

death appears elsewhere in this issue.

Herbert Bashford, author and playwright, died of pneumonia July 13 in Oakland, Cal. His wife, Mrs. Minnie C. Bashford, actress, survives.

Don O. Noel, 52, newspaper man, died at the Chase sanitarium, Los Angeles, July 13. Noel was editor of the Butte "Miner" and former magazine editor of the Seattle "Post-Intelligencer."

DEATHS ABROAD

James Schloss, 68, stage doorman at the Royale, New York, dropped dead, July 12. A special midnight performance of "Diamond Lil" next week is planned as a benefit.

PARIS, JULY 7.

Salvatore Gallotti, 75, Italian composer and organist, died at Milan.

Chatter in Nice

(Continued from page 2)

blame anybody for thinking he's gone native. Cuts to a studio of 17 stages here, or about 17 more to the present market demands. He plans to do six pictures and has his own releasing outfit. He isn't a bad egg but then neither is Ingram. Still, they did quarrel about women.

English Going Nuts

They're going nuts in England over "My Wife's Husband," which Harry Lachman is directing for British International from a script by Rex Taylor. Lachman is now in France on location using Paris, Biarritz and Nice for his exteriors. He has Monty Banks, Estelle Brody, Annette Benson and Jameson Thomas. This in England is rated an all-star cast.

John Maxwell, head of B. I. got back from the States a few days ago and with a jury of his new Lachman's rough cut rushes. The vote was a bit. "I knew you could do it," said Maxwell, "you must do a serious drama next time. It is Lachman's first full-length picture.

That Bird, Lachman

This Lachman, incidentally, is the queerest bird who ever existed before the fleshpots of DeMille. I never tire of telling about him. He was born in LaSalle, Ill. At 19 he was making covers for the "Saturday Evening Post." At 30 he was the foremost American painter in France, idolized by everybody from the minister of Arts down to the four of his paintings went into the Luxembourg Museum—the best record of any painter living or dead since Whistler. In fact he got so good he couldn't sell. So he lived a Jekyll-Hyde existence as a fashionable-photographer named "Hawsh" half the year, and Harry Lachman, Legion of Honor painter, the other half.

Three years ago he renounced painting as a dead art and named movies his new-born successor. He started as a still photographer with Ingram. In three months he was manager. In two years he cut Ingram's extravaganzas in half without taking out a single cent of value. He has proved the best bet in all Europe, a director who has a nice balance between art and business.

With him in his first production was Nina Wilcox Putnam, "Saturday Evening Post" humorist, and Acres—a funny tumble they both discovered in a one-night tent show. This triumvirate did a two-reeler and then Lachman left for England. Some British International scout had seen Lachman in action and decided he was for big time.

Sam Slaming

If you total 'em up there are really a lot of honest people in the world. Sam Hellman, for instance, speaking at the Negresco Plage here yesterday: "Saw a couple clowns of yours in Variety. You know, I subscribe to that sheet. Gives me a lot of my slang for 'The Post' and 'Red Book'." In the "Red Book" Sam has been getting off some pretty sapient slams on our Kharma cousins in Hollywood. They aren't of the sort to increase his fan mail from the Zukor-Mayer mob nor will they bring him any sub-titling graft, but the stories make amusing reading.

After five months here with the Mrs. and their two daughters, Sam leaves for Paris in three days. About September he'll be heading for home.

Hellman's Wiserack

One of the Hellman brood broke Johnny Putnam, Nina Wilcox Putnam's 11-year-old Adonis, in a hooper at a dance they threw before the Hellmans left, but another guest offset that by giving the poor kid a limp leather volume of Shakespeare.

"Give him the Decameron next time," said Sam. "Boccaccio's tales are too sensual for children," responded the good-natured uplifter. "He shouldn't be allowed to read them till he's 21." "By that time he'll be writing 'em," wisecracked Sam.

Woolcott's Sandy Beach

Alexander Woolcott is nursing his wounds at Juan Les Pins, the place with a sandy beach about 10 miles west of Nice. The former "World" show critic whose batting average in Variety was the despair of Broad-

way, hasn't anything to say on "The Strange Interlude," him who cost him his job on "The World," hot on the heels of Broun's blue slip.

Juan Les Pins is a nice place in summer. Frank Gould built the town, a casino and a swell hotel. Gould can't see how any self-respecting American can invest at home until Prohibition is kicked out on its cracked egg.

He has a good crowd about him. Dudley Field Malone, E. Phillips Oppenheim, Frank Harris, Clayton Hamilton and Mary Garden are among those you see regularly there. Last year F. Scott Fitzgerald, Edna Eastman, Montague Glass, Mary Baker Vorse, Lloyd Osborne and Isadora Duncan were always there or thereabouts.

"Hot Lovers" in U. S. A.

Jean Coix is near the end of "Loving Friends" or "Hot Lovers," whatever you want to translate "Ames Ardentes," war picture.

Made Good in "Big Bluff"

During the production here of "The Big Bluff" Ruth Moring and Harry-Piel in the cast took each other seriously enough to get married.

PLAYS OUT-OF-TOWN

(Continued from page 52)

suiter holding the bag, and Doris, pop! and the light can all go to hell. That's the story. It's planted and delved into immediately. All plant, the first act, nevertheless, grips and is bright. There's some snap dialog by the two women, when Paula informs that it takes a diploma to get in her bed, and Doris says, "Yes, and an acrobat to get out." Which sounds kind of rough for a nice girl like Doris, but the play's the thing. One time that is going to get plenty of mouthing on Broadway is worth quoting. It's Doris declaring her love to her hus sweatheart "I love you so much that if I were twins, I'd cheat on each other."

Act two is the party framed by Zelli to clinch Bobby's flop. Zelli is Paula's under-cover daddy, anyway, so that's perfect. The fighter drinks enough to be quite in favor of Paula's obviously dirty intentions and agreeable enough in his stupor to accept Zelli's terms. As Peter and Doris crash in for the rescue and Paula's plot is exposed, so much so that he falls to the floor after Peter's condemning speech, grabs the old boy's leg and asks the count. A wham finish.

Last act is in two scenes. First is Bobby's dressing room before the scrap. After a lot of talk, Bobby's decision is to turn square and fight it out. Second scene is a gun-shot ending with Peter shooting Zelli. "Call the police, Doris, and tell 'em I'll be in Bobby's corner." Hokey, but good. Final scene is a semi-fallout coming in over the radio, not far away from Jack Conway's bit in "The Pushover," but herein detailed to suit the theatrical position and with the house lights out. After a realistic broadcast, the rag rises to reveal the ring and a nifty replica of the Garden. The usual scenery number of newspaper men, judges, seconds and onwatchers. But the set is excellent. Someone does a Joe Humphries, even to the arm over the shoulder. Some tomatopland, and some because they didn't know. The finish is sudden.

At present the play is incomplete, breaking off with an anticlimax and leaving the audience undecided as to whether it's all over or not. No one got up opening night for five minutes after it was all over. Some tomatopland, and some because they didn't know. The finish is being upholstered at this writing. It is the most glaring fault of the show, but affords divers opportunities for a sure-sale punch finish. A bit more comedy might be inserted, especially in the second act.

Richard Taber plays Bobby Murray to the hilt. Dumber than dumb, impulsive and an unconscious bear with the dames. He looks the pug and plays it. How ever, her cool lines when caught. The Paula role is a pushover for Suzanne Caubaye, steamed up aplenty with Sue's French accent and looks. Another faithful interpretation is that of Joseph Crehan as a friendly sports writer, although the role deviates from authenticity.

"The Pushover" is from the tri-phen of Edward Paramore, Hyatt Daab and

George Abbot, the latter also listed as Stager. Paramore and Daab are him own. None of the trio needs a detailed introduction, though it might be timely to state Daab was sports editor of the "Telegram" for years.

Gene Buck surprised his large home town by slipping them a non-musical instead of the expected revue. They were surprised, but not disappointed. It looks like Gene has a winner, particularly for New York. It's Broadway, strictly, deliberately and on both sides. Big.

POSSESSION

Atlantic City, July 17. With every indication of being set to click in Manhattan in September, Edgar Selwyn has taken the old eternal triangle after the bust and built a new one. It's a stage of reconciliation, rather than telling how the triangle came about. He lets home and wife triumph.

But not in the commonplace way. He's the one who goes back to the responsibilities created 25 years before, but he goes back with the most expressive tag line with more meaning, and kick in it than any other comedy drama ever had.

The husband has had the number of years mentioned with a wife who has taken possession of him from every angle. He finally breaks away and goes to the woman who understands.

In the telling the author has presented both sides of the matrimonial mixup, getting the wife's viewpoint across but not failing to clearly show why the man walked. Story contains just the right amount of drama, even to the extent of a father stepping in between and catching a bullet meant for the son that was fired by a jealous suitor for the girl's love.

It's the shot that brings the wife into the home of the other woman and into her boudoir where the shooting took place. Then the fixing of everything including the ousting of the other woman from her own apartment.

Through the story runs a girl delightfully done by Edna Hibbard. She comes in to steal the tell-tale woman's letters for the boy friend, a private detective. She's a miss of wise cracks but plenty of common sense.

Both aspects to come within the scope of possibility have been carefully handled and gotten over with extreme cleverness.

Laura Hope Crews as the wife gives a splendid performance. You get her character the minute she makes the first entrance—see it reproduced in the male gender in her brother, well done by George Graham. Robert W. Crane as the son plays well, as does Walter Connolly as the husband.

In fact, for an early tryout, the cast is exceptional. With Edgar Selwyn giving the production two tastefully selected and dressed sets. In doing this the producer-author looks to have f-th and rightfully for the piece is well constructed. Holds interest without lagging, has plenty of real laughs plus careful character-building, plus plausibility. All of which would indicate one of next season's products for the box office. Meakin.

GUILD TIES UP BROKERS

(Continued from page 49)

sales of different plays or block leases or plays or rights in plays by different authors shall be made by the agent, but a number of plays may be sold so long as a fixed price is made on each. The agent shall not assign any rights or contracts without the assent of the author. In case of bankruptcy of the agent the contract and rights shall not be subject to judicial sale, but are to revert to the author.

A committee representing the Guild composed of Channing Pollock, chairman, Arthur Richman, Samuel Shipman and Leroy Clemens have been at work on the new contract for the past three months. The play brokers committee, headed by John Ramsey, chairman, Tom Kane, R. L. Giffen and Harold Freedman. Playagencies represented are American Play Co., Century Play Co., Co-National Plays, Brandt and Brandt, Curtis Brown, James B. Pinker & Sons, R. L. Giffen, Alice Kaiser and Samuel French.

One point steaming up the authors originally was the outright purchase of plays for stock. They thought that plays bought outright resulted in them being pushed up by the brokers, with others side-tracked. The agents replied that such a condition was over-acted and if a rule against outright buys were made, there was nothing to prevent the agent from securing the rights through a third party. No restriction of the kind was made part of the agreement.

Newport

(Continued from page 3)

married, Gloria Morgan, considerably younger, and Eileen Kearney Dillingham married Julian Allen, also younger. Allen has two fashionable sisters, Mrs. Andre Vagliano and Mrs. Goodhue Livingston, Jr. His mother was a Miss Stevens, daughter of the venerable Frederick Stevens, who died not long ago. Almost two generations ago Frederick Stevens was divorced by his first wife, Adele Sampson who inherited great wealth from her father. She chose as her second husband the Marquis de Talleyrand, and later become Duchess de Dino. Wearing of foreign titles, she preferred to be known, in her latter years, as Mrs. Adele Sampson.

A Wealthy Widow

There is an enormously rich widow at Newport this summer occupying the splendid residence she bought last fall from the estate of Elbridge T. Gerry, founder of the Gerry Society, which, in the 80's and 90's, put difficulties in the pathway of such juvenile actors as Wallace Edginger, Irene Franklin and Elsie Janis. Last summer Mrs. Edward V. Hartford occupied a rented villa, but, backed by wealth estimated up to \$40,000,000, she is now owner of a show-place. She is the widow of the founder of the Atlantic and Pacific Tea Co.

Common Seat Holders

In addition to the millionaires who have taken boxes at the Casino theatre for the eight weeks season, subscribers to orchestra seats include Mr. and Mrs. Vincent Astor, Mr. and Mrs. Ogden Livingston Mills, Mr. and Mrs. Jerome Napoleon Bonaparte and Mr. and Mrs. Frederic W. Rhinelander, to name a few out of many.

The cast includes Walter Kingsford and Allison Bradshaw, who are still honeymooning. Each has been married before. Her father, John Bradshaw, was for many years a popular captain of the Red Star Line. Her brother, Leslie Bradshaw, has tried production.

Seton's Rare Photos

This summer at Newport, as last, Harold Seton is privately showing some of his rare old photos at teas and receptions at the homes of fashionable millionaires, family portraits having been given him by Mrs. William Seward Webb, who was Lila Vanderbilt. He has gone over his files with Mrs. Henry White, who was Emily Vanderbilt, and has been aided in classifying his pictures by Mr. and Mrs. Herbert L. Satterlee (Louise, Pierpont Morgan). The photos he is displaying at Newport, as in London, Paris, Monte Carlo and Rome last winter, are from 500 society people of other years. In Paris he showed them at the home of Mrs. Harry Lehr, and at Newport at the home of Mrs. Lehr's sister, Mrs. Drexel Dahlgren. They have twice been inspected by Mr. and Mrs. Jerome Napoleon Bonaparte. But more than 7,500 of his portraits, collected during the past 15 years, are of stage and opera stars of the last 50 years.

The New York Historical Society has given two exhibitions of Mr. Seton's gift of 120 photos, and the presentation has now been increased to 230, for a third display there in the fall. He plans eventually to exhibit 500 theatrical portraits, showing the most famous personages of the American playhouse. The collection is insured for \$25,000.

Newport's Popular Mayor

New York may have its Mayor Jimmie Walker, but Newport has its Mayor Mortimer Sullivan, and the latter is quite as dapper and quite as witty as the former. Not only popular with the all-year residents, Mayor Sullivan is a person gratified with the summer colony of fashionable millionaires. Recently he cooperated with Mrs. Frederic Cam-

Americans Abroad

Paris, July 7. In Paris—Lyn Harding, R. Bach, Miss V. Blauvelt, C. Silvernail, Miss B. Allen, John F. Parker (New York artist); Fanny Heaslip Lea, author; Elsie Lawson, Walter Damrosch, Winston Churchill, Raoul Fouchman, ("New Yorker"), Samuel Lazzari (Joe Dundee), and his manager, Charles Prince; Alfred Landucci, (Eastman Kodak Co.); Travis Banton, (Paramount); George Jean Nathan, Otis Skinner, Alex. Woolcott, Alice Duer Miller.

eron Church, Jr. (former Muriel Vanderbilt) in entertaining several hundred midshipmen were at Newport. It was in Houston for the Democratic convention.

The Young Idea

Some Newport school teachers evidently believe in their small charges gaining experience at an early age. When the doors at the Strand (movie house) opened for the matinee one day recently the teacher headed a line of some 20 or more children, taking them in to see John Gilbert and Jeanne Eagels in "Man, Woman and Sin!"

Entertaining Players

As prophesied, the members of the Casino Theatre cast are to be entertained this summer by William H. Vanderbilt, recently elected president of the company, just as last summer they were entertained by his predecessor, the late Moses Taylor. Last Sunday night the members of the cast of "Peter Ibbetson" were entertained at tea at Oakland Farm, the magnificent estate William H. inherited from his father, the late Alfred G. Vanderbilt.

Tuesday night, before the premiere of "Ibbetson," Mr. Vanderbilt gave a dinner party at his home for the players in the second week's bill, "The Last of Mrs. Cheyne," headed by Irene Clary. After the opening night Mr. Vanderbilt capped the climax by giving a supper for both the "Ibbetson" and "Cheyne" players, with a few personal friends included.

Persistent Composer

In the Newport notes Shafter Howard was referred to as the author of a short-lived comic opera, "Yankee Doodle." This member of the Casino Theatre board labored for twenty-four years over this ill-fated production, but, still resting on his laurels, two years ago had the Casino orchestra play selections, and last summer had Mme. Fely Clement sing some songs from this work. (Mme. Clement is now with the Casino cast singing incidental ditties in "Peter Ibbetson.") Running true to form, Mr. Howard arranged for the Symphony Orchestra, which is at the Casino this summer, for the first time, to play "Yankee Doodle" on July 14. Something to look forward to. Prophecy for the seasons of 1929, 1930, 1931—Casino orchestras playing "Yankee Doodle" by special request—of the composer!

Treating Musicians

At the coming-out ball for Nadejda de Braganza, debutante daughter of the Princess Miguel de Braganza, the 500 guests at the Country Club danced to music supplied by Panchos's Orchestra from the Embassy Hotel in New York, alternating with Nichols's Recording Orchestra. The Princess gave the party jointly with her brother, William Rhinelander Stewart, Jr., who paid court to Constance Talmadge before either of her marriages and divorces.

The musicians were not only generously reimbursed, but were brought to Newport, housed at The Viking and transported in smart motor cars.

Broadway is in serious danger of becoming high-hat!

Newport's Opening

The opening last Tuesday night of the second season of plays at the Casino theatre was a most brilliant event. The millionaire colony has heartily endorsed the scheme, and the boxes, which constitute the entire balcony of the 500-seat house, have all been taken for the two months.

"Peter Ibbetson," the opening bill, had Rolfe Peters in the role created by John Barrymore, and Selena Royle was attractive and capable in the Constance Collier part. A personal hit was made by France Bendetsen as an old man. Mme. Fely Clement, professional singer who has spent many summers at Newport, warbled somewhat off-key. The costuming of the early Victorian era, was elaborate. The stage is a small one, but the credits were effectively handled. Credit should be given Lester Longman, the director, and Livingston Platt, technical director.

The 9 o'clock curtain enabled the society people to linger over their dinners, but caused the play to run very late.

Ileen Ware was to have been in the cast, but went with the Fox talking picture staff, and is now in Hollywood.

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Pictures
Columbia—"Skirts."
Rialto—"Wheel of Chance."
Fox—"Husbands for Rent."
Metropolitan—"A Texas Story."
Palace—"Telling the World."
Rialto-Dark.

Rialto went dark on Friday night last with nothing yet announced as to reopening or policy of the future. Leased by Universal four years ago from Tom Moore, a new agreement was entered into last week between Universal and Moore abrogating the then existing contract with six years yet to go. New agreement calls for eight years at an annual rental of \$504,000, this replacing the sliding scale of the older document. House is not a money maker. It takes a loss to have a first run in this territory.

When Meyer Davis's family returns to Philadelphia from Jamestown, R. I., this fall, a Rolls-Royce

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will be awaiting them. Car was purchased last week by Davis.

Mohawk Quartette, a local combination, have been booked by Meyer Davis for his Chevy Chase Lake.

Secretary of Labor Davis had the Welsh Glee Singers, last week at the Fox, out to his Massachusetts avenue home on the closing day for a special dinner. The Secretary is a Welshman.

Roland Robbins, manager of Keith's, has been on the job here throughout the entire closed period of the house, the first time it has been closed in its 16 years of life.

ATLANTA
By **ERNIE ROGERS**
Georgia—"The Blacker" and "White." Capital—"Hot Lies" and "Fits and Starts of 1928." (Byron-Snapier) Loew's—"Loveless" and vaude. Howard—"Half a Bride" and Public unit.

Rialto—"Hot News" and Movie-tone and Vitaphone.
Metropolitan—"Jazz Singer" and Movie-tone and Vitaphone.

Lew Hlaase, manager of the Erlanger, announces local house and Jefferson in Birmingham has beginning of road show chain in south to be operated by Erlanger.

Persistent rumors that Loew is to go into the Capitol (Universal), but everybody concerned shies from confirmation. Capitol stage crew has received two weeks' notice, but this is explained as necessary to sign new contracts, as house has changed policy from vaudeville to musical comedy stock.

Record rainfall first half of week ruined business everywhere.

Capitol flinging bathing beauty racket, using six of the gals who also ran at Galveston.

Wiring has been completed at Howard for talkers, and first sound bill will be presented next week, July 23. Capitol Loew's and Keith's Georgia also have been measured for the sound stuff.

Metropolitan led the way locally by grabbing Vitaphone quite some time ago. Rialto was next, adding Movie-tone news features. Met added Movie-tone meantime.

Local stage bands and musicians are viewing the situation with alarm, but as yet no gesture has been made other than withdrawal of projection men from the Metropolitan, when the house dismissed orchestra and organists several months ago.

ROCHESTER, N. Y.
By **E. H. GOODING**
Lycium—"Lulu Belle" (stock). Temple—"Just Relax" (stock). Rochester—"Lady Raffles" (vaude). Eastman—"Hushless Alibi." Regent—"Good Morning Judge." Piccadilly—"Magnificent Flirt" "Skirts."

Andrew Downie, owner Downie Brothers' circus, playing his hometown, Medina, July 30, has wired the Medina Memorial Hospital the entire proceeds from advance sale of tickets.

Bordwell block, in Albion, where for many years all theatrical shows were played, has been purchased by the Masons for \$50,000.

A dance mania may be run here within the next few days by C. C. Pyle and Milt Crandall, but on a different plan than the recent New York contest. Crandall, here last week, announced he would hand out \$4,000 in prize money if the dancers stuck it out for 74 hours.

Sea Breeze Park and Natatorium turned in a net profit over the week end, with 5,000 paid admissions.

SYRACUSE, N. Y.
By **CHESTER B. BAHN**
Wieling—"What Anne Brought Home" (Frank Wilcox stock). B. F. Keith's—Vaudeville pictures.

Loew's State—"Steamboat Bill, Jr." "Sylvia." Strand—"The Hawk's Nest" Vitaphone-Movie-tone.

Empire—"No Other Woman." Eckel—"The Lion and the Mouse" Vitaphone.

Syracuse—Independent vaudeville pictures.

Regent—"The Port of Missing Girls" "College."

Harvard—"Two Arabian Knights." Swan—"Love"—"The Arizona Beavert."

Palace—"The Wife's Relations."

The Savoy, dark for the summer, reopens with stock burlesque policy Aug. 25. Tom Phillips, who represented Dewey Michaels, Buffalo, as producer and manager last season, takes the house on his own.

Ruth Abbott, Syracuse stock lead, opened seven week engagement with the Colonial Players at the Colonial, Pittsfield, Mass., Monday.

The Wilcox stock at the Wieling again has "The Old Soak" underlined. The price was originally slated to mark the return of Hugu O'Connell but was dropped for "The Song and Dance Man" when O'Connell demurred. O'Connell closes here Saturday to start rehearsals in "Gentlemen of the Press."

Hal Brown, for eight years character man with local stocks here, is tugging for the Temple, now dark, with a view of installing stock.

Jim Collicutt, Herald columnist, is out as p. a. for the Wilcox stock. Ed Yezma, Co. manager, is writing his own notices.

The new Mark Strand theatre in Utica, nearing completion, opens Sept. 1.

Update's five-act marathon dancing contest, staged at Madison Lake, was won by Dora Durdick, Solville, and Eddie Keene, Utica. The contest extended one week, and the two winners drew \$75 square. Mary Wheeler, Oriskany Falls, who wore out three partners, finished with Lester Morris and won second prize. Durdick and Mary McArthur, brother and sister, of this city, took third money.

BUFFALO
By **SIDNEY BURTON**
Erlanger (stock)—"The Mountain Moon."
Buffalo—"Telling the World."
Hipp—"The Wheel of Chance."
Great Lakes—"The Escape."
Court Street (stock)—"Graustark."

All four of the local Shea-Combs theatres are being wired for talkers. Installation at Shea's Buffalo will be completed August 1, others the first of September.

Fox's Great Lakes here will begin showing talking pictures Aug. 5. All of the Fox product for the coming year will be shown at the house as well as the complete Warner Bros. talking line. Houses are using double advertising spreads.

Former Loew's, Buffalo, rented by the Pitzer interests of Syracuse will be renamed the Century instead of the Hollywood.

BRONX, N. Y. C.
Renovations to Benheim, Julius Jackson house, almost completed, and house will reopen next month.

The Apollo, upstairs house, vacated by Minsky Bros., who move over to Hurlig and Seamon's Music Hall next season, may become colored musical comedy and tab house. If the deal goes through, the house will be in opposition to Alhambra.

Sidney Stavrof, who has the In-

imate Playhouse, former art theatre, trying to frame a policy of art films and arty one-acters for next season. Stavrof will act in as well as direct the venture.

Silas Clark is out as assistant manager at the Park Plaza. Move is part of summer policy to cut down overhead.

CINCINNATI
By **JOE KOLLING**

Taft Auditorium—"The Philander" (Stuart Walker).
Albee—"Half a Bride" and "Lude Palace"—"Legionnaires in Paris" and vaude.

Capitol—"Lady Be Good" (Vita phone).
Lyric—"Los Misables."
Keith's—"Diamond Bandages."
Strand—"A Thief in the Dark."

After nine weeks at the Grand Opera House the Stuart Walker company has shifted to Taft Auditorium, in new Masonic Temple, to finish its summer stock season.

Suspension of the "padlock" injunction on Castle Farm, suburban case, which was issued last February, announced by Federal Judge Hicklenloper.

Johanna Grosse, organist, has moved from Keith's to Albee, which recently changed from presentation policy to pop vaude and thus, the orchestra being cut to a few pieces and Hy C. Gels, featured organist, let out.

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Orpheum
About the only edge the east customers received at the Orpheum last week was the break on the admission tax—now no more. Otherwise it was just another bill.

Headlining last three weeks with Sessue Hayakawa, Eddie Borden and Bert Wheeler held over. The register was Ken Howell's Colleagues. A youthful and versatile aggregation of musicians, copped easily.

Bert Wheeler, with his two assistants, Bernice Spear and Al Clair, romped through his period with very much the same stuff as the previous week. They probably expected at least a few items different from Wheeler. The Spear gal was again the outstanding in the turn and clicked from all angles. Hayakawa and his company closed the first half with the sketch he's been doing around for several seasons. Supporting cast includes Lullie Lortel, Omar Glover and Walter Nelson. Latter is on but a few minutes.

After some of the gag men from Hollywood got through taking down quips from Topics of the Day, the

show resumed with Guy and Pearl Magley, ballroom dancers, surrounded by a revue holding the Bower Sisters and Peggy Ward and Jose Reyes. The Magleys went standard with their proudest, while the sister team was not so much. More stepping and less harmonizing would help these kids. The Ward gal is a neat little acrobaticist, while Reyes accompanies at the ivories.

Eddie Borden in his "Non Plus Revue" with Arthur Van and Dot Brown, held off for the punch in next to show. Borden is familiar around town and so is his material. Upholding the theory that hokum presented in style is sure fire, Borden and his accompanists went about their business to elicit that half. Gags, bits and blackouts about describe Borden's turn. A lot of it is legitimately funny and what is not is made by Borden's and his libbing. Miss Brown is classy with plenty of that "It" business about her. Sure fire on looks. Besides a capable manipulator of the ac-

Paul Gordon in a nonsensical routine leading up to trick-bike riding opened, and was followed by Norberto Ardell, billed as Italian American tenor. About all in Ardell's favor is a strong pair of pipes and those not yet set. His selection of numbers was unsatisfactory.

Lorraine Wallace and her lions called it an evening's entertainment. Pit orchestra struggled through a heavy overture that might have been passed up with no squawks. Alton at the organ whiled away some superfluous moments with pop numbers.

Biz not so good Sunday night.

Pantages

Fairly evenly balanced layout last week. Despite torrid weather and the house minus a cooling system, fair trade.

The vaude spread held the usual six turns, with no one in particular top lining, but a good all around show. Openers were the Three Orantons, equilibrium. Past opener, got that spot on any bill. Next followed Houlton and Whiting, mixed comedy chatter and warbling team, with the gal getting the edge. Their line of material while not new, is delivered in good taste and diction. Particularly the latter.

Gaby du Valles, high powered soprano, is a cinch to click anywhere. The gal has no concert or stage. This gal has a brilliant range in her voice and plenty behind it. All but one of her songs are in foreign language but get over just the same. Tracy and Elwood, another mixed comedy team, dished out enough in the way of "hoke" and otherwise to stop the show cold. They were the first and only show stoppers. The femme, blonde, is sure fire. Her partner is the fof. A neat and personable chap who knows comedy value.

Next to closing were the Empire Comedy Four, harmony funsters seen around for years and still evoking laughs.

Closing were Spoor and Parsons, mediocre song and dance team, materially aided by Solos Bros. Marimba band, probably one of the best outfits of the kind in the business. The band holds up whatever there is in this turn.

Screen feature, "Why Sailors Go Wrong" (Fox).

Not Farnum in charge of West Coast Theatres club and private entertainment booking department has returned from a five-week eastern and Canadian visit. He was accompanied by Mrs. Farnum.

Paramount Studio Club elected new officers for the ensuing year: J. A. Souter was unanimously made

president, with H. E. McCroskey vice-president. Treasurership went to Frank Richardson, and Wilma Wilson was named secretary.

Gore Brothers, Abe and Mike, bought some 100 acres of land along Topanga Canyon drive for a reported price of over \$100,000. They intend to establish a resort on the site.

Adelaide Hellbron is writing for Dot a story for Phyllis Haver based on title "Office Scandal." Jack Jungmeyer is writing "The Flying Fool" for William Boyd, to be made at the same studio.

Cunningham and Bennett will make a Vitaphone record this week. The team is playing for Pantages. Another to can for Vita is Tex McLeod, monologist, on the Orpheum circuit.

Don and Iris Wilkins opened July 13 at the Colorado theatre, Pasadena (West Coast Theatres). Don is m. e. with Iris (his wife) at the organ.

Bob Ziegler, pianist, has been added to the Eddie Peabody Fanchon and Marco unit.

Three and a half weeks of indifferent business enough for the Belmont closed after stock and pictures, John P. Goring and David Torf managing. West Coast Theatres again took possession of the house when the week paid. Goring stepped out after the first week, leaving the house to Torf, who is understood to have sunk \$3,000. With the closing, the 10-year lease on the house held by Dr. Archibald and Ruth Helen Davis automatically was cancelled. Goring and Torf had subleased the house when they came in. The house will probably remain dark indefinitely as West Coast theatres has no immediate plans for it.

Here's how one press agent, Ray Coffin, introduced Mayor James W. Wampas to a body of press agents, the Wampas:

"There has been laid upon me the great honor of presenting to you our distinguished guest, probably the most distinguished guest ever presented to this body. I have accepted this duty in spite of the grave disparity, the paucity, in comparison with the vocabulary under most consciously I am now speaking, and ask you to meet and greet America's Prince of Wales, King of regular fellows, the greatest mayor ever elected by the people of the world, and probably the only man in the United States who needs no introduction—the Honorable Jimmie Walker."

Following the work of retaking scenes for "The Mating Call," now being produced by Caddo and directed by James Cruze, Thomas Meighan will leave for Rye, N. Y., to spend the summer.

At the "Mating of a long rest, Meighan will decide whether he will remain in films or retire.

The Wampas credentials committee went on record as nipping another racket in the bud when a man from Memphis solicited one of the studios on the coast for use of the original costumes worn in one of their pictures. To qualify this request, he claimed to have been staging a motion picture ball in Memphis under the auspices of its leading newspaper. The press agent to whom this request was addressed turned the matter over to the committee and after writing to the newspaper referred to as "The Ball," received a reply to the effect that they had never heard of the man requesting the costumes or did they know of any picture ball planned for the city.

The practice of studios employing their own staff portrait artists, coupled with the poor summer trade is making it tough for the Boulevard photographers and other recognized commercial portrait artists.

Hollywood acting schools are resorting to radio broadcasting for clients, promoting screen tests and elaborating on the future possibilities the screen holds for people with good voices. The listeners-in are told that there are no strings attached to the free screen test and should the prospect apply at the studio, they will be told whether they are suitable for screen work or not. This is generally gauged by the size of the bank and the applicant's possessions and not the ability to conform with the screen's requirements.

Malcolm S. Boylan, supervising editor of Fox productions, has added Lesley Mason and Edith Bristol,

former dramatic editor of the San Francisco "Call," to his staff of title writers.

William Wellman returned to the Paramount studios after a brief visit in Boston. His next production is "Dirigible," being adapted for the screen by Oliver Garrett. Wellman will direct.

A restaurant close to Film Row and West Coast Theatres executive offices on Vermont street has innovated a daily luncheon service for ladies only, in addition to its regular bill of fare. This "Ladies Special Lunch" is priced at 35 cents and is not available to male patrons. It's a new racket around these parts.

Annual Hollywood Exposition, sponsored by Hollywood Business Men's association, is being held this week on the old Paramount lot on Vine street. Besides the numerous commercial booths and concessions there is a one-ring circus provided by Al Copeland.

City Council tentatively approved the proposed new fire ordinance for theatres recommended by Fire Chief Ralph Scott. Further action will be taken by the council this week. Chief Scott said that the larger theatres had nothing to fear from the ordinance, which is directed to drive the honky-tonks out of business. Under terms of the ordinance it will be necessary for all theatres to obtain operation permits from the Fire Commission.

Christian De Rode, 60, seaman on the schooner "Irene," owned by the United Artists, was killed in a fall down the companionway of the boat while the craft was anchored off Santa Cruz Island. De Rode died in the St. Francis Hospital, Santa Barbara, from a fractured skull. The ship was being used in the filming of "The Rescue," Herbert Brenon production, starring Ronald Colman.

The chorus of "Good News" (24) has been engaged by the Christie Film Co. to dance the variety drag number in sequence for "The Confessions of a Chorus Girl" series.

Carl and Lil Muller, former vaudeville comedians conducting Muller's Coffee Shop on Hill street, celebrated their 20th wedding anniversary last week.

Mrs. H. A. Everett was elected president of the Pasadena Community Playhouse Association.

Arthur Hadley and Georgie Raft have been signed by Fanchon and Marco for a route over West Coast Theatres. William Perlberg, of local William Morris office, booked. Latter also placed Duffin and Draper on a William Morris contract and is sending the team east.

Warner Brothers signed acts last week to record for Vitaphone subjects. Chaz Chase, eccentric comic; The Ringers, male harmony octet, and Herb Wiedoff's Brunswick recording orchestra, now being directed by Jess Stafford. Of these only Chase has completed canning. The others will be made within a few weeks. Chase and The Ringers were booked through the local Morris office.

Fanchon and Marco have brought "Red" The Corcoran, com from the northwest and installed him with

the Loew's State band, where he is being groomed for m. c. Corcoran is a banjoist.

Frieda Berkoff, sister and dancing partner of Louis Berkoff, has come to New York to rejoin her brother's act in a tour around the world. Miss Berkoff left the act a few months ago to stay on the coast. She had been teaching in a dancing school.

Hollywood Association of Foreign Correspondents (HAFCO) will hold a frolic at the Roosevelt hotel Aug. 1.

Rupert Hughes, in an oration delivered before the Music Teachers' Association of California, said that American music is being ignored by American musicians and that jazz should have the attention of the music teachers.

Bert Simmons of the local Lyons and Lyons office is leaving here this week to go with the L. & L. Chicago office.

Nick Harris, operating a private detective agency here, addressed a morning boys' matinee at the Metropolitan, speaking on "Crime Does Not Pay."

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TORONTO

L. Rosenbaum, Sturgeon Falls,
Ont., announces the new Capitol
being built by F.P. in North Bay
will open in December. The Avon-
don, new Ottawa neighborhood
house, opens in September.

Programs were suspended in three
houses last week due to electrical
breakdowns in storms. Loew's,
Tivoli and Hippodrome were all af-
fected. Ten persons were killed by
lightning in Ontario and Quebec
during the week.

The combination of pictures and
stock is being tried at the Play-
house, new \$600,000 theatre in Win-
nipeg. M. Graham, Regina, is in
charge.

Sun Weiner, who has rented the
Regent, main street Winnipeg flicker
house for five years, has bought it
from Mrs. R. L. Richardson. Weiner
also owns the Columbia.

SEATTLE

By DAVE TREPP

President—"Rejuvenation of Aunt
Mary" (stock).

Orpheum—"Sally of the Seaboard",
vaude.

Pantages—"My Lady of Whims",
vaude.

Columbia—"Flying Romances",
vaude.

Winter Garden—"Czar Ivan",
Blue Mouse—"Lion and Mouse",
Vita (4th week).

United Artists—"Three Sinners",
vaude.

John Hamrick's newest house,
"Music Box," opens Aug. 2 with
"Glorious Boys" for a run. Vita,
movie and pictures at 5th, gen-
eral. New house suite about 975
is located on 5th av., almost oppo-
site Hamrick's 12th house.

Light of New York, all ticket
at this place, opens July 26 for a
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ahead of the Abner K. Kline shows
are in Seattle this week. The show
opens here at 12th and Yesler in a
few days for a week stand. Business
very good, the boys report.

Leavitt, Brown & Huggins, oper-
ating a carnival, have found the play
improved this season in northwest-
ern towns. A three-ring stand-up
circus is their newest wrinkle.

Louis Lazar (Public) has gone to
the home office in New York. He
was here a month helping whip the
new Seattle and Portland theatres
into line.

Elmer J. Walters, recently in
Grand Rapids, Mich., is the new
manager of the President theatre
(Duffy Players). Arthur Frahm,
former manager, and Mrs. Frahm have
returned to San Francisco, to be
with the Duffy organization there.

Harry Singer, west coast manager
Orpheum Circuit, inspected Orpheum
here and in Vancouver, B. C., com-
ing up from Los Angeles to help
inaugurate the two-a-day policy.

Herschel Stuart is back from Mon-
tana, where he arranged for Fan-
chon & Marco shows to open Labor
day in Great Falls. F. & M. will
play week in Montana—one day in
Lewistown, two in Great Falls and
three in Butte. Going into Grand in
Great Falls and Parkway, Butte,
Vita and moviehouse ready to open in
Butte; Lewistown; Liberty; Great
Falls, at any date.

The Seattle is ready for movie-
ment. Installation completed.

All Rubin, former manager of the
Columbia here, is now West Coast
manager for Olympia houses.

Reported here Louis Lazar, who
has just returned to New York, is
to be assistant to Harry Marx of
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Alhambra—"Jazz Mad" (stage
show).
Garden—"Lion and the Mouse"
(Vita-Movie-tone).
Merrill—"The Cossacks" (2d
week).
Palace-Vaude—"The Wall Flow-
er".
Riverside-Vaude—"Thief in the
Dark".
Strand—"The Dragnet".
Wisconsin—"Fifty-fifty Girl",
stage band.

The Gayety (burlesque) closed
last Saturday night after about five
weeks of stock. Grind pictures go
in for the balance of the summer.

Ned and Lew Fine have taken a
tab-show-through-the-northern-sec-
tion of the state, playing summer
reports.

Richard White, U. S. marshal, for
14 years judge of harness racing at
the Wisconsin state fair, died July
10 of apoplexy.

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Raimond Eva, Reed & Lucy,
Reed & Lucy

Rivers Wanda, Rogers Wilson,
Rogers & King

Rome & Dunn, Russell E J,
Rustbrom B

Scott Isabel, Silver Anna,
Smuck Roy

Stevens Go, Stevens Go,
Stevens Go

Stevens Go, Stevens Go,
Stevens Go

Stevens Go, Stevens Go,
Stevens Go

Stevens Go, Stevens Go,
Stevens Go

Stevens Go, Stevens Go,
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a tempo

p-f

My i-mag-in-a-tion, Your i-mag-in-a-tion,

a tempo

p-f

Our i-mag-in-a-tions make this world di-vine,

Peo-ple come and tell us their won-der-ful schemes,

They would all be jeal-ous if they knew our dreams;

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LYRIC
—
PLAY THE
MELODY
—
SEND FOR
YOUR
ORCHESTRATIONS
SLIDES OR
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25
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64 PAGES

B'WAY'S CRAZIEST "ANGEL"

Otto Kahn Is Liberal Donator, But Banker's System 50-50 on Year

From one close to Otto H. Kahn comes the information that the banker always shows a profit on his financial assistance to ventures concerning the arts. Kahn never donates any money for such enterprises; he "lends" it and is given a suitable financial interest in the venture.

While many of such Kahn-financed undertakings prove almost total losses, the law of averages protects the financier, so that in the long run his annual statement invariably shows a credit balance on his year's activities.

A separate "charitable" branch in the Kahn, Loeb & Co. office takes care of Kahn's endowments, but the banker must be personally sold on the worthiness and merit of the enterprise before he authorizes any monetary succor. The same department also takes care of the out-and-out charity donations to (Continued on page 43)

Racketeers Are Kept Out of Film Trade

Stay racketeers, promoters with heavy bankrolls, accumulated in more or less questionable enterprises, are floating along Broadway in the guise of prospective "angels," anxious and willing to break into show business, but unable to crash what was once the open game, the picture business.

In years gone by, with the legitimates high-hating everything else in the business, the first thought of the nimble-witted promoter was pictures. In that unexplored, uncharted and practically unknown field the promoter felt reasonably safe. Films offered abundant opportunities for quick stock flotations, easy money and comparatively simple getaways without very effective legal retribution owing to (Continued on page 43)

BOOM ON SWIMMING POOLS IN NEW YORK

Unprecedented business of the neighborhood swimming pools in New York within the past three weeks will unquestionably sponsor increased pool activity next year. A number have already been taken over, both in Manhattan and Brooklyn, with the men interested planning pools with artificial sand beaches and dancing pavilions.

The present pools are now offering music and special attractions but with the recent excessive heat there has been no need for the additional allurements. The tanks have been doing turnaway business with long lines waiting, for hours.

While the cost is regarded as cheaper and closer to home, the pools nab about \$1.25 from the individual swimmer.

Option on Wife

Al. Boasberg, the gag writer, who has tried out matrimony and likes it, is said to have taken an option on his wife for another year.

This comes after the way the word "option" has been done to death in Hollywood.

Republicans Using Radio for Hoover

Radio as an exploitation medium for Presidents comes into commercial use by the Republican National Committee and Julius Tannen.

The comedian is set for a series of 25 consecutive nightly "appearances" over WJNY in which he will do an m.c. simulating Herbert Hoover's voice and address, much as Will Rogers did with President Coolidge during the course of the Dodge Brothers' Victory Hour Jan. 1. Tannen will receive \$1,000 an appearance for the 25 dates.

He-Men vs. Pretty Boys

Poughkeepsie, N. Y., July 24.

Harry Carey is thinking of going back into the movies now that the talkers are taking hold. He feels that sound will bring the he-men back to the screen.

According to Carey he quit the movies because of imported pretty face boys.

"It got so experience didn't count and all the world wanted was sex appeal," says Carey.

-Graveyard Setting

Los Angeles, July 24.

Laurel and Hardy are making a Hal Roach comedy entirely at night in a graveyard.

The company is composed entirely of whites, else this could not have been written.

Increased Request to Look Over Coast Studios

Los Angeles, July 24.

Studios report an unprecedented demand for admission unfortified by "introductions" bearing names that command producer respect.

The coming of synchronized productions apparently has redoubled public curiosity as to the inside of the works.

"Publicity men say if they responded favorably to the request made on behalf of 'tourists' who shortly are returning home" there would be no room on the stages for players.

DAVIS GETS TITLE FROM "LADDER"

Sinking Tons of Money in Play That Can't Draw 100 People in 8 Performances — If Object Is to Keep Cast Working, Better Throw Money Into Actors' Fund, Broadway Says — Show Costs Angel \$10,000 Weekly

\$300 GROSS LAST WEEK

Broadway's craziest angel is the title slipped onto Edgar B. Davis, multi-millionaire and owner of the world's greatest flop, "The Ladder." Last week it played to a total gross of \$300 at the Cort, New York, failing to draw 100 paying people into the theatre during its eight performances.

To date "The Ladder" has cost Davis \$1,500,000. It is running up at the rate of \$10,000 weekly, the show's overhead. Along with the low gross and the high heat, Davis started on a trip around the earth. If no orders are received back from him, the show must go until his return in the fall.

Recently "The Ladder's" backer decided the present version of the (Continued on page 42)

CARROLL'S SHOW GALS AND ZIEGGY DESERTERS

All of the show girls in Earl Carroll's "Vanities" say an item in Variety stating they only get about \$35 or \$45 a week is boloney. They refuse to state the actual amount but they want the world in general to know that their pay checks are simply staggering: more than show girls ever before received.

Earl Carroll has done it for them (Continued on page 43)

Stars in Talkers

Paramount, through Monta Bell, now in charge of talkers at the Long Island studio, has signed Jeanne Eagels, Florence Reed, Helen Menken and Fay Bainter for talking shorts. They will not do any shooting until after the first of the year.

It is believed that the Equity ban on Eagles does not affect this situation.

FARINA'S ACCENT

Los Angeles, July 24. In making sound tests of the "Our Gang Comedy" members at the Ilau Beach studios, it was discovered Farina, colored, did not respond with the Ethiopian accent expected. She has a mixture of Bostonian accent, inherited from her parents, natives of Boston.

Columbia Broadcasting Reported Selling Network of 16 for \$15,000,000

Feelers—Next

George Kaufman, discussing talking pictures, said he is certain that the sound stuff is but one new stage of the industry's development.

"They'll never stop at just talkers," he said. "The next step will be feelers. And look at the slogan: 'See, hear and feel your favorite star.'"

A deal is reported pending for the sale of the Columbia Broadcasting Company, including a network of 16 radio stations with WOR, Newark, the ace spot, for a new high price, ranging between \$15,000,000 and \$25,000,000.

Columbia, the second largest radio network next to N. B. C., is reputed to be rated at the above figure owing to the recent government legislation restricting wildcat radio stations from operating.

The approaching political battle for the presidency is said to have a bearing on the sale also, in addition to the gigantic growth of the radio field as a means of dispensing entertainment and the tremendous advertising and exploitation possibilities following.

The intended sale of C. B. C. at a figure which could buy some of the large picture producing companies, indicates that the political angle merely hastened a sale which seemed likely to follow later.

The value of the radio network may be judged more fully when it is considered that C. B. C. does not own any of the stations, merely having a leasing arrangement with each station whereby programs can be broadcast generally.

Marked Card Equipment

Danville, Ill., July 24.

Making whoopee here last week with a b. r. of nearly \$1,000 in \$20, \$10 and \$5, Otto Weise and T. K. Byrne, Chicagoans, were hailed as counterfeiters. Local cops couldn't believe any two men could have that much real money. After bank officials said the paper was O. K., police quizzed their suspects further and they cheerfully admitted they were card sharks and the dye, brushes, printing press, soft paper strips, the size of a bill, sponges and blotters were part of their marked card equipment.

The men were held for intoxication and disturbing the peace.

Sample Talking Short

San Francisco, July 24.

Paramount will produce a novelty picture made up of sound effects and dialog including its own stars and featured players.

The picture will be released generally for the purpose of giving picture house fans an idea of how their favorite will register in talkers.

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

McCormack on Shorts

M-G-M is reported having signed with John McCormack to do a special sound picture. The tenor will probably be featured in a film built around his best known songs.

Rep. Sol Bloom Warns Showmen Of Foreign Copyright Menace

Congressman Sol Bloom, leader in copyright legislation and champion of the theatre in Congress, returned last week from the international conference in Rome for the Protection of Literary and Artistic Works, with his ideas of copyright entirely revised.

He has shaped a new legislative program for the coming session and will present a new bill calling for the membership of the United States in the Berne Union, the essence of which is recognition of property rights of the creator of artistic works without copyright formalities.

Mr. Bloom at his New York office, prefaced his account of his mission to Rome as the President's special delegate to the conference, with the declaration that if the United States does not take membership in the Berne conference by 1931 set as a limit, in a few years the value of American plays, books, pictures, and other material will be worthless beyond the borders of the home country.

Showmen Apathetic

He added that so far as he had been able to observe in the few days since his return, picture producers and the important theatre interests were showing their indifference to the whole subject, and unless they quickly became aware of the importance of the subject, there would be a sad awakening.

"From the very outset," he said, "I have had to struggle against utter ignorance of the copyright subject, on the part of showmen, the government agencies and myself, for since I have seen the world aspect of the subject, I have realized that, in spite of years of study of the matter in America, I didn't actually know what it was all about myself."

"Last April I addressed an inquiry to the State Department about the Rome conference. The reply in substance was that such a conference was to be held and perhaps the Librarian of Congress might know something about it."

"Instead, I carried the matter to the President himself and upon his investigation of the situation, he appointed me the United States delegate to the Rome conference, with the stipulation upon my part, however, that all expenses were to be borne by me and the Government was not to contribute a cent. I didn't want the thing to have any appearance of a junket, because I was anxious to list the support of the theatre and its associated arts."

"I left April 25, so late that to be in time, in Rome, I had to hire a tug to take me ashore at Milan. One bill for translations alone (proceedings were in French) amounts to \$700."

"In return for my efforts, I can't even get an important theatre producer to answer the telephone and not one will even give me the time to explain this important subject."

Protection By Proxy

"Every bit of legislation hostile to theatre interests has been enacted by virtue of the apathy of everybody connected with the stage, and I think that men who have become rich in the theatre beyond their wildest dreams would take more interest in the well being of art, institution, if for no other motive than pride."

"Legislation for foreign protection of American writers and other creators will be initiated at the coming session of the Congress, and unless the theatre interests give us sponsors of legislative proposals their support, the move may die in their efforts of the same kind have died. Merely national ideas of copyright are inadequate."

"The United States now enjoys the protection of the Berne Convention, but it enjoys it by sneaking in at the back door. By a special treaty with Great Britain, American property rights are guarded by the nation's government as a signatory. But now a limit has been put to such privileges by non-member nations, and it expires in 1931."

"After that American copyright will be good only in our own juris-

diction. Don't suppose foreign nations will respect American copyright for moral or ethical reasons, because the United States is notorious the world over as an unscrupulous pirate of foreign works of art."

Ignore "Copyright"

"With the new foreign conception of the subject, I avoid the use of the word copyright. Copyright in the country means that if the creator of an artistic work complies with a number of formalities, the work is his. Otherwise, he has no property rights whatever. The Berne conception is that if he puts pen to paper or brush to canvas, the output is irrevocably his, and it does not require any formality at all to establish him in his rights."

"I pick up this book from my desk. It's a good book. Suppose I say, 'I steal this book.' If the author has failed to comply with any of the copyright formalities, such as depositing two copies with the library of Congress, or paying fees, or anything else, I can do so with safety."

"Why should copyright be necessary in the first place? Suppose, instead of the book, I walk past a vacant lot on 6th avenue. There is nowhere in sight a sign to declare somebody's ownership. But I wouldn't think of trying to use it for my house."

"For 20 years all our legislation has been based on an ideal of 'international copyright union,' whereas there is no such thing as international copyright as an organization or as a term. The Berne Union ignores the formality of copyright giving back of copyright procedure to fundamental recognition of the intrinsic right of the art creator in his work."

Chatter in London

London, July 15.

Despite Frank Van Hoven's absence from England for nearly seven years he has not been forgotten. Opening at Brighton recently, he was met by a government representative, who expressed delight at Frank's return, and, handing him an income tax demand note, stated his department will now be able to balance its books, left open since Hoven's departure for America.

At the Holborn Empire an agent called to collect commission. It appears he booked Frank in an independent house in Scotland, where the customers have a habit of throwing souvenirs at the artists instead of handing them over, and they think nothing of throwing a bar of iron at any act that makes an impression on them. That is why "Frankie didn't play the date, but the agent thought he was entitled to his commission, nevertheless, claiming his life was worth more than that. Frank looked upon this as a sound argument."

Since then Van Hoven has arranged with the stage doorkeeper at every house he plays if anyone calls to see him to ask him "how much he wants, and what he will take in settlement."

Owen Nares paid a return visit to the Coliseum last week, before going out on tour with the farce, "Two White Arms." His is a dramatic all-male sketch by Roland Pertwee called "A Voice Said Good-night." On the same bill was Syd Howard, returning to vaudeville after his successful appearance as chief Canadian in "Hit the Deck" at the Hippodrome.

The first production marking Andre Charlot's return to management will be Channing Pollock's "The Enemy" due this month at the Strand. Rosalinda Fuller, Sam Livesey and Horace Hodges head the cast.

Miller's New Plays

Gilbert Miller has two new plays for production in New York. One is a strong drama by Somerset Maugham; the other a new play by

(Continued on page 63)



GEORGIE WOOD

At present playing in "Follies of 1928," a Julian Wylie musical show at the Coliseum, Douglas Isle of Man, for a three months' season of ONLY SIX PERFORMANCES A WEEK. Principal provincial cities will be visited with this show in the Fall. By the way, Douglas Isle of Man, is an Atlantic City in a Catalina Island setting.

Address 17, Tring Avenue, Ealing, London, Eng.

Newport

This is a great season for show people at Newport. When the Princess Miguel de Braganza gave a ball for 500 guests, for the debut of her daughter, the guests included Flo Ziegfeld and Billie Burke, briefly visiting on their yacht, "Connawaga." When Ziegfeld was married to Anna Held, he knew his Broadway, but wot not of Newport.

Social-Stage Prospects

A show-wise visitor to Newport declares that after viewing the smart set at close range, there are not a dozen girls in the colony pretty enough to grace the chorus of a Broadway revue, nor half a dozen men, handsome enough to serve as movie extras! Though there are any number of both sexes who might make a hit as eccentric character types without make-up!

Vera Lightner's Past

Vera "Kittens" Lightner has been suing Jefferson Seligman, the banker, for \$36,000, alleged to have been promised her. She was once reported engaged to Henry Clews, Jr., though certain persons scoffed at the rumor. Clews was often encountered with Vera, but Baron Willy von Knoblock was always along.

Later Vera went to Paris, and, after being beaten up by Elias Brody, Hungarian artist, she married him. At Newport, Henry, Jr., visited his grandmother, Mrs. Clews, at her exclusive residence, and recited poems and spouted from plays. He is not with her this summer. The Baron was later taken ill, and the news for Francis Bruguiere is married to Rosalind Fuller, who played Ophelia to John Barrymore's Hamlet.

Henry Clews, Jr., is a first cousin of Craig Biddle, Jr., who sues in pictures, ran an etiquette column in the Daily Mirror and failed as producer of a show called "Poor Richard," and of George Drexel Biddle, with William C. DeMille. Stage and society are much entwined nowadays!

Mrs. J. Borden Harriman, who has published her memoirs, is visiting her daughter, the divorced Mrs. Harriman Russell, at Newport. Her nephew, J. Borden Harriman, son of Oliver Harriman, has become a professional actor and appeared on Broadway in several productions. Mrs. Harriman's aunt, Mrs. Ada Jaffray McVicker, when the mother of several grown-up sons, married Herman Patrick Tappe, the millionaire. She divorced him, and died. Then he married Anna, formerly in his employ. After separating from Herman, Anna opened a shop of her own. Mrs. Harriman Russell continued to patronize the establishment presided over by her great uncle.

In Newport to see Selena Royle as leading lady in the opening bill at the Casino were her father, Milton Royle, the dramatist, author of "The Squaw Man" and other successes, the mother, Selena Fetter, (Continued on page 68)

London as It Looks

By Hannen Swaffer

London, July 13.

Japan's best known actor called on me and asked me what he ought to see in London.

Now, when an Oriental artist, whose ancestors have been the Irvings of Japan for 400 years, calls on me, I try and find something for him that is worth while.

"There is nothing in London worth your seeing," I said, "except 'The Trial of Mary Dugan,' and that is an American play."

Edgar Wallace Gives It Up

Then I promised him I would try and arrange a supper party at which he would meet the best-known actors and actresses in London. I asked Edgar Wallace to arrange it—to save myself the expense.

Finally, after a week, Edgar wrote to me and said, "I do not know any actor worth asking, except Charles Laughton."

Then, this week, a dramatic critic called on me from Copenhagen to ask me what new dramatist we had.

"None," I replied. "The only promising ones are the 'ones who are promising not to write any more plays.'"

Cochran Discovers Some Rising Talent

No, all that happens is that London managers go over to America and bring back more American plays.

Charles Cochran is the latest, for, after nosing around Broadway, he has discovered "Porgy" and "Coquette." More than that, he told the Observer last Sunday, in a story which they put on their posters all over London, that he was bringing over the Theatre Guild next summer, for a six-weeks season, to do "Strange Interlude," "Volpone" and "St. Joan."

"According to Equity"

Very politely, I ventured some criticism of this proposal, for, frankly, I do not see how it is worth while the Theatre Guild coming over here for six weeks when they are fed up with acting for 10 months in New York, especially as, if what Equity says is true, they wouldn't be allowed to land. According to Equity, they would have to prove that their parts could not be played by English actors and, as "St. Joan" has already been acted here by English actors, I cannot see now, if Equity is right, that they would be allowed to come at all.

As for "Volpone," I always understood it was of English origin, so surely that would not need an American cast.

America, the Land of Hope

One of the principal founders of the Theatre Guild was a young Englishman who had a hard time in Bloomsbury. He had to go to America to get his chance and then, when having found clever associates, he has done something, all London can do, I suppose, is to bring him back again.

They are always doing it with musical comedy. Why shouldn't they do it with Ben Jonson and Bernard Shaw?

When I pointed out that it was no good bringing a Theatre Guild production of "St. Joan," because, according to Shaw himself, our production was much better, Cochran immediately qualified his original statement by saying "St. Joan" may or may not be given."

Giving Young America a Chance

When I pointed out that the American St. Joan had left the Theatre Guild long ago, he replied, "There are several excellent potential St. Joans in the Guild dying for a chance to play it."

Now, why on earth should these unknown St. Joans of Broadway have to try their stuff on us? Frankly, I cannot take all this seriously.

If young actresses who are crying their eyes out to play St. Joan should be given a chance in London, surely it should be some English ones. No! No! No! It is not showmanship to bring over the Theatre Guild. It would be showmanship to start one here.

More Bunk By Equity

All this brings me back to Equity. Frank Gillmore writes, to the Stage this week, in defence of the new Equity rules, saying that "Ernest Truex has testified that he has to convince the authorities each time that he was playing parts which could not be played by an Englishman."

Surely something has gone wrong there.

"Good Morning, Bill," in which Truex scored his biggest London success, could have been played by an Englishman as it was an English part. If Truex convinced the authorities that it could not be played by anybody but an American, he was all wrong.

Then as for his next play, "Tell Me Georges," Truex played the part of a Belgian count, which surely would best be played by one of Veron's gorillas.

All Truex really did, so terrible was his failure, was to convince, not the authorities, but the public that the part could not be played by an American. I mean himself.

If the great heart of America is swayed by the silly little instances it quotes—Miss Alden Gay, for instance—it makes me despair of American intelligence. Equity, no doubt, has a case, but, how badly it puts it.

I bear a personal grudge against Equity for the reason that I dread the return to London of some of those terrible English actors who have become popular, for some unknown reason, on your side. You like strange things.

Tom Webster's Dictionary

Tom Webster sails on the boat that brings this article. Tom, but for the Prince of Wales, is the most popular figure in England. He is a sporting cartoonist who slept on the Embankment a few years ago, and now is a great newspaper humorist, although when he wrote a revue, the other year, it was bood and ran about two weeks.

Please do not make a fuss of him. Too many people come back from America suffering from indigestion and hooch.

The last time Tom was over your side was for the Dempsey-Firpo fight, I believe. Don't let Tex Guinan see him, or Lew Leslie, or Sam Shipman, or Jake Shubert.

All That the Managers Found

The poor little town of London produced, this week, nearly a weak comedy for Marie Tempest. There are 40,000,000 of people here. Yet this was the best we could do, one of those fatuous things about a woman who wants a divorce and then doesn't.

The style of humor is best typified by the line, "Let's go and see Ivor in his new picture." Ivor, who was there, laughed. Swaffer, who was there, did not laugh.

Now, if this is the best that all London's managers can find for Marie Tempest, perhaps Cochran is right about that Theatre Guild.

Spain's Dept. Stores' Local

Washington, July 24.
Department stores of Barcelona, Spain, are utilizing motion pictures for street shots and bringing the customers into the stores to see themselves.

This report is to the Department of Commerce.

HENRY CARSON AGCY.

International Variety, Picture Players and Theatrical Representatives
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Abnormal Heat in London, Paris Paralyzes Legit Show Business

London, July 24. Heat wave, now in its third week, has almost annihilated every show in town with the exception of those which have library (ticket agency) deals. For these attractions it is impossible to purchase seats.

Average temperature the past fortnight has been 79 in the shade, equivalent to 90 in New York.

Included on the fortunate list are "Trial of Mary Dugan," "Clowns in Clover," "Show Boat," "That's a Good Girl" and "This Year of Grace." The only other shows doing reasonably well are "Plunder," "Young Woodley" and "Alibi," this attraction moving to the Haymarket Aug. 20.

Paris, July 24. Paris' hottest week on record, the thermometer hovering around 100. It has driven thousands into the Seine and to the seaside resorts. Deauville has been crowded to capacity.

Jap Opera Co. Imported

Vancouver, July 24. F. Ray Comstock, arriving here yesterday from Japan, says he has engaged the entire personnel of the Takara Opera Company for over here next season. It's a Comstock & Gest importation and will be handled for the New York opening much like Morris Gest did his "Chauve-Souris."

There are 65 Jap girls and several male artists in the troupe. All are pantomimists or dancers.

Comstock & Gest also will pilot the Shakespearean players from England through Canada next season, it is said, before taking them into the States.

Duncans Can't Agree

London, July 24. With the removal of "Blue Eyes" to Daly's the Picaud theatre is left without an incoming successor.

Negotiations for the Duncan Sisters "Topsy and Eva" for this house have fallen through, due to a disagreement over terms.

The show is set to open at the Lewisham Hippodrome Aug. 20, followed by Goldersgreen.

"GOOD NEWS" SEPT. 14

London, July 24. "Wings," Paramount's air picture, closes at the Carlton Aug. 23 to permit Clayton and Waller's version of "Good News" to enter.

The collegiate musical breaks in at Manchester Sept. 6, with the Carlton remaining dark three weeks or until the show comes in, Sept. 14.

TAKE MOULIN ROUGE

Paris, July 24. Defrenne and Varna, directors of the Palace, Empire and Concert Mayol, are taking over the Moulin Rouge with Chimine and Paul Franck.

Paul Franck, general manager of the Olympia, switches over to the Mayol.

Cabaret Girl for New York

London, July 24. Queenie Leonard, former Picaudilly (hotel) cabaret girl, has been engaged by C. B. Cochran for his American tour to be presented in New York this fall.

Phyllis Harding, formerly of the Metropole cabaret, is another floor girl engaged by Cochran for this show in which the dance numbers will be staged by Max Rivers.

Paris Visitors

Paris, July 24. Recent arrivals here include Francine Larimore, Ruth Gordon, Mitzel, Frieda Hempel and Lee Shubert.

First English Showing

London, July 21. Frances and Wally made their initial appearance in England at the Vic Palace (vaudeville) yesterday and pleased with comedy dancing.

Comedy Fire Dept.

Paris, July 24. Investigation into the Salle Playel fire, which destroyed the big concert hall, considered to have the finest acoustics in the world, reveals that it took the fire department half an hour to reach the building.

Cause of the blaze is a mystery, it first being thought a short circuit started the fire, but this would not have caused the complete devastation of the vast structure.

It will be rebuilt.

MARION HARRIS CANCELS

Couldn't Recover From Cold Before Catching "Majestic"

London, July 24. Marion Harris sails on the "Majestic" tomorrow (Wednesday) without having appeared here.

Rumors of cold feet were denied by Miss Harris, who said she caught cold two days before landing, and developed laryngitis, besides which her piano accompanist failed to sail.

Sophie Tucker offered to loan Miss Harris her pianist, Ted Shapiro, but Marion said she could not recover her voice.

Paris Divorce Probe May Wind Up Graft

Paris, July 24. If the investigation into local divorce proceedings is not halted it will assuredly end Paris divorces for Americans. Not only has the inquiry brought out that process servers and lawyers have accepted graft, but they now seek to prove that the judges are in on a split.

All American lawyers here are plenty worried.

Two Shows Closing

London, July 24. Two closings are listed for August with "The Girl Friend," the first to depart Aug. 11.

This show leaves the Palace to make way for the Johnson jungle picture, "Simba," which will remain at the house until Clayton and Waller are ready with their new English musical.

The other closing is "The Fourth Wall," which leaves the Haymarket Aug. 18. "Alibi," transferring from the Prince of Wales, will be the replacement at the Haymarket, the first time in many years this theatre has had to resort to another firm's productions.

Herb Williams and Duncans in London Shows

London, July 24. Herb Williams went into Archie DeBears' typically English revue last night at the Duke of York's, and the Duncan Sisters made their bow in "Clowns in Clover" at the Adelphi.

Both got over.

Williams, scheduled to come in this Thursday, advanced to Monday. He submitted his act in two sections, one in each half of the show, and proved a laughing novelty.

Inclusion of the Duncans filled the Adelphi and the girls tied up the show, despite Rosetta forgetting the words to a song. She does that so often it is now a stock bit. They went to an encore after doing 23 minutes in practically the same act as done at the Palace, New York.

This routine doesn't impress as sufficiently classy, but audiences at both the matinee and night shows undoubtedly thought otherwise.

WILLIAMSON AND C-W TAKE WEST END SITE

Preparing 1,800-Seater Adjoining Alhambra—Another to Be Across Street

London, July 24. Information obtained here reveals practical completion of the purchase of 28-30 Leicester Square, a corner site which extends into and includes 15-19 Charing Cross Road, for the erection of an 1,800 seat legitimate theatre to be adaptable for the showing of pictures.

Property adjoins the Alhambra theatre in the heart of the West End area. Purchase price, including the various leases, is around £900,000, which, plus the cost of construction, brings the figure of the entire project up to £1,500,000.

Understanding is that the new theatre will be under the management of Clayton and Waller, with the Williamson Australian group financially interested and represented on the C-W directorate.

Miller, Son and Co., an old and established firm of real estate agents, is said to be responsible for bringing the deal about with E. A. Stone, architect, who built the Astoria and Piccadilly theatres, acting on behalf of the purchasers. Stone will design the new house, one of the largest in the theatre district. Demolition and building operations are scheduled to commence early in 1929.

Some years ago these properties were owned by the Sir Oswald Stoll group, but were disposed of to several owners at a handsome profit.

Another legitimate theatre to be erected is spotted directly opposite, on the side of the Shakespeare house, and is to seat 2,000. Bertie Crewe is named as the architect for the latter building program.

London, July 24. Two openings last week, neither of which is deemed "commercial," "Mischief," at the Fortune, is by Ben Travers and a crude comedy for which Yvonne Arnaud was engaged in New York by cable without knowing anything about the show. Her brilliant work was the one redeeming feature in an otherwise clumsy play.

"Many Waters," now at the Ambassador, unfolds as an episodic explanation of why most people dislike serious plays. It has been deftly written and is most interesting, but it's hardly boxoffice.

Play opens in a theatrical manager's office where the author learns from two average playgoers that they prefer musical comedy. Then comes the reason in a series of nine flashbacks which reveal the sordid side of an ordinary English home.

London, July 24. U. S. Assistant District Attorney John Schenck, representing the Immigration Department, stated that in the woman's sworn statement counsel claims his client will deny the allegations or admissions in the sworn statement, and will fight the order to send her back to England.

Miss Moore is 22. She was committed to the Sherburn Reformatory for Girls two years ago, but she was released after the expiration of half the sentence.

According to the Immigration authorities, Miss Moore came from Canada, prior to her entrance to this country, in October, 1922, as a theatrical performer. Since that time she has worked in cafes of the downtown district of this city.

2 Premieres Short of Box Office Strength

London, July 24. Dame Ellen Terry died Saturday (June 21) after a prolonged illness. Britain's senior actress made her last appearance in America with Sir Henry Irving some years ago.

Besides the stage, Dame Terry had also appeared in pictures, among these being "The Bohemian Girl" with Constance Collier and Ivor Novello, and her final film, "Land of Hope and Glory," made last year with Harley Knoles directing.

Ellen Terry Dies

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Palladium Stalking Pola

London, July 24. Pola Negri is the latest "name" being sought as the headline attraction for the Palladium.

House reverts to vaudeville Sept. 3.

Bostock's Circus in Paris

Paris, July 24. Bostock's Circus and Menagerie inaugurated the Luna Park management of Leon Volterra last Saturday (July 21) and was well advertised.

Stoll Proposes to Capitalize All Ventures in One at \$10,000,000

Ever Old and New

Three Englishmen gazing out of the window of a London club. A beautifully colored motor car passed.

One remarked, "That's a spiffy Packard."

Half hour later, the second said, "I don't think that was a Packard, it looked like a Rolls."

The third spoke up, "If you two chaps don't stop fighting, I'll have to leave!"

SUFFOCATED IN FIRE

Oliver Danton, Pianist, Trapped in Salle Playel Blaze

Paris, July 24. Oliver Danton, New York pianist, was trapped, suffocated and died in the fire which destroyed the Salle Playel last Thursday (July 19), afternoon. Danton had not arrived here recently and had rented a practice room in the building.

Salle Playel was Paris' largest legitimate concert hall and was only opened last year.

British Show Girl Fights Deportation

Boston, July 24. Izzy M. Moore, British show girl, known also as Betty Hamilton and "Peewee" Daly, off and on the stage, has filed a petition in the federal court asking for a writ of habeas corpus to prevent her being deported. Engaged to a man charged with being an immoral person. The case comes up for hearing this afternoon before Judge James A. Lowell of the Federal District Court.

U. S. Assistant District Attorney John Schenck, representing the Immigration Department, stated that in the woman's sworn statement counsel claims his client will deny the allegations or admissions in the sworn statement, and will fight the order to send her back to England.

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According to the Immigration authorities, Miss Moore came from Canada, prior to her entrance to this country, in October, 1922, as a theatrical performer. Since that time she has worked in cafes of the downtown district of this city.

Gyp Boozie Prices

Paris, July 24. Liquor consumption here has fallen "way off" due to the bars charging New York prices.

Result is that people can't afford more than one or two drinks.

French Treasury report shows a decided decrease in alcohol revenue.

Pyle's Chump Opinion Of Paris for Dancing

Paris, July 24. C. C. Pyle, and after looking over the general situation, has decided to throw a marathon dance contest in Paris. He will have a number of American couples competing against French hoofs.

Pyle's idea is that the French are even more nutty about freak dancing than Americans.

Start Rehearsing Aug. 20

London, July 24. "Funny Face," with the Astaires, goes into rehearsal here Aug. 20.

SAILINGS

Aug. 1 (New York to London) James F. Fitzpatrick (Aquitania).
July 25 (London to New York) Kouns Sisters (Paris).
June 25 (New York to London) Edgar E. Davis (Mauretania).
July 25 (London to New York) Marion Harris (Majestic).
July 21 (London to New York) Elena Gerhardt, Tito Schipa, Mme. Dal Buell (Aquitania).

London, July 24. Sir Oswald Stoll has put up a proposition to the stockholders in all Stoll enterprises to consolidate into one company with a capital of over \$10,000,000.

Idea is to have 2,090,000 \$5 shares of common stock and 100,000 \$5 shares of management stock. Coliseum theatre is to give four new shares for each one now held by stockholders, the Alhambra to give three and a quarter for one, and the Manchester, Hackney, Leicester, Bristol and Chatham companies re-issuing at two for one. Stoll Productions Company will give three for four.

Sir Oswald plans to take 63,000 shares in common stock for his interest in the Liverpool site and lease of the Tyne theatre, Newcastle, and all management stock for his holdings in the Chiswick and Woodgreen theatres. The management stock is not to rank for dividend until six and three-quarters per cent. has been paid on the common.

The City is in favor of the proposal which is certain to go through and then expand along the lines of Stoll's proposal of co-operative booking scheme for acts and pictures.

"Enemy" in Rosy Start But Looks Not So Good

London, July 24. Channing Pollack's "The Enemy," carefully cast and produced by Andre Chariot, was politely and encouragingly received at the Strand last night by a friendly and tolerant audience. But the play of fers nothing new, and it is doubtful if it will survive the heat, despite the big publicity for its production.

Leading politicians and church dignitaries were present, including the Archbishop of Canterbury, Bishop of London, Mrs. Stanley Baldwin, wife of England's premier; Sir William Joynton Hicks, Britain's home secretary, and many others.

Chris Richards Lost Out On Darling's Promise

London, July 24. Chris Richards listened to Eddie Darling and is now out a 25-week Keith route and a role in "Show Boat" here.

Promised confirmation of the 25 weeks by Darling at the time the former Keith booker would arrive here, Richards was told to see Reeves & Lamport, agents, and refused the "Show Boat" part.

He was unable to see Darling, while the latter was in town and the finish had the agency telling him the American engagement was off.

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Talker Projectionist Now Most Important—Study of Talkers Necessary for Operators' Work

The advent of talking pictures has transformed the projectionist into an electrical engineer.

Surrounded by a mass of intricate mechanism equivalent to that found in the interior of a submarine, the projectionists at the Rivoli, New York, were alertly at work, twisting this gadget or turning that gadget, giving clipped commands to each other as to the next move, for all the world like submarine operators when the order to dive has been issued.

There are three operators in the projection room of the Rivoli—Edward Cullens, William Paster and Howard Paxton. Paxton has been connected with sound pictures since they first started. It was he who showed a Variety reporter the two sets of batteries, the amplifying board, and demonstrated the working of the three machines, which are rigged for either Movietone or Vitaphone, on the "King of Kings" sound showing.

Only two of the machines are used at the same time, the third held in reserve in case of emergency. Two thousand feet of film, the most a machine can hold, start working on the first machine. When this has been run off, the second 2,000 feet start on the second machine, the third being switched to the second machine by means of the fader, a gadget that

(Continued on page 37)

All Front Seats

It is claimed for the added value of a talking short, as compared with a vaudeville act, that it gives everyone present a front seat.

This means that through the screen, the figures and voices on the short are as easily seen and heard in any part of the theatre as in front rows. With acts in person, the small or fine matter in a performance may be lost in a large house and the human voice on the stage does not always carry.

Claims Portable Talker, Among Other Things

Los Angeles, July 24.

Henshaw Pictures, holding exclusive feature rights for the production and distribution of pictures to be made for showing on the Hanaphone talking device, has taken quarters in the Producers and Distributors' Laboratory in Scward street, Hollywood, pending construction of a studio in Victory boulevard, near the Burbank-Lankershim line.

The company says it will make one feature a month for a year, eight features with sound effects and dialog and singing, and four specials with complete synchronized scores, dialog and songs. For the specials it is designed to employ name singing stars. The first will be "The Expensive Sex," slated for release about Sept. 1.

It is stated exhibitor equipment may be installed in less than 24 hours so that it will be feasible to roadshow the features or make temporary exhibition arrangements. Dale Henshaw said the manufacturing company, with headquarters in Philadelphia, can turn out 400 equipments a month, with 600 when the peak is reached.

Weather Forecast

Washington, July 24.

At request of Variety, the weather bureau furnished the following outlook for the week beginning tomorrow (25) for the country east of the Mississippi:

Mostly fair weather next several days. Slightly cooler Thursday (28); warmer by Saturday with some risk of showers about Saturday night or Sunday.

Geo. Stewart Ill.

Los Angeles, July 24.

George Stewart, film extra and brother of Anita Stewart, is seriously ill in Hollywood. Stewart was to have married Marie Callahan, New York stage actress, but illness interfered.

Jack Pickford by Air

Los Angeles, July 24.

Jack Pickford, just recovered from a heart attack, has left for an all-air trip to New York.

Chaney's "Willow Walk"

Los Angeles, July 24.

"The Willow Walk," by Sinclair Lewis, is being adapted by Monte Katterjohn for M-G-M. Lon Chaney to be starred.

TALK IN "CONQUEST"

Los Angeles, July 24.

Monte Blue starts July 30 on "Conquest" for Warner Bros. Picture has plenty of talk and sound.

Adapting "Perfecto"

Los Angeles, July 24.

Kate Corbally is writing the adaptation of "Perfecto," by Gouverneur Morris, for M-G-M.

4 U Sound Stages Now

Los Angeles, July 24.

Twenty-four hours following the breaking of ground for Universal's first sound stage unit, Carl Laemmle increased the order to two units, allowing for four stages 60 x 100, apparatus sections 35 x 50, and two apparatus sections 75 x 53. This will take care of Universal's sight and sound pictures for at least a year.

The stages will be of the truss type with walls built of sound-insulating material. The floors separate from the balance of the building to obviate ground noises, such as passing motor trucks. The ceilings are designed to prevent overhead sounds and a sound-proof vestibule will permit the unloading of props without interfering with sound recording inside.

Denying Sheehan Rumor

Fox publicists have been concentrating their efforts of the past few days in denying the published rumor of Janet Gaynor's engagement to Winifred Sheehan.

"Why Miss Gaynor didn't even see Sheehan in New York. She talked to him, yes, but over the phone. 'What we can't figure out is: Who had the dream?' say the Fox men."

San Francisco, July 24.

Janet Gaynor, picture star, came to town via the air route last week and soon after her arrival rumors began to circulate that she was to wed a young San Francisco business man, Lydell Peck. Miss Gaynor denied the report but it still persists, particularly as she and Peck have been reported inseparable and much in evidence in public places.

Colleen Moore's Cruise

Los Angeles, July 24.

Colleen Moore and John McCormick will leave on a yachting cruise following editing and titling of "Oh, Kay," in another week. On the big schooner "Almee" they will sail south, possibly going as far as Panama, stopping at southern Californian and Central American ports. The McCormicks will be accompanied by Cleve Moore, brother of the star, and Jack Stone, his chum.

During their absence preparations will go forward for Miss Moore's next subject, "Synthetic Sin." Ten days after the "Almee's" return the picture can start.

"RITZIE ROSIE" FIRST

Los Angeles, July 24.

Mervyn Leroy will direct "Ritzie Rosie" for First National instead of "Bluffers." Alice White will be featured. Tom Geraghty is doing the adaptation and continuity.

50,000 Picture Theatres Now; 200,000 Miles of Picture Film

Though it is but 32 years since the first motion picture, a 40-foot strip of film, was shown in a theatre as a form of entertainment, there are over 50,000 picture houses in the world today. Of these, approximately 20,500 are located in the United States; 19,775 are in Europe; 3,700 in the Far East; about 2,000 in Canada; 490 in Africa, and 75 in the Near East.

Upwards of 1,500 feature films a thousand miles of reels of short subjects are required to furnish the world with film fare.

Of the daily patrons, three-quarters are adults, according to computations made by experts. Over 200,000 miles of motion picture film are manufactured annually in the United States.

L. A. to N. Y.

Thomas Meighan.
I. E. Chadwick.
Will Rogers.
Fred Stone.
Maynor James Walker.
Hal Roach.

N. Y. to L. A.

Lloyd Corrigan.
Louise Brooks.
Tom Barry.
Dave Stamper.

Hays' Answer in Gov't Film Board Suit Discredits Indie Exhibs

Rolls Royce Evidence

Los Angeles, July 24.

Backing up denial by Joseph P. Kennedy that FBO planned to make cheaper pictures, three mute witnesses stood in a row on the Gower street lot last week.

That number of Rolls Royces were undergoing the o. o. of the horse opera artists under big hats. Tom Mix, Estelle Taylor and Gloria Swanson were the car owners.

M-G-M Making Picture Talkers in N. Y. 1st Time

Metro-Goldwyn-Mayer has taken a long term lease on the Cosmopolitan Studios (Hearst)-in-New-York to synchronize scores for its pictures and also produce there those films which will necessitate the use of actors from the legitimate.

It's the first time M-G-M has produced in the east with the company probably taking possession for work within the next month. No head has been named as yet for the eastern studio.

Pictures sent on to the New York studio from the coast will be synchronized on a record, but where the studio actually shoots sound the process will be on the film.

It's more than possible that "Trial of Mary Dugan" will be shot on the New York end.

Photophone on 80 mm. To Run in All Houses

RCA Photophone-General Electric intends to reduce the size of its film for talking film production from 100 mm. to 80 mm. in order to fit the Movietone, Western Electric, installation.

"King of Kings" may be re-sounded with the new Photophone width.

Ben Glazer's Plays

Los Angeles, July 24.

Benjamin Glazer, scenarist, who completed his Paramount contract this week, is en route to New York to sail for Europe where he will vacation for 10 weeks.

While abroad Glazer will aid in the preparation of two plays he has written for London presentation.

In answer to the charges in a suit filed by the government April 27 against the credit committees operated by the 32 film boards of trade, a formal reply was filed in the U. S. District Court for Southern New York July 20.

The suit undertaken by the government was filed under the Sherman anti-trust law and charged the credit committees operated in restraint of trade. In the answer the defendants contended that 3,000 changes of ownership take place in 22,000 picture houses every year and it was necessary for the distributor to have facts regarding the reliability of the new owners, and the circumstances under which the transfers occur, readily available.

The distributors claimed that in 1927 approximately 3,950 theatres changed ownership, involving outstanding uncompleted contracts with distributors totaling \$3,000,000. Film boards claimed that no exhibitor, "except one looking for an unfair or dishonest advantage, or with a bad financial condition or a fraudulent transfer to conceal, has cause to object to the rules and regulations."

In the course of each year there are numerous transfers of theatres made for the purpose of avoiding existing contracts. An improvident or unscrupulous exhibitor might have signed contracts for more pictures than he has available play dates in the season within which to show them, or decides that there are other pictures more desirable than those he has contracted for. "Instead of negotiating an honest settlement or adjustment of his contracts he sells or transfers the theatre to a relative or dummy who notifies the theatre and thereupon solicits new contracts for pictures in total disregard of the existing obligations of the real owner of the theatre."

From the wording of the answer it seems as if the entire mechanical process of the investigation was invited by the Hays organization as a means of clearing the independent exhibitors into general disrepute with the federal authorities in retaliation for the Federal investigation of the motion picture business.

M-G-M Lands Mabel Wayne

Mabel Wayne, the flapper composer has signed with M-G-M to write and sing her own stuff for talkers. Salary is reported to be \$1,750.

Miss Wayne is composer of "In a Little Spanish Town," "Ramona," "Chiquita" and several other hits, published by Felst.

She is an unusually attractive girl and has a big personal following through plugging her stuff over the air.

Grainger Hopping 'Round

Jimmy Grainger leaves New York Friday, bound for the coast, which he will make in a series of hops. The Fox sales head will be away five weeks, spending a fortnight in Los Angeles, after which he returns by way of Vancouver, Calgary, Winnipeg and other Canadian cities.

Going out, Grainger is due to stop over in Chicago, Minneapolis, Omaha, St. Louis, Salt Lake City and San Francisco. While in L. A. he will join the boys in looking at "Four Devils," with a decision to follow as to when it is to be released and how.

U Film in U. A. House

Los Angeles, July 24.

"The Man Who Laughs" will follow "The Tenpenny" into the United Artists theatre instead of "Two Lovers," originally scheduled. Delay for the showing of the Golden film is said to be on account of synchronization.

"Man Who Laughs" will be the second outside picture in this house since its opening last December.

3-Year Option Lapses

San Francisco, July 24.

M-G-M has not taken up the three-year option on Marceline Day's contract.

Lloyd Hughes is engaged by William Fox to play opposite Mary Astor in "The Woman."

Directed by Irving Cummings.

British Film Field

By Frank Tilley

London, July 13.

No sooner had Britain Instructional announced they were giving their first two pre-views through their distributing unit, Pro Patria, Ltd. (not being A. E. Bundy's companies), at Laurillard's, new Piccadilly theatre than W. Evans, head of the Provincial Cinema Photograph Theatres, stated he would not book the two films concerned, "Underground," directed by Anthony Asquith, and "Bolibar," made by Walter Summers, unless the pre-views were held at "a recognized house for the holding of trade shows in the West End of London."

A large number of pre-views are held at P. C. T.'s West End house, the New Gallery Cinema, and it has been the custom for some time to use the Palace theatre, Hippodrome, London, Pavilions and occasionally the Lhanbra for these once-over, as well as giving them at the key picture theatres. What basis Evans has for appointing himself judge of what is a "legitimate trade show house" does not appear. But few, if any, distributors will deliberately run the risk of being out with any of the big circuits, and as P. C. T. has obtained a certain amount of support for its attitude it looks as if pre-views will in future be confined to theatres at which they are generally held.

Though it is being asked what will happen if P. C. T. takes the same attitude on any of the legit houses where pre-views are customary. It is not considered likely P. C. T. would refuse to book a real box office film just because their opinion as to where it should be pre-viewed was not agreed to by the distributors.

A. E. Bundy's attitude is first he doesn't care where he gives pre-views, secondly he objects to being dictated to, and lastly (and most reasonably) that Evans could have communicated with him and put his attitude on record instead of making a broadcast threat without any hint of P. C. T.'s objection having been made to the distributors concerned.

An intriguing situation will arise if anyone decides to hold a pre-view at the Palladium. It has been "customary" to use this house, but it has been a picture-theatre, if only for a little while. Evans would be between the devil and the deep blue in that case, for his plea of custom would hold and his idea that money should not be thrown to go to the film trade would not seem the Palladium belongs to the General Theatres Corporation, which is as much a film theatre circuit as it is vaude, or more.

C. E. A. Resignations

Following the general council meeting early in June at Cardiff, T. Ormiston, A. J. Gale and W. N. Blake, all past presidents of the Exhibitors' Association, sent their resignations from the Board of Trade Advisory Committee to Sir Philip Cunliffe-Lister. It was the time when three declared they would resign from the association also if their resignations from the advisory committee were accepted.

Well, they have been accepted, and at this week's general council meeting held Wednesday but not yet made public, Ormiston resigned entirely from the association, and Gale and Blake threw up the trusteeship and the post of treasurer respectively.

All this has arisen from an objection on the part of the majority of the association. It has been the exhibitors with multiple interests being on the Board of Trade Advisory Committee. First they objected to any member of the association having distributing or producing interests, and so far back as 1923 there were violent arguments on this score. Ormiston resigned, Ormiston, who had at one time represented Sir William Jury's distributing interests in Scotland.

Nothing happened on the point of members with other interests, but after the passage of the bill, and more especially after the grouping of theatres by the Gaumont-British Corporation was effected, the trouble broke out again from another angle. Objections were raised to Ormiston and Gale being on the advisory committee as exhibitor representatives because they were on the board of the Llanfair Picture Houses Company, and to Blake because he was on the board of British Screen Productions. This despite the fact that no one in the Exhibitors' Association has given more service to it than the

three men concerned, Ormiston having been largely responsible for the making of amendments in the Film Bill while it was committees in the House of Commons, which made it a better measure from the exhibitors' angle.

More Talkers

British Photophone Company, an offshoot of British Brunswick Company, goes to the public July 16 for £1,500,000. As originally schemed, this concern was to have had F. E. Enders, managing director of British F. B. O., on the board of directors, but he pulled out for reasons not disclosed.

George Smith, head of Producers Distributing Corporation here, is chairman of the new company, and P. D. C. will distribute 12 three-reel song pictures a year. These will serve as P. D. C.'s quota under the act, and are to be made by the Blattner Corporation, which gets a large slice of cash from this concern as well as being floated on account of the production work to be done.

Quota

In addition to 17 British films now in production, more units will start this week. Gaumont-British (allied with Gaumont-British) began on "The Wrecker," Arnold Ridley's play. This is being made by a German, Georg Bolvary, and is being made a sound picture, with effects on the British acoustic system.

British Screen Productions made a series of six two-reelers, directed by Arthur Phillips, and Nettlefold Productions (a company financed by Asquith and the legit producer) began shooting "The Silent House," Walter Forde directing and Mabel Poulton starring.

A commencement was also made on Warner Brothers' first quota film, "Sir or Madam," directed by the German, Carl Boese, with Percy Marmont, Annette-Benson and Ossie Oswald in the cast. There are 20 native-made productions awaiting pre-view, some of which have been finished several months. It is a bad time to get bookings. Also several of the newly promoted companies are sitting on the fence to see what the other fellows' stuff is like before they show theirs.

Here's what the quota arrangements of the major American distributors now stand:

Exclusively—"Sexton Blake" two-reelers and "The Burgomaster of Stillemond." Latter has Sir John Martin Harvey and Fern Andra as leads. Both shorts and feature made by British Filmcraft Company.

Fox-Tied up with British Instructional Company.

Allied Artists (United Artists)—No pre-view arrangements.

Producers Distributing Corporation—Three-reel Photophone song films.

First National—Own product, completed for first year's needs.

Metro-Goldwyn-Mayer—"Yellow Stockings," directed by Theodore Komisarjevsky, with Percy Marmont and Enid Stamp Taylor. Produced by Welsh-Pearson-Elder Company. Three other features to come from same producers.

Warner Brothers—"Sir or Madam," directed by Carl Boese; Annette Benson, Percy Marmont and Ossie Oswald leads. Own production.

Production Methods

Couple of fellows, both British but back home from Hollywood, got contracts for six weeks' work in a film now in production here. Did nothing but draw their pay for first two weeks, then played in about three sets, all of which had to be taken over owing to lighting being on the blink. They weren't disturbed by a couple of weeks, as the company doesn't seem to have "rushes" made.

So comes the end of the six weeks' contract, and one of the two has a film to do for someone else. So this company has to keep him on salary on another six weeks' contract to stop him from quitting, and use let him when they can get him. The other fellow also gets six weeks more, which so far consists in drawing salary. And up to now three contracts have succeeded each other on the film.

Got an idea, this company had, they'd use a new lighting method. Didn't make tests or experiments, and use let when they can get him. They were told they had before they started shooting, but wouldn't listen.

It's the public's money, so what does it matter?

Wild and Woolly Bears

Lately there has been rather a lot of contract work done by American distributors' representatives on British film and picture theatre stock, but especially on the former. At least one man, now becoming identified with British company, has made some hundreds of thou-

Olympic Film Boycott

Washington, July 24.

Refusal of the committee in charge to grant the Dutch company, Nederlandsche Bioscoop-Bond, rights to shoot the Olympic games and later granting that right to an Italian company, organized for the purpose, has committees in the Netherlands and in the boycott of all pictures taken in the theatres of Holland.

Dutch company asked German organization to place a like boycott, but this was refused because of the fear of complications with Italy on the part of the German Spitzorganization, said a report to the Department of Commerce.

sand dollars. Part of the operation has been a campaign of "knocking" the quota system and telling how it would never work out in the markets, has produced a setback in prices, some of which, while still at a premium, have slid well away from their previous level of 25%.

Among the drops are Gaumont-British from around \$9 to \$6.50; P. C. T. common from \$7.50 to \$6; Blattner deferred from \$10 to \$7.50; British & Dominion deferred from 75c to 23c; Dominion Theatres deferred from 45c to 20c, and Denman 7 per cent debentures from \$485 to \$475.

These "bear" operations, have created a lot of feeling here. So far there has been little effort on the part of American distributors to buck the quota, though the arrangements some of them have made for complying with the law are in the bare letter only. But the depressing of stock, and the British and Dominion, by doing it, is left to be not so much a financial operation as an attempt to embarrass British production in regard to finance and further flotations.

As the position is becoming more and more that the American distributors are regarded as having been without invitation their action tend toward a situation which may result in open commercial antagonism and later (as there are some big financiers) being the British industry who have a strong political pull in more legislation for the protection of British stock, which will make the position of American and other foreign distributors working in this market less easy than it now is.

Education Movement

There is being formed, somewhat quietly, a British Film Services Board. Claiming to have been influenced by suggestions from H. G. Wells, Arnold Bennett, G. K. Chesterton and others, this board aims to set up centers in every borough of Greater London to start and to make and exhibit "films of artistic, scientific and historical interest."

One of its objects is to disseminate "our true national culture and ideals, spread and insinuate national and industrial propaganda, and encourage empire trade and commerce."

Its directorate includes Commander Maxse, Colonel Masterman, Sir Arthur Holbrook, M. P., Walter Smithers, M. P., Austin Small, Herbert Norris, James Thompson and Stewart Roper. The latter are both movie actors.

Programs Goes Back

J. D. Williams left again for New York July 12 with Earle Hammons on the Olympic and will be away from here indefinitely. He is opening an office for World Wide Films, Inc., in New York for the sale and distribution of British pictures.

People and Things

Hunt Stromberg arrived this week. Scott Sydney, Christie Comedy director, is here preparing to work at Elstree.

The proposed revision in the admission tax was killed in the House of Commons last week on the second reading by 229 votes to 131.

A. E. Bundy visited A. J. Hitchcock's wife for the first time, and they now have a daughter. Mother is scenarist, known as Alma Reville.

Charles de la Roche has joined the Blattner Corp. on the production advisory board.

Folk financially interested in the film stock are having questions raised in the House of Commons as to whether the government will not permit the use of ordinary inflammable film. So far they have drawn a blank.

Talkers at Wembley

Plans of the exhibitors to go around again for the Wembley proposition, and the dope now is Victor Sheridan will equip four stages for talkers. In the meantime, the exhibitors are being made to find Allied British (Continued on page 56)

European Natives, Claiming

Rights on Talking Patents, Holding Back Installation

European Nations Are Talking Talkers

Washington, July 24.

Europe is readying for the talkers, reports George Canty, motion picture trade commissioner, in a discussion of the possibility of the introduction of American-made equipment, to the Department of Commerce.

Canty states reports coming through of the manner in which the new development has been received in the U. S. has created great interest in the larger countries abroad. British, German and French film trade papers are devoting much space to the talkers, it is added.

England offers the best opportunity for the introduction of American talkers, says Canty. This because of the same language and the houses of sufficient capacity to bear the added expense of installation. Germany is second in prominence as to possibilities because of the large number of houses and the scales charged would hardly justify the expense of installation.

France, adds Canty, must be considered as only a remotely potential market. House scales are low as compared with England and Germany. Industry asks credit and is not inclined to borrow for the future. France is classed with the small European countries where it comes to the installation of talking equipment. In fact, says Canty, interest in France has only reached the "discussion stage."

England already has three or four sound devices with some few houses equipped with the home product.

Gov't's 1st Prosecution

London, July 24.

Government is starting its first prosecution under the Films Act against a concern calling itself Famous Films, small territorial distributors.

The action is the result of the showing of "Two Little Drummer Boys," starring Wee George Wood before the picture had been registered.

Scott Sidney Dead

London, July 24.

Scott Sidney, 66, former director for Christie, died of heart disease in the Elstree studio on Friday, July 20.

Sidney was over here to make a full length comedy for British International featuring two Danish comedians known as Pat and Patagon.

FRENCH SYNDICATE OFFICERS

Paris, July 15.

At the annual meeting of the French Syndicate of Cinema Industry Charles Delac was elected president for the present fiscal year, replacing Louis Aubert, who declined being listed.

Vice-presidents of the chamber for the exercise '28-'29 are Charles Jourjon, E. Costil (Gaumont) and Adolphe Osso (Paramount). Chas. Gale and Roger Weil were elected secretaries, and Natan, treasurer.

BELGIUM HOUSES STAY OPEN

Paris, July 24.

Metro-Goldwyn-Mayer houses in Belgium are remaining open for the summer, despite local reports to the contrary.

Only a few theatres are closed, and those for repairs.

Theatres in Hungary

Washington, July 24.

Revised list of the motion picture houses in Hungary may now be secured from the Division of Commercial Intelligence, Department of Commerce. List will be forwarded upon request, which should refer to the code number: EUR-5350.

Bryson's Coast Conferences

Los Angeles, July 24.

James V. Bryson, English picture producer, is en route to New York after spending a week conferring with Carl Laemmle, head of Universal.

European exhibition of talking pictures has been restricted for over two years, and may be withheld for an indefinite period further on account of a long drawn legal fight between the electric companies, manufacturing equipment and European governments with regard to patent rights.

For about two years Western Electric, and probably G. E. also, have been fighting for a clear patent to their equipment abroad. Millions of dollars have been spent. In almost every country on the Continent are patent holders, each claiming first rights to talking equipment and threatening to stop the American companies from sending equipment in.

American producers and theatre owners abroad have been reluctant, so far, to install equipment for fear of an ensuing battle.

From accounts the electric have had considerable opposition to contend with from European governmental sources favoring native inventors and on general principles disinclined to permit the advance of an American film enterprise of any kind.

Discussions are that the European trip planned by J. E. Otterson, head of the W. E. movietone department, shows that tension has been lessened and that some arrangements are under way which will protect the equipment manufacturers as well as the exhibitors from claims.

Another bar to foreign exhibition is shown in a report that damage actions totaling over \$500,000 have been incurred by American producers through alleged infringements of foreign musical rights by use of music in sound pictures so far shown abroad. In almost every instance, it is understood, the picture men found themselves on the wrong end and were obliged to settle. As a result producers are seeking original music from composers with protection for the world market.

English Booking Slump

Is Looked for Shortly

London, July 24.

With closer release dates due Oct. 1 under the Films Act, distributors expect a heavy slump in bookings. They are already trying to persuade the board of trade that exhibitors are squawking against the operation of the act, but the board is wise to the situation.

Distributors who operate on the block booking idea now find they are in a jam. They cannot sell the bulk of their product ahead and put on the rap for future business material, and have to compete for dates on product merit. This is working out badly for some of the big British independent distributors who formerly flogged the exhibs.

British-Gaumont Cutting

London, July 24.

British-Gaumont, which bought the ordinary shares in General Theatres Corp., will hold a meeting next week and probably vote to eliminate executive positions of several high posts in General Theatres.

Some of the men holding these posts and contracts will be paid off after which negotiations will be resumed in the deal whereby General Theatres will get Paramount pictures.

GERMAN EXHIBIT VISIT

Los Angeles, July 24.

Georg Galewski, a prominent member of the German exhibitors' association, has been four days a guest of United Artists.

His journey to Hollywood was a side trip, his objective having been more to study exhibition from the American viewpoint.

FBO IN CUBA

The Cuban American Film Company has been authorized to handle the distribution of FBO product in Cuba, according to a deal closed this week by Ambrose Dowling, manager of the company's export interests.

70 HOUSES--450,000 PEOPLE

Tests Start at Paramount's New L. I. Sound Studios--1st Full Length in Nov.

With one sound-proof stage completed, Monta Bell began taking tests and experimenting on sound and dialog at the Paramount Long Island studios this week. The new sound stage is in the second sub-basement of the studios and has floor space approximately 40x80.

Two booths are equipped with cameras on the ceiling and three microphones to catch the sound. Bell expects to get under way with the first feature-length picture early in November, at which time the coast studios are also to start work on its initial all-talker. The latter may be "Burlesque," understood to be co-produced.

When two more of the sound stages and the miniature theatre are completed, in the early part of September, a portion of the studio will be turned over for the canning of Public stage units. These units, after finishing their engagement of one week at the Paramount in New York, are to be brought intact to the studio, scenery and all. It is expected that the canning of the routine as it is done on the Paramount stage in New York can be completed in from four to six days.

Stagers Directing

Bell will have a general supervision over the making of these pictures, but the producers who readied them for the stage will be on hand to direct them for the talking shorts in conjunction with a regular cinema director who will simply advise of the camera and sound possibilities, as well as of tempo and timing of work. It is likely that Robert Florey, known as "the \$7 director" on the Coast, will be the first director to come east for this style of work. Florey is a proficient camera man besides being a director, having functioned on both ends of the camera.

No staff as yet has been selected for the Long Island studio, nor is it intended to have a general one on hand at all times. It is the plan of Walter Wanger, general production manager of Paramount, to engage writers, directors and others required in the executive and technical end of production only as the occasion requires. Many Broadway names, as far as playwrighting is concerned, may be pressed into service for the preparation of the talker scripts, with a silent script man on hand to point out possibilities and handicaps.

It is figured that it will take half as long again to shoot the talker features as it does the silent stories, and that cost will be in accordance. Until the L. I. studio is ready to handle the feature productions Bell will devote most of his time to making tests and experimenting with the sound and effect devices. It is likely that during this experimentation a number of short subject talkers will be turned out with Broadway stars used.

At Hollywood

Los Angeles, July 24. Paramount has deferred production on sound and talkers until next January at the local studios. It is planned to continue experimenting on sound and effect for several months yet, with an occasional synchronization added to current productions. The studio executives are quite frank in declaring that it will be another six months before it will be practical to start on the first of the dialog talkers, "Burlesque."

\$750,000 Sound Proofing

Los Angeles, July 24. August 25 is the approximate date set for the completion of M-G-M's sound stage buildings. The estimate for cost of equipment and construction runs close to \$750,000. An appreciable part of this amount is due to the unusually substantial structure, designed to eliminate vibration.

Deaf No Like

Totally or partially deaf people who have found a haven in the "silent" drama resent the new vogue for talking pictures. One hard-of-hearing man says that although he could hear sounds and voices he could not tell what "it was about and that, accordingly, it depressed him. Of all the talking shorts he had seen he designated Anna Case as the only one he could really hear or enjoy.

That faulty hearing is common is known to every box office man. Among the legits, the Theatre Guild has dealt with the situation by setting aside an entire row specially equipped with ear-phones for the comfort of the deaf trade.

Promoter Operating "Sick" Houses on Percentage

Chicago, July 24.

A corporation for financing and operating independent picture houses undergoing financial troubles is reported formed by Roy W. Alexander, former Chicago representative of Universal.

Alexander is said to have secured backing to the extent of \$250,000, with 16 local houses believed willing to let him operate for a gross percentage of commission. Alexander's corporation is reported agreeing to turn the houses back to their owners whenever the latter so desire.

Sennett's System Works

The rigid schedule established at the Sennett studio to govern the making of its initial program of 18 comedies has worked so successfully the plan will be applied to the production of the main program for the year. Word of the exact number of comedies to go into the main schedule has not reached the studio here, but it is expected to be close to one a week.

These will be accompanied by synchronizing, securing the equipment for which is responsible for the presence in New York of Mack Sennett. The latter is awaiting completion of the recording machinery, which will be Phonophone. Plans for the first sound structure provide for a 70 by 120 foot building, designed according to Western Electric Specifications.

Other comedy studios have been following closely the experiment at the Sennett plant of starting a subject in each series every Monday morning. One already is employing a modification of it. No secret is made at the Sennett studio that the trick is in the preparation.

FBO'S For Moore-Beery

Los Angeles, July 24.

FBO has Tom Moore and Noah Beery for two pictures each. First of the Moore series will be "The Last Gal," with Seena Owen opposite and Marshall Nielan to direct. The second will be "The Yellow Back," taken from the James Oliver Curwood story.

First of the Beery series is "The Red Sword" and "Love in the Desert," latter to be directed by George Melford.

Talking Court Scene

Los Angeles, July 24.

First National will put into full dialog three consecutive reels of "Changeling," by Donn Byrne and featuring Dorothy Mackall.

The spoken section is a courtroom sequence. George Fitzmaurice will direct the talker.

SEATTLE SAMPLE OF ANY KEY CITY

Few Theatres Classed as Money Makers—Downtown Houses Killing Off Neighborhoods—Four More Houses Under Construction Adding 7,500 Seats—Seattle 50c Town

ONE-HALF ON CHAINS

Seattle, July 24.

With a drawing population of around 450,000 people, this city has 70 theatres, seating 52,025, devoted to picture and stage entertainment. It is approximately one seat for every nine persons, whether or not of age to go to the temple of amusement.

Seattle comparatively in population and theatres may be used as a criterion for any key city.

Ever since Jensen and Von Herberg found Seattle an amusement gold mine, other theatre operators have come into the town during the past five years and built houses enough to handle business for two generations to come.

With the one-to-nine seating basis and three-fourths of the houses operated in the downtown area, trade has only been lucrative in a few spots, with the majority of the exhibitors just getting by or taking it on the chin weekly.

The 40 neighborhood houses have done no business to brag about during this period. Five houses, with an approximate seating capacity of 2,600 seats, have been either closed temporarily or dismantled. At the present time four more houses are being constructed in the city, which will give it another 7,500 seats.

Neighborhoods

Neighborhood houses have suffered more than the downtown houses on account of stiff competition and bargain matinees. This suffering has been going on for three years, or since the opening of the Fifth Avenue with a picture and presentation policy and charging 25 cents for matinees every day before one in the afternoon.

This bait brought heavy trade to the house, which always enjoyed capacity while the cheap scale was on, with most of the customers being shoppers who had done their

purchasing in the stores earlier and wanted somewhere to idle before cooking dinner.

After the plan was introduced at the Fifth Avenue, all of the downtown houses, which in the past had charged 35-50 for the afternoon sessions, adopted the same policy, with the neighborhood houses compelled to abandon their daily mats.

They have been further affected, as the women who had seen the stage shows and pictures at bargain prices stayed away from the home houses with pictures that they had seen downtown a few weeks or so before. This also kept the male away, with the result the neighborhood houses have been compelled to lower their admission prices and struggle for earlier releases to try and combat downtown opposition.

Seattle, though fairly prosperous, has never been known to be anything more than a 50-cent top town. When prices are jacked up for special features or shows beyond that figure, there is a local slump as well as reprisal on the part of the amusement seekers toward the manager who tries to raise the ante.

32,000 Seats Downtown

Of the seats in the town, more than 32,000 are in the downtown area and the balance in the neighborhood sections. Many of the downtown and neighborhood houses are of the obsolete type. It is quite likely about 15 will disappear within the next year or two on account of stiff competition offered by the better class theatres and the new ones that are being constructed.

Of the entire number in this city, less than one-half the houses are being operated by the chains. West Coast circuit and Universal have about an equal number of houses, but the former concern has the larger and newer houses. John Hamrick operates several houses, all of which are wired. The West Coast houses are also being wired, with a number of the outlying independent theatres having the sound equipment.

Tough for Vaude

Pantages and Orpheum circuit have had a hard road to travel as a result of the stiff competition given them by the New Seattle. Fifth Avenue and Hamrick's Blue Mouse. The Orpheum, new house and seating around 2,900, has been going into the red for the past year, while the Pantages houses is said to be in and out of the red regularly. The New Seattle, built by Public and being operated jointly by West Coast-Public-Loew, is re-

Los Angeles, July 24.

Four talkers a month is the production demands made upon Paramount's East and West Coast studios by Sydney Kent, general sales manager, according to reports following a conference of Paramount associate producers, called by Ben Schulberg, last week.

The quota of talkers is to be increased later, if Kent's demands are to be met by Paramount, which will require speeding up of installation on the West Coast as that studio is not at present prepared to install sound.

"Interference," which is now in production at Hollywood, will be rushed east for sound synchronization.

Schulberg's announcement is said to have panicked actors, directors and writers who have had no stage experience. Actors with speaking stage experience in the slimmest of minor parts, even one line parts, are loudly recalling their stage training and former legits who have been getting the go by and cold shoulder on the lots, are now demanding that they be starred in the talkers.

Writers are proclaiming their contributions to dialogue in the dim past, and those who have no chance or background to hang any such claims on, are walking around with worried expressions.

Directors are in about the same boat. Those who graduated from the footlights to the Kleigs are sitting on top of the world, while the others are waiting fearfully for the promised influx of stage directors.

ported a heavy loser weekly since opening last March.

Theatres and Capacities

American	400
Arabian	680
Atlas	490
Bagdad	900
Ballerina	200
Blue Mouse	800
Capitol	600
Cherlo	500
Colonial	700
Columbian	1,000
Columbian	292
Egyptian	1,300
Embassy	1,000
Empress	200
Family	250
Fifth Avenue	2,500
Florence	400
Galla	300
Garden Court	200
Gem	312
Good Luck	450
Granada	1,000
Green Lake	250
Grey Goose	400
Hamrick's Uptown	700
Hollywood	480
Home	325
Jackson	652
Lakeside	1,000
Liberty	1,900
Madison	410
Madrona Garden	500
Majestic	300
Market	300
Meridian	200
Metropolitan	1,400
Mission	500
Neptune	1,300
Olympic	500
Orpheum	2,900
Palace	260
Palace Hip	1,600
Palm	400
Pantages	1,500
Paramount	600
Portola	300
President	1,600
Queen Anne	425
Rialto	400
Ridgmont	498
Royal	300
Roycroft	600
Society	400
South Park	250
Star	350
State-Madison	500
Strand	1,200
Third Avenue	1,100
Top Notch	485
Uptown	800
United Artists	2,100
Winter Garden	300
Woodland	616
Worship	300
Seattle	3,100
Mayflower (construction)	2,500
Ventura	600
Green Parrot	450
Total	52,025

No New Wiring Until Spring, Say Electric Men to Wisconsin Exhibitors

Milwaukee, July 24.

Yells of "steamroller" resounded through the halls of the Hotel Wisconsin when the Wisconsin Motion Picture Theatre Owners' Association closed its annual convention last week.

The convention marked the passing of the old regime with an entirely new slate of officers and a new arbitration board.

The big thing at the session was the discussion of talkers with representatives here from R. C. A. Electrical Research and the others. After getting the exhibits all hopped up on the talker stuff the Electrical Research men threw a wet blanket on the party by announcing that no installations (wiring) can be made before March or April.

The exhibs couldn't get wise to the talker salesmen either. After tears of boloney from film salesman they expected to hear a bunch of high pressure salesmen. Instead mild mannered group of talker men were on hand and said quite bluntly:

"We are here to serve you. We want to give you talkers as soon as

possible but if you expect us to take you out to dinner or buy you cigars to put our proposition across, you're mistaken. We don't do business that way. We'll sell you talkers and deliver when we can."

The new slate of officials taking office are: Steve Bauer, president; Fred Segert, vice-president; Ernie Langemac, treasurer; Max Krofta, secretary; George Beyer, sergeant at arms.

George Fisher is member of the executive board for five years and F. J. McWilliams for three. Arbitration board members are: A. Tolberg, chairman; A. Berkholtz and B. Fisher. Alternates on the board are: J. Soden, Ed. Berth, William Jacobs, Charles Washcheck.

About 60 exhibs attended. It was remarked that more resolutions were adopted at this session than ever before at which one exhib said: "Boys, we have passed more resolutions than ever before in the history of the organization. Now you can go home and break more resolutions than you ever broke in your whole life."

"Street Angel" Sent Roxy to \$126,000; Par's First Sounder Does \$80,200

Heavy B'way Grosses for Mid-Summer—Capitol, \$61,600; Strand, \$38,900—"Angel's" 3d Week

Broadway shook off a torrid stretch last week and did it exceptionally well. Reason is obvious as the four big houses held b. o. pictures. A. A. A. and even pushed the twice-daily films ahead of the previous week, although this was the detachment which felt the heat to the greatest extent. A 20 degree break in the weather Friday evening also helped.

"Street Angel," in its first week, jumped the Roxy \$50,000 by doing \$126,000 after a \$22,000 opening week end, and "Warming Up," with its sound, tacked on \$9,000 to the Paramount's previous week's total in doing \$50,000. Allowing for the increased scale since the tax was dropped (Paramount's 90c top with tax now \$1 without tax) is this equivalent to about a \$72,000 gross when the tax was on. Solid trade but short of hysterical. "Telling the World" accelerated the Capitol \$6,000 for \$61,600, and "Lights of New York" ran to \$38,900 on its second week at the Roxy, a small drop of \$6,000 not counting the reserved seat midnight premier.

These houses did the bulk of the business while dueling with each other and which let "Rains of Kings" close a fortnight at the Rivoli to \$16,400, better than its initial stanza; "Man Who Laughs" duplicated the routine but finished short of \$21,000. "Cameo's" double of "Stark Love" and "Moana" was a frail combo at \$3,900, although an improvement for the house over its preceding bill.

Specials

Regarding eight houses which have gone cameo, there will be two additions this week and another next week. "Lost in the Arctic" trips into the Gaitey tonight (Wednesday) and the "Jungle Pictures" will be at the Elling, on 42d street, at 50 cents starting Friday morning and "White Shadows" reopens the Astor on the last day of the month.

"Arctic" will run out the Fox sublease on the Gaitey, due to expire the latter part of next month, at which time Fox will open "The Gods of Mars" on the Gaitey. "The Gods of Mars" will be in its seventh week. Gaitey bettered slightly and stayed the two extra days to close last night (Tuesday). "Red Dance" at the Globe up a notch or two, \$10,700, and the Criterion hit \$10,000 again for "Wings" on the strength of a surprising weekend which had 30 people standing for the final performance of its 49th week.

"Tempest" got itself among the comebacks by getting \$7,400, up \$1,800, and the "The Terror" was near \$10,000 again. "The Terror" is due at Warner's Aug. 15.

Estimates for Last Week

"Cameo—"Stark Love" (Par.) (\$49); "Moana" (Par.) (\$49); "Par." Paramount reissues put on an indifferent and heat campaign, but not entire more than \$3,900.

Capitol—"Telling the World" (M-G) (\$420); 35-50-75-31. Took panning from duties, but \$20,000 while completely surrounded by heavy opposition, load of humidity and a few thunder showers; figure no rave, but very good, better by \$6,000 than previous week.

Criterion—"Wings" (Par.) (\$38); \$1-32 (50th week). Nearing year's run with "The Lion and the Mouse" most certain to follow next month or in September; Par's roadshow department confident picture can hold to holidays if price will let it stay; returned to \$10,000 again.

Embassy—"Tempest" (U. A.) (\$59); \$1-50 (10th week). Understood, having sympathy, soon preparing, along with "Two Lovers" (U. A.), both films due to play the Rivoli and Rialto; picked up over \$1,000, gathering \$7,000.

Gaitey—"The Lion and the Mouse" (Fox) (\$88); \$1-32. Closed last night (Tuesday); finished seventh week to medium gross; "Lost in the Arctic" here tonight (Wednesday) to run out Fox sub-lease on house. Pathé resumes end of next month with "The Gods of Mars" (U. A.).

Globe—"The Lion and the Mouse" (Fox) (\$416); \$1-32 (5th week). Took step to edge over \$10,000, due to good week; "Arctic" here tonight (Wednesday) to run out Fox sub-lease on house. Pathé resumes end of next month with "The Gods of Mars" (U. A.).

Paramount—"Warming Up" (U. A.) and Vitaphone (Par.) (\$366); 40-55-75-31.

Heat and "Tiger Lady" Held Stanley to \$23,500

Philadelphia, July 24. Another extremely torrid spell forced grosses in most of the houses down another notch last week. In some cases it was off-set by extra heavy advertising by the Stanley company. New pictures, including "The Lion and the Mouse" and "The Lion and the Mouse," also helped.

The Stanley had a good all-around bill with "His Tiger Lily" on the screen and a stage show, including \$23,500 satisfactory, considering.

"The Cossacks" also overcame the heat handicap in good style at the Stanton, holding over for third week. Gross last week of \$10,000 compares favorably to winter.

"The Lion and the Mouse," at the Alamo, grossed around \$13,000. A great stress, in the fact this is a talking picture. It looks as if "The Lion" could round out three weeks here on its novelty.

Fox has to switch its bill at the last moment, due to the censors' rejection of "Roadhouse." Substituted "Hell Ship Bronson" with a sound stage program. About \$20,000.

Estimates for Last Week
Stanley (4,000; 35-50-75)—"His Tiger Lily" (Par.). Adolpho Meyer, no more here as before, but picture well liked. Around \$23,500.

Stanton (1,700; 35-50-75)—"The Cossacks" (M-G, 2d week). Picture big hit, holding over third week. \$10,000.

Aldine (1,500; 50 and 75)—"Lion and Mouse" (Warner-Vitaphone, 1st week). Talking picture received mixed notices. Got by satisfactorily at \$13,000.

Karlton (1,000; 50-75)—"50-50 Girl" (Par.). Bebe Daniels' film just fair draw at \$2,500 claimed.

Arcadia (800; 50)—"The Irrepressible Lover" (Not so hot at \$3,000). Fox (3,000; 90)—"Hellship Bronson" (Lumax). Shoved in hurriedly from "Roadhouse" barred by censors. Stage show. Little less than \$20,000.

Marion Davies Says
Marion Davies with some of her immediate family sailed from New York Saturday, for a visit on the east side.

The Davies will be away for the remainder of the summer.

CRONE, T-S DIRECTOR
Los Angeles, July 24. Tiffany-Stahl signed George Crone, formerly director for Douglas MacLean, to direct "Floating College," with Buster Collier and Sally O'Neill featured.

Eberhardt's Extra Work.
Walter Eberhardt, editor of First National's house organ, is also handling publicity and sales performance during the vacation period.

11. Broke house week-end record at little less than \$31,000 and finished to \$80,200; price increase 1c since tax was taken off 10 per cent factor in gross; substantial and healthy summer business. Paramount's first sound picture.

Rialto—"Man Who Laughs" (U) (1,960; 35-50-75-31). Dropped off in second and third week to \$47,300; house will be ready for sound this Saturday; "The Rocket" (Par.) current.

Rivoli—"King of Kings" and Phonophone (Pathé) (2,200; 35-50-75-31). Improved first week's figure by doing \$16,400; slim fortnight at \$31,000; "Warming Up" (U. A.) current.

Rox—"Street Angel" (Fox) (6,200; 50-75-81-60 (2d week). Plunged through heat, a smashing gross of \$20,000, after opening week-end of \$62,000; second Sat-Sun, reported very close to preceding figure; picture stays third week.

Strand—"Lights of New York" and Vita (V.L.) (3,500; 35-50-65-75 (3d week). Doing remarkably well and especially last week in being held in the market against lot of opposition; \$88,000 sends fortnight total to \$87,200, including reserved seat premier; ran ahead of second week-end.

Strand—"Lights of New York" and Vita (V.L.) (3,500; 35-50-65-75 (3d week). Doing remarkably well and especially last week in being held in the market against lot of opposition; \$88,000 sends fortnight total to \$87,200, including reserved seat premier; ran ahead of second week-end.

Warner—"Lion and the Mouse" and Vita (V.L.) (1,300; \$1-32 (5th week). Doing, around and under \$10,000 again. "The Terror" (W.B.) tentatively listed here for Aug. 15.

TACOMA AVERAGE

"Lion and Mouse" Finishes in Fourth Week to \$3,200

Tacoma, July 24.

(Drawing Pop, 125,000)

Weather: Cool

Holding up, quite satisfactorily, summarizes summer show biz thus far. Maylon Players are doing well at the Heilig theatre with dramatic stock.

"Steamboat Bill, Jr.," made Manager Terut's act house rock with laughter and biz was fair. Pantages held up okay, while Blue Mouse had its first four weeks run. Manager Hank trying this as an experiment. He was pleased with the result. Usually Tacoma is not considered even a two-week town. But the tide and the Mouse went along to smooth sailing for four weeks, the same as at Seattle and Portland.

Colonial policy remains at two changes per week and low admission prices. Broadway still dark.

Estimates for Last Week
Pantages (1,500; 25-50)—"Thanks for Buggy Ride" (1st week). \$6,000.

Rialto (W.C.) (1,250; 25-50)—"Steamboat Bill, Jr." (U. A.). Not bad; \$5,000.

Blue Mouse (Hamrick) (650; 50-75-81-60 (2d week). \$3,200.

Vita (V.L.) (Fourth week; \$3,200.

Colonial (W.C.) (850; 15-25)—"Hold 'Em Yale" (Pathé) and "Finders Keepers" (U); \$1,400.

MIDLAND VERY BIG
WITH "RAMONA" \$27,000

Kansas City, July 24.

Weather: Hot

The old saying, "Give 'em what they want and you'll get the business" has proven true for the past two weeks at Loew's Midland. After a dandy business with Clara Bow in "Ladies of the Mob," the house came back with another big week with "Ramona," nearly equalled the opening, which gave the house a great start for a big week.

As usual, when one downtown theatre does a heavy business, the others suffer. Last week was no exception, the Mainstreet holding up fairly well with "The Cop" and an entertaining stage show.

Newman's try-out policy of second runs has not proved very satisfactory, as many have seen the same pictures, together with the orchestra at the same prices, at the Midland, at the same prices.

Estimates for Last Week
Loew's Midland—"Ramona" (4,000; 25-35-50-75-81-60). Rio has rapidly acquired big following here. Saturday and Sunday were capacity at all performances and balance of week held strong. Stage show "Swanee Moon," Loew-Pub unit, good entertainment. Jack North is featured and the unit is just about as reviewed in the Past.

Another exception, the orchestra, and Landan, dancers, have replaced Cy Landry; \$27,000.

Mainstreet—"The Cop" (3,200; 25-35-50-75-81-60). A good crowd of fair with William Boyd starred. Stage presentation arranged by Al Laughlin; \$16,000.

Newman—"Forbidden Hours" (1st half, and "Laugh, Clown, Laugh," 2d part). (1,980; 25-35). Neither picture showed any strength. Little profit, if any. Talkers will soon be in here.

Pantages—"Fleetwing" (2,200; 25-50). This Arabian story features white horse. Story exciting in spots. Stage vaude; \$5,300.

Broadway—"The Lion and the Mouse" and Capitol renowned for special showing of "The Street of Forgotten Women."

B'way, Portland, \$13,500;
Very Hot in Northwest

Portland, Ore., July 24.

Weather: Very hot

Estimates for Last Week
Portland—"Happines" (3,500; 35-60)—"Happines" (Ahead) film feature. Thoroughly well liked, Publix stage unit, "Araby," Phil Lampkin and stage orchestra; \$13,500.

"Forbidden Hours" on screen. Trite and slow-moving picture. Fanchon and Marco's "Great White Way" stage show, at the Movietone News consistently interesting; \$13,500.

Pantages (Pan) (2,000; 35-50)—"My Lady of Whims," film feature billed above. Vaude. Fair to good program; \$12,000.

Oriental (Theatres) (2,700; 25-35)—"Let 'Er Go, Gallauch" on screen. Fair to good crowd. Stage show, "The Dulcine," operetta; \$7,000.

Columbia (C) (1,200; 35-50)—Second week "The Dove," film feature. D. No very well. Picture easily best screen shown in town. Lacks box-office appeal; \$1,000.

Heilig—Henry Duff Players (2,000; 25-35-50). "Best Person" with Marion Lord and Norman Harkett guest stars. Fair business; \$5,000.

"Lilac Time" Starts to Nearly \$20,000; Met and Warners Did \$30,000 Each

"Detectives" at State and "Toilers" at U. A. Made Poor Showings in L. A. Last Week

'Hot News' at State, St. L. Best in Town, \$21,000

St. Louis, July 24.

(Drawing Pop, 1,000,000)

Weather: Hot

Refrigerated motion picture palaces here refuse to give in when typical St. Louis summer comes around. Result: the main loss in patronage is at the matinee shows downtown and in the Grand Boulevard theatrical district and also at performances in the non-cooled neighborhood houses.

Estimates for Last Week
Ambassador (Skouras) (3,000; 35-50)—"Red Lips" (colleagues film, called by one reviewer "rather silly," Ed Lowry's "Cameos," stage show, pulled house through in splendid success; \$29,100.

Grand Central (Skouras) (1,700; 50-75)—"Lights of New York." All-talking Vita innovation got hearty reception first week; \$19,600.

Loew's State (3,300; 25-35-65)—"The Cossack" (M-G). "The Cossack" while, all agreed, was the horses. Nat Nazario, Jr.'s stage show improving weekly; \$19,000.

Missouri (Skouras) (3,300; 35-65)—"Hot News," Bebe Daniels picture, termed best in town, especially for hot weather; \$21,000.

St. Louis (4,280; 35-65). "Alias the Deacon" (Vaude bill).

Capitol (Skouras downtown bandbox)—"The Road to Ruin." This "for men only" motion picture will be introduced to the ladies soon. Helen Foster and the other players make the preachment film interesting.

Talking Film in 2d Week
Beat Milwaukee Heat

Milwaukee, July 24.

(Drawing Pop, 650,000)

Weather: Hot

Old Man Merc had his inning again last week and the temperature held up plenty. Grosses went down. When cool winds finally did blow, the damage was done.

Ritchy Craig, at the Wisconsin, has not done any drama since here as in Chicago and the picture, with Bebe Daniels starred, didn't help much. If the house got \$14,000, doubted; house is given plenty break at the figure.

Alhambra spent plenty bringing in a 35-piece Scottish Kilites band and ran "Jazz Mad" to no avail. No cooling system, and the trick of the house was to get the juke bill. Same can be said of the Strand for "Dragnet."

The Garden and Midwesco's Merril will be a first mad fortune. "Lion and the Mouse" on Vita in its second week kept them coming in nicely, and John Gilbert's "Cosacks" did better for the Merril its second week than the first.

Estimates for Last Week
Alhambra (U)—"Jazz Mad" (U) (1,800; 25-50). Royal Scotch High-land on stage. No orchestra, but organist exclusively. House will close in another week for remodeling, due to bum business. Lucky if hit \$5,000; probably did half of that.

Garden (Brin)—"Lion and Mouse" (War.) (1,200; 25-50-75). Second week, and kept the house in the moon. Maybe only one on street to get it. Also Vita and Movie-tone shorts. Over \$7,000.

Merril (Fox)—"The Cosacks" (M-G). Second week. Better than first. Possibly due to measure to 2,000 Lutheran League conventionists in town. \$6,200.

Palace (Keith)—"Willowwrens" (Rialto) (2,400; 25-50-75). Vaude with Frances White as name. Picture side issue. Cashied with \$16,000.

Riverside (Keith)—"Thief in the Dark" (Fox) (3,000; 20-25-40). Grand vaude policy. High in money at \$9,500.

Strand (Fox)—"Dragnet" (Par) (1,300; 25-50). Failed to elick, although Hancock usually does pretty well here. Under \$4,000.

Wisconsin (Fox)—"50-50 Girls" (2,800; 25-35-50-60-75). Stage show cost-pretty, but failed to draw. Probably \$14,000.

"Wings" in Oakland
San Francisco, July 24.

"Wings," road show, opened at the Twelfth Street, Oakland, to a gross of \$1,878 on its opening night in the face of a house scaled for \$1,762.

"Wings" will be at the Twelfth Street for two weeks and is figured to gross \$35,000 on the engagement.

Los Angeles, July 24.

(Drawing Pop, 1,350,000)

Days Hot, Nights Cool

With two additional houses in the dark list, not much choice last week for the regulars. The seven first runs had their ups and downs. Some of the houses that have been playing to big grosses were in the doldrums while others that have been hard hit of late took on new leases of life. Several surprises marked the week. One was the poor showing by Loew's State with the Dane-Arthur comedy, "Detectives." It was an out and out flop.

Metropolitan had one of its biggest weeks of the summer with "The Rocket" and the hot afternoons didn't seem to bother that house. With a break in the weather, the Met probably would have handily passed \$30,000, and that big, considering what the house has been drawing in of late.

Another downtown disappointment was the movie premiere showing at the United Artists of "The Toilers." It was figured for a good play, but a meager ten grand was all that could be rolled up.

Carthay, too, having a tough row for many moons, got back in the money currently with Colleen Moore's newest, "Lilac Time." A \$5 opening Matinee night helped the gross, and the balance of the week held remarkably strong. It's generally conceded out here that this is the best thing Miss Moore has ever done, and the critics were lavish in their praise. Comment on the picture itself varied; but the general opinion seemed to be that "Lilac Time" is a high type of feature, nothing to get unduly excited about. First six days came extremely close to \$20,000, and that figure hasn't been reached at the outlying house in months.

Clara Bow got credit for a monster week at Grauman's Egyptian. Her "Lilac Time" picture, coupled with Benny Rubin's growing popularity as a stage entertainer, spelled plenty of profit. Boulevard had one of its biggest weeks in months, the neighborhood clientele evidently figuring they were getting value on stage and screen. Warner Bros. took a big jump on initial week of "Women of the Night" and came close to thirty grand. It was highly profitable business.

Dark houses included Million Dollar Grauman's Chinese, Criterion, and Belmont.

Estimates for Last Week
Boulevard (W. C.)—"Finders Keepers" (M-G) (1,164; 25-35). Any time this house can do \$15,000 is immense. That happened. Laura LaPlante in screen feature figured in draw.

Carthay Circle (Miller-W. C.)—"Lilac Time" (FN) (1,500; 50-150). With biggest opening night on record on the coast, "Lilac Time" got away with a bang. At \$5 per seat the initial gross of \$15,000 garnered over \$5,000. Business pepped up right from the start and the first six days slightly bettered \$12,000.

Walker of New York at the premiere responsible for part of the heavy outpouring, and an outside \$12,000 of curious numbering close to \$5,000 persons. Looks like "Lilac Time" may stay for some time.

Egyptian (U. A.-W. C.)—"Ladies of the Mob" (Par) (1,800; 25-75). Clara Bow continues to demonstrate she is still big B. O., and Egyptian fared healthily. Business up about \$5,000 over normal, for close to \$12,000.

Loew's State (Loew-W. C.)—"Detectives" (M-G) (2,200; 25-31). Customers little interested in this comedy, despite the fact that the stage show included O'Neill Kiddies of San Francisco. House lucky to reach \$21,000. Lowest in many months.

Metropolitan (W. C. Publix)—"The Rocket" (Par) (3,595; 25-75). Wise boys feared this one for heavy draw and they were right. Business, despite the heat, was warm afternoons drew in. Picture stage unit grand run. Close to \$30,000.

United Artists (U. A.)—"The Toilers" (T-S) (2,100; 25-31). Feature classed as morbid and with nothing particularly to recommend it, collected by less than \$10,000. Not so good.

Warner Bros. (W. B.)—"Women They Talk About" (W. B.) (2,755; 25-75). Continues to give this new Hollywood comedy house the best kind of play. The talkers and presentation rate as big value and business correspondingly big. Near \$30,000.

COSTUMES
FOR HIRE

PRODUCTIONS
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Chatter in New York

Lya de Putti has arrived in town, goading the newspaper photographers by juggling 100 pounds of gold clubs through the Grand Central. Mrs. R. T. Wilson's "secretary" poster the papers last week to read pictures of her daughter, Mrs. David Turnure, when the young matron pulled the sensational stunt of sailing for Europe. The p. a. approached the papers from every angle but the advertising office. The singing daughters of an ex-governor, discovered by all the tabs "living in poverty" on a barge, are planted with Tex Guinan.

Mordant Hall, of the "Times," is in Hollywood, taking serious interest in the cinema. Nick Stuart, the movie newswriter here, is in town, running into passport difficulties over his trip to Europe for "Chasing Through Europe." Nick is a Roumanian subject, his father's death having lost him his American citizenship.

Absinthe is available every place these days. It's made out of Italian embalming fluid.

Milton Beecher is exploiting a bad cold along with M-G-M pictures.

Steve Hannagan, Gene Tunney's p. a., is responsible for the flying from Speculator controversy. Steve also engineered the mickeyfinn despatch which made all the dailies.

"The Mirror" shakeup has been postponed, pending Hearst's resumption of official ownership of the sheet. Walter Howey is to assume charge on Aug. 1. Victor Watson going either to Omaha or a new Brooklyn purchase.

"Will Hays—Ignorant and Dishonest," by a California scribe, is the lead article in the current Haldeman-Julius Monthly.

Rough Stuff on Tests

An eastern studio official is getting a name among the Times Square girls for rough stuff during screen tests. The girls resent his personal remarks and unnecessary handling. As all the tests now are being made in bathing suits, to register weight, the sub-official's attitude has been doubly offensive. Taking mother along even hasn't protected the screen aspirants, as the exec demands a solitary session for talker recording.

Over-Talking

A visiting picture executive has topped Von Stroheim for porno talk to the sub-sisters. His stuff is impersonal but he has been treating the ga-ga gals to vivid descriptions of depravity in Hollywood. Even names are included. Because of its dynamic character, the stuff can't be cracked in print. But the hot earful is getting a talk circulation.

Another Chiseling Angle

Movie chatters have come right out in the open with their reciprocal system of "taking care of each other's accounts." Like the society editors, the payoff gals exchange write-ups and interviews for their clients.

Sugared chatters on the coast even send telegrams to their cronies in New York asking them to take care of so-and-so, "who has been so sweet to me."

The understanding is that a trade can be demanded. The management is a good byear for the picture people, as a flock of the chatters can be controlled by a single kick-in to one.

Delayed News

Twice last week reporters were invited to the fifth floor of the Roxy to hear a sensational announcement from William Fox. Only to be told that the invitation was premature and the sensational announcement wasn't ripe to break. City reporters as well as picture writers were called out on both the hoke assignments.

The boys and girls were saved with cuts and refreshments when no mimeographed handouts were available. It was about the Poli buy, announced yesterday.

Paying-Champ Hoofers

The dance marathon in the Coney Island light stadium is starting off mildly like the Garden's, but making a cordial play for the smart-mob with paper. The contest is not being run tough. The kids can stall and sneak some undecorver rest between three and six in the morning.

As half the gangs are paid professionals, the racket has a pretty heavy nut for its 50c gate. Seventy-five hundred dollars is the

prize stake. The stunt is supposed to hold on two weeks. Exciting and controversial publicity is being held out unless the legit stuff doesn't click.

One Jam in Two Weeks

During the two-week run of "Lights of New York" at the Strand, showing from 10:45 a. m. to 1:30 p. m., the synchronization only went bad once. Last Tuesday the music disk lost eight minutes at one showing and the thing had to be run to the finish with speeches and sounds eight minutes behind the action.

The fans took the accident good naturedly.

Gravy in Paris

For the first season, the scribbling gang is returning from Paris without being stoney. The capital is so overrun with racketeering professionals practically everything is coming free to American writers.

Hat shops, gown shops, beauty parlors, hideaways and games all are American-owned by an element which understands handouts. Anybody introduced as a writer or newspaper scribbler gets the junk forced on him.

Boatload of Panners

The Times Square mob, whether they liked pictures or not, turned out in full force for the showing of the French made "Legion of Honor" on the "Ile de France" Thursday. The gang loaded up on capon in jelly and other free delicacies and then sat around panning the picture, the boat and the vine.

The reporters and Arthur Caesar were invited to cabin 253 for dissection after the showing. The only angle on which the gang agreed was that all foreign films should be shown on liners under diplomatic auspices.

Lacquered Scotch

Laquer thinner is the newest Scotch substitute. A still confederate in a Brooklyn hardware warehouse last week has been redistilling gallons of the banana oil and alcohol stuff for the Broadway trade.

Park Ave. Class Hideaway

A bootlegger inside with the Park avenue mob through previous career as a class club dancer, has evolved as a profitable racket. A friendly client has given him the use of his four-story and basement-bar house in the swanky east fifties. The spot is operating this summer as a hide-away.

A hundred bucks a couple is charged for entertainment. It includes dinner, with cocktails, wines, cordials and grog, and "service." The place is getting a heavy play from the gay old boys, as it is discreet, customers never clashing. Food and liquor are above par, so the price is satisfying.

The owner of the set-up, a cloak and suitor in Europe, is understood to be in on the racket.

New Take in Speak

The out-of-town angle on Broadway was demonstrated by a party of Texan foreigners last week. The party asked the hotel room clerk where they could see life and was given a card to the "High Hat Club." On reaching the spot one of the men, reading McIntyre, announced that he was going to fluid out how much it would cost before the gang went in.

Running up the stairs he was told by the captain, "no covert." Inside, the party had ginger ale in unlabeled splits. The bill said \$2 for each split and tacked on \$18 for club membership dues.

A squawk over the gousse brought the information that the place was a club and the Texans were "members." The cowboys set up such a yip they got out without paying.

Van Buskirk Broke

Carl Van Buskirk, artist in the Hotel Des Artistes, 2 West 67th street, is broke to the extent of \$5,000 according to his bankruptcy petition. No assets.

In a Furnished Flat

The three musketeers of Broadway, Ward Morehouse, Willard Keefe and Mark Barron, have sublet East 75th street studio apartment of Frances Goodrich, actress and wife of Henrik Willem van Loon. The apartment is furnished with antiques. One of the huddles of the trio has been heard to remark that Miss Goodrich will

Caesar's Bargain Photos

Arthur Caesar wrote an original for Gotham Pictures which got out a press book on its Famous Authors, reproducing the likenesses of some w. k. writers.

Caesar was asked for a photo. Not having any he did business with the Photomaton at the rate of eight snapshots for 25c. From one of these was developed an enlargement which in size, if nothing else, exceeds the specially posed photography portraits of the other authors.

1st Nat'l's 2 Important Posts Consolidating

Two big jobs at First National will be combined into one under the Rossheim regime. They are the posts of general manager and sales chief, which Ned Depinet is now slated to fill Aug. 1.

It has developed with the uncertainty of Joseph P. Kennedy's actual relationship with the company that Depinet, favored by Rossheim, has clinched both titles.

Richard Rowland during the past week has spent less time at his desk than at any other time. Where Rowland had been the okay man on many inter-office activities, Depinet is the signature now sought.

In the past few days Rowland is quoted as having told friends that he "will leave shortly on a vacation."

De Mille-Pathe Contract

Cecil De Mille has signed another contract with Pathe to make two more pictures for that company, according to advices received yesterday (Tuesday) in the home office.

"First Kiss" New Cast

Los Angeles, July 24.

Paramount is making additional scenes for "The First Kiss," after it was said to have been completed two weeks ago.

A new cast, including Knute Erickson, Brandon Hurst, Joseph P. Franz, Tom S. Gulse and Ralph Fitzsimmons is engaged for the additional scenes.

Rowland V. Lee directing.

Hawkins and Selznick

So interested is the Hays organization in Louis Selznick's attempt to stage a come-back that they have "loaned" him one of their legal staff, Colonel Hawkins.

"I hope Selznick makes good," says Charlie Pettijohn. Hays has also smiled approval upon Selznick's efforts for film rehabilitation.

Hawkins, with Hays for over a year, is now through with the organization so far as the payroll is concerned. He says he is waiting for Selznick's first move before he makes any permanent alignment.

EARL HAMMONS LAID UP

Earl Hammons, Educational's head, is recovering from an attack of neuritis, which temporarily disabled one of his arms, at the Mackie Sanitarium, east 61st street, New York.

Hammons is expected back at his office this week.

MATTISON WITH TRINITY

Los Angeles, July 24.

Frank Mattison, directing for Trinity productions (not Quality productions as reported), has engaged Anna May Wong and Sojin for "A China Slave."

It goes into production late in September.

PATHE PROMOTES RAMSAY

Colvin Brown, acting for Pathe, has appointed Terry Ramsay editor in chief of Pathe eastern productions.

Ramsay's promotion followed his appointment as editor of Pathe Review.

hardly recognize her furniture when she returns, it will be so much more antique.

Novelty of Talkers Smothering and Outdrawing Silent Film Names

It is the opinion of leading picture men, based on reports available, that sound and talking pictures will make almost every film name, stars and directors, worthless as a sales angle for theatre owners and a draw with the public.

In key cities where the talking pictures have been shown, it is claimed they have played against some of the best known stars in pictures and theatres with the silent films suffering while the talkers have drawn real business. Other reports are that programs of talking shorts only, with second or third rate pictures without names, have done better than well known stars, for weeks at a stretch.

While the talkers seem likely to cloud the value of picture names temporarily through the novelty of the new type of production a new crop of picture names is expected eventually to spring up. These

new names may be people with speaking voices, with established or newly discovered stage and picture talent.

The value of names in pictures always has been questionable. The drawing power of even the best known film stars is less than ten percent of the total attendance, it has been established in some localities.

McCarthy's Promotion

Charles McCarthy, Paramount's publicity and advertising chieftain for 11 years, is slated for a big promotion. No one seems to know what.

Alic. White as "Rosie"

Los Angeles, July 24. Alice White's second starring role for First National will be in "Rosie of the Ritz." Merwyn Leroy is directing.

Week's Studio Survey

Los Angeles, July 24.

Studio activity this week takes a nose dive to 72 per cent of normal production over that existing in 1927, which reaches the lowest level since May 9, when a 67 per cent production was reported.

A total of 5 features and 21 short subjects are found to be working at the 23 studios on the coast with one plant dark.

Universals gets the list for activity with 11 units in work. They include "Show Boat," decreed by Harry Pollard; "Forbidden Love," by Wesley Ruggles; "Girl on the Barge," by Edward Sloman; "The Shake-down," by William Wyler; "Colleagues," by Nat Ross; "Horace of Hollywood," by Edward L. Luddy; "Mystery Rider," by Jack Nelson; "Rider of the Sierras," by Ray Taylor; "The Double Cross," by Walter Fabian; "Born to the Saddle," by Joe Levigard, and "The Rag Doll," by Yac Rollins.

Including "Dry Martini," by Harry D'Arrast; "The River," by Frank Borzage; "Riley, the Cop," by John Ford; "The Woman," by Irving Cummings, and "The Fog," by Charles Klein.

F. B. O. has four features in work, including "Singapore Mutiny," by Ralph Ince; "Sinners in Love," by George Melford; "Vagabond Club," by Louis King, and "Son of the Golden West," by Eugene Ford.

G. M. M. has but three features, with "Mask of the Devil," by Victor Seastrom; "West of Zanibar," by Tod Browning, and "Alias Jimmy Valentine," by Jack Conway.

Tiffany-Stahl has three features, including "The Rainbow," by Reginald Barker; "The Gun Runner," by Edgar Lewis, and "Patience," by Wallace Worsley.

Pathe Studios also have three features in work with "Marked Morey," by Spencer Bennett; "Singapore Sal," by Howard Hig-

This table shows a summary of weekly studio activity for the past 23 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 Dark	Pct.
Feb. 22	47	8	55	6	.53
Feb. 29	39	9	48	1	.45
March 7	44	54	98	9	.51
March 14	46	16	62	7	.51
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	7	.62
May 2	52	15	67	7	.62
May 9	52	17	69	4	.67
May 16	53	20	73	3	.74
May 23	66	21	87	2	.66
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
July 4	66	25	91	0	.86
July 11	64	24	88	0	.83
July 18	62	24	86	1	.81
July 25	56	21	77	1	.72

Warners come next with five features and four Vitaphone units in work. The features are "The Home-owners," by Bryan Foy; "My Man," by Archie Mayo; "Conquest," by Michael Curtiz; "Outlaw Dog," by Ross Lederman, and "The Redemption Sin," by Howard Bretherton.

Paramount has six features in work with "Sins of the Fathers," by Ludwig Berger; "Interference," by Lothar Mendes; "Docks of New York," by Josef von Sternberg; "Take Me Home," by Marshall Neilan; "Moran of the Marines," by Frank Strayer, and an untitled co-starring picture with Richard Arlen and Nancy Carroll, with Dorothy Arzner directing.

First National has five features going with "Show Girl," by Al Santell; "The Wrecking Boss," by Ed-ward G. Selzer; "Do Your Duty," by William Baudine, and "The Haunted House," by Benjamin Christensen.

Fox also has five features in work,

and "Show Folks," by Paul Stein.

Metropolitan, a leasing studio, has "Hell's Angels," by Howard Hughes, for United Artists; a Charles Hutchinson feature, and a Burton King picture for Excellent release.

Tec-Art, another leasing plant, also has three features in work with "Life, the Lucky," for Technicolor; a Harry Hoyt feature for state rights release, and "The Lookout Girl" for Quality productions.

United Artists have two Sam Goldwyn pictures in work including "The Rescue," by Herbert Brenon, and "The Awakening," by Victor Fleming.

Studios with one feature each are Charles Chaplin, Columbia and Chadwick.

Studios engaged in making short comedies are Roach, Sennett, Educational, Christie and Stern, with three units each. Col-Art and Dailly have one unit each.

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Directed by IRVIN WILLAT

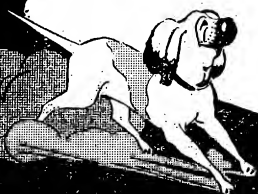
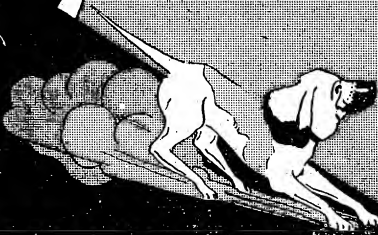
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NEW YORK CITY



FOR EVERY KIND OF THEATRE

EDITORIAL COMMENT

THE EXHIBITORS DAILY REVIEW

"There isn't a doubt about the picture making money in most of the first and second run theatres."

FILM DAILY

"Tiffany-Stahl is indulging in lusty shouts over it. It is one of the company's specials for next season. 'The Cavalier' is fast moving, straight-away melodrama."

TIFFANY-STAHLE PRODUCTIONS INC

1540 BROADWAY

NEW YORK CITY

Talking Shorts

"ON THE AIR" (4)
VITAPHONE No. 2275
10 Mins.
Clinton, New York

An entertaining little playlet with a radio broadcasting room as a background and flash-backs to homes of those listening in. Plenty of sure-fire comedy.

The outstanding skit is enacted by Hugh Herbert, as a bulbous-nosed chief of police with tobacco in his left cheek, telling the citizens of the wonders accomplished by the force. A flash to the chief's home shows a couple of yeggs lifting everything, including the carpet and the radio set.

Another noteworthy contribution is by John Maxwell, introduced as a mixed operatic team, and handles the woman's vocal contribution in rare form.

Fanny Rice, as the little girl, singing in a baby voice, registers for laughs. Harry Downing plays the radio announcer. Opening number is a lecture on physical culture by a boy who is held up in front of the mike by everything except crutches. *Mori.*

ADEL ROWLAND
VITAPHONE No. —
"Stories in Songs"
10 Mins.
Warners, Hollywood

Bryan Foy has directed a group of four songs, catchy and well done. One of the best is "Too Shy of Shanghai," which, like the others in the quartet, carries flip lyrics.

Miss Rowland was cordially received here.

"THE SONG OF THE BUILDER"
PARAMOUNT
7 Mins.
Paramount, New York

A symphony in noise, programmed as an "Edgar Guest scenic poem, scored and synchronized by the Paramount-Public Music Department."

The noises of construction are heard throughout the short, with the Guest lyric recited by a voice from the screen. The voice, presumably on the same disc, is clear and of excellent diction, with the synchronization perfect.

In picture are seen skyscrapers going up, easements, riveters, moulders, puddlers, white and molten metal, with the appropriate accompanying noises. It's the Guest poem of the builder, who creates something that will endure, alongside the idler who leaves nothing for his monument.

Not bad as a philosophical bit of talker, meaning little, however, to the picture fan, with the continued noise of the drill and hammer perhaps a bit irritating to those with nerves who may prefer more diversity in sound.

Looks like an assembly to the poem and accordingly scored, neither difficult. Good enough for Paramount's first talking short, but not good enough to be featured or more than light dependence given it.

Production on "Homestead" started at the Fox studios, with Sammy Cohen directing and Harry Sweet in support. Balance of the cast will not be selected until the preliminary scenes of a bicycle race are completed. Henry Lehrman directing.

STOLL, FLYNN AND CO.
VITAPHONE No. 2349
10 Mins.; Band and Songs
Clinton, New York

A four-piece orchestra with George Stoll, violinist, making a light effort at comedy, and Edythe Flynn delivering a few vocal numbers.

Miss Flynn is a hot sketch for looks, but her songs fail to land. The fault may be in the mechanical reproduction which, in this number, is harsh and metallic.

Orchestra numbers not very effective, nor does Stoll's trick material on a violin meet with any encouraging response. *Mori.*

JIMMY LYONS.
VITAPHONE No. 2347,
10 Mins.;
Strand, Yonkers.

Jimmy Lyons, Dutch comic, does most of his vaude monologue before the listening camera. Lyons, in his burlesque general's uniform, with his chest hidden under pie plates, discourses in sprained Dutch upon war.

Every laugh that Lyon's gets in vaudeville is paralleled before the camera. He finishes with a patriotic recitation which sent him away strongly. Good number for any talker bill. *Con.*

KAUFMAN BROS.
VITAPHONE No. 560
7 Mins.;
Park Plaza, N. Y.

Irving and Jack Kaufman, of record and vaudeville circles, are here in a three-song routine.

Tenor and baritone voices of the duo register pleasingly on the disc. Record is mildly entertaining. *Con.*

HOT NEWS

Paramount production and release. Directed by Clarence Badger. Bebe Daniels starred and Neil Hamilton featured. Adapted by Lloyd Corrigan and Grover Jones from a winning story by Boris and Harlan Thompson. Screen play by Florence Ryerson. Titles by George Marion, Jr. Released at New York, week of July 23. Running time 68 minutes.

Cast: Bebe Daniels, Neil Hamilton, James Clayton, Paul Lucas, Michael McCoy, Alfred Allen, "Spec" O'Donnell, Henry, the camera boy, Marie Carillo, Mrs. Van Vleet, Maude Turner Gordon.

A lively story of the news reel, with enough action and quite some comedy, both in situations and titles, makes this a good picture for Bebe Daniels and a better than average Paramount programmer. Its drawing power is confined to the Daniels name.

In the key sections this picture on merit may attract more than it will do at the Paramount.

Analyzed, there is much of action and creation, with a smooth running tale exceptionally balanced to give the news reel slant plausible realism.

Everyone connected with the film appears to have caught the spirit of it. That may have been because of the news reel and cameraman angle. Miss Daniels seemingly liked to turn the crank even if using blanks, and Neil Hamilton must have relished posing in the cameraman's outfit. He did it well.

The story contains plenty of tricks, particularly in and around the Statue of Liberty, and there are some thrills in this.

It's Harlan Thompson's first film story. He's the dramatist who got the Mankie works and went west. This tells why Paramount wanted to sew him up. George Marion, Jr., is no little fun contributor with his always there captions. Clarence Badger, the director, made every one work and gave them plenty to do.

Besides which, Miss Daniels as the newspaper owner's daughter is the only woman in the cast or picture. She does nicely with the role, better than usual for her. She looks the part, a pert girl who sets out to reduce the head of one Scoop Morgan, the star cameraman of two dailies, "Sun" and "Mercury." Each is operating a news reel. Scoop has been sending "The Sun" so far ahead, he's being nursed along by Clancy, owner of the paper.

Scoop blows though when told by Clancy he will have to break in his daughter as a cameraman. Scoop says there's no skirt who can do his work and walks, going to "The Mercury," immediately leaving "The Sun" service standing still.

The daughter with an earful of Scoop's self opinions tells Dad she will go after it alone and becomes the post of Scoop's newsreel life, beating him out in any and all things. Her first meeting with Scoop on the road as both are headed to take a wrecked boat off the coast is quite humorous. Later the Liberty business to catch an ocean-crossing blimp and the Harold Lloyd stuff around there, while later both slip into an estate to get exclusive coverage, an Indian rajah, with Miss Daniels and Hamilton made up as adagio dancers, doing their Apache on the stage, nicely adapted also from many another version. Complications here lead into the yacht kidnapping that should make Columbia burn, and then the coast guard without the flag.

Whoever dug up the gag of using the unconscious crook with Hamilton putting his own arms through for deception, landed a familiar bit of business for a long and loud laugh, nicely worked in and out.

FORBIDDEN HOURS

Metro-Goldwyn-Mayer production and release starring Ramon Novarro and featuring Renee Adoree. Adapted from A. F. Younger's original with Harry Beaumont directing. Titles by John Cotton and M. G. Gerstard cameraman. At the Capitol, N. Y., week of July 21. Running time, 40 minutes.

Cast: Miss Adoree, Michael IV, Ramon Novarro, Marie Manville, Renee Adoree, Queen Alexia, Dorothy Cumming, Prime Minister, Edward Connelly, Nina, Albert, Vaughn Duke de Krassnoff, Roy D'Arcy.

Light, frothy and ineffectual piece of work which Novarro's excellent light comedy playing will never be able to hold up for more than mediocre grosses. Tough break for the star that he had to waste such corking frivolous moments on such a yarn. Women will think he's just too cute and the men will not be unaware of his boyish appeal here, but it's one of those 49 minute features disintegrating throughout the final 1,600 feet. One of the shortest screen leaders the house has held in months, with probably plenty cut out.

Entertainment highlights are all concentrated on the flirtation between Miss Adoree and Novarro as the young ruler of a small kingdom

on his yearly night out with his office. The girl turns out to be the niece of the prime minister, the boy abdicates so that he can marry her and the uncle and a cousin (D'Arcy) scheme to show their king the girl in a compromising situation to quell his wild fervor. Persuading the girl to let herself be caught in a room with the cousin, who has no objection to show their king, become disillusioned and to finish the sequence by tossing her among his enlisted men. Subsequent return of the king to rescue her from the committal military leads to the weak ending of a fight to the border where the officer in command informs the chauffeur the people want both their king and his sweetheart.

Little or no interest in the story after the first reel despite the sexy angle. The fresh flirtatious antics of Novarro and Miss Adoree's action, but Beaumont has handled them, knit the film together up to this point. Even so, the director has dragged out a couple of love passages. Cuppoletti's comedy, won't hurt lightly, and a fair amount of production value forms the background. Among the dissenting notes is that Miss Adoree doesn't look so good opposite Novarro.

Apparently one of those weaklings M-G is glad to get off the shelf in July. It's major point is that it won't hurt personally, while fully demonstrating that he's no minor issue as a light comedian, flashes of which he has shown in previous pictures. *Sid.*

Ladies of Night Club

Tiffany-Stahl production and release. Directed by George Archambault. Author, adapted and credited on main title, Ricardo Cortez, Barbara Leonard, Bill Moran, and Edna G. Released at New York Hippodrome week of July 16. Running time, 73 minutes.

Backstage story suggesting more than a little inspiration from "Excess Baggage" and "Broadway" in the main picture holds a skillful treatment in sympathetic vein of self-satisfied hick hoover. In this character the film is a duplicate of Joe Lanes' "Bronxway," which atmosphere is replica of "Baggage."

Here the denouement is differently worked out, with a sort of "Laugh, Clown, Laugh," final Sub-matter is surefire, while the success of the two other plays is fresh in the public mind, and the picture is fairly well made.

Lee Moran as the hoover walks away with the production. Barbara Leonard is rather an insipid heroine, while Douglas Gerrard and Clissie Fitzgerald, only others of any consequence, are terribly stilted and artificial. Ricardo Cortez gives his usual suave performance in the straight role.

Picture has abundance of legs, undressed night club chorus girls, deftly exploited for the s. a. punch. Several subtle under-the-surface angles for the insider and a wealth of the flip argot of vaudeville backstage for good comedy effect in the titles. A sample is the stage manager's suggestion to the flop act on arrival for Monday rehearsal, "Better not send the laundry out till after the first show." Wasted on the Hip mob. Good comedy values throughout, and titles are sparkling.

Picture starts well with graphic character sketches of backstage types and incidents. Raggs and Revere, mixed team of hoofers, open, and register 100 per cent flop, getting canceled on the first show. Night club director impressed with girl of act and offers her a job as a single. Hick man partner crashes on job, thanks to making good impression on woman club owner (character is made a Tex Guinan, of course).

Girl is a riot in the floor show and brassy partner rides along on his (Continued on page 26)

For your Protection

To insure exhibitors the highest possible screen quality, Eastman Positive Film is made identifiable. The words "Eastman Kodak" are stencilled in black letters at short intervals in the transparent film margin.

Specify prints on Eastman Film—look for the identifying words in the margin—and get the film that always carries quality through to the screen.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Al Morey

S. B. L. and M. of C.
Eight Consecutive Months at the
Worth Theatre (Publix)

Now for New Fields to Conquer

Opening the Howard

ATLANTA, GA.

WHOOPEE!

KING
for a
DAY?

For FOX MOVIE TONE

An original story, especially written for talking picture production,
and supported by a new and unpublished hit song of the same title

"FOOTSTEPS"

Contracted for by Mr. W. R. Sheehan, Vice-President and
General Manager of Fox Film Corporation, on hearing the
theme song and story outline by

EDDIE DOWLING

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To Be Announced Soon

Arrangements for the Production of the Two Current EDDIE DOWLING
Stage Successes, with an Important Producer

"HONEYMOON LANE"

88 Weeks of Continuously Profitable Business
to a Gross of More Than Two Million Dollars

"SIDEWALKS OF NEW YORK"

A Year on Broadway—A Season on the Road
Packed with Possibilities for Talking Picture Uses

Special Representative

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729 7th Avenue

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Grossed More Than
\$40,000 *in First Ten Days* ●

WILLIAM FOX PRESENTS
F. W. MURNAU'S
SUNRISE
with JANET. GAYNOR
GEORGE O'BRIEN

THE CHICAGO DAILY NEWS.

The Picture of This Decade

A Fox production directed by F. W. Murnau.
Presented at the Roosevelt theater.

THE CAST.

THE CAST. George O'Brien

The man	Geoffrey
The wife	Janet Gaylor
The maid	Bodil Koslitz
The woman from the city	Margaret Livingston
The photographer	Farrell MacDonald
The barber	Ralph Sipples
The constructive girl	Jane Winton
The obstructive gentleman	Arthur Housman
The obliging gentleman	Eddie Boland

suspected. In it he makes himself, one of the greatest of all film directors.

The story is one of happy tears. A countryman is enticed and mad-downed by a crimson woman of the city, vacationing by the lake. Under her enchantments he tries to drown his patient, simple wife. His courage fails and in remorse he rows away with his frightened wife, like mad, landing by chance in the city to which he had hoped, by her murder, to flee. To win his wife back he battles and little by little, in his most natural but most arresting scenes he does this, celebrating his victory in mad glee as the reunited lovers dance in a carnival crowd.

THEY used to say that if but one man would be remembered out of the nineteenth century it would be Napoleon. And under the same forecaster's license it may be said that if but one moving picture is to be remembered out of the first twenty-five years of screen history it will be "Sunrise."

Few pictures as full of genius and bold originality have been made for the screen before, few that approached its authority over spectators. No story has ever been told more easily for all the threats of murder, lust and terror that occasionally rise from its current.

F. W. Murnau has been known as a man to be reckoned with ever since he introduced a new and strangely fascinating technic in "The Last Laugh," but that he had in him such mastery over human emotions as he shows in "Sunrise" was not to be

Home they row, under the moon,
a storm arises, the boat is upset and
the wife drifts away, leaving the man
distracted. He falls upon the scar-
let woman who had but lately been
so desirable and his hands are on
her throat when a voice calls across
the moor.

For once there is a moving picture of profound realism that has a happy ending. Janet Gayner and George O'Brien are like new persons under Murnau's direction and Margaret Livingston as the city woman achieves genius on her own account. Movietone music and sound effects are employed shrewdly by Murnau, although without the lyric perfection shown in "Street Angel." "Sunrise" is the one picture of a kind that should not be missed.

Weather Note: "Most terrific heat ever experienced in Chicago during July."
—from house manager's report.

CHICAGO DAILY TRIBUNE

As Pictures Go, 'Sunrise' Rates About Perfect

Janet Gaynor Adds to Her List of Successes.

"SUNRISE."

Produced by Fox.
Directed by F. W. Murnau.
Presented at the Roosevelt Theater.

THE CAST

	Roosevelt Theater.
	THE CAST.
The Man	George O'Brien
The Wife	Janet Gaynor
The Maid	Bodil Rosing
The Woman from the City	Margaret Livingston
The Photographer	J. Farrell MacDonald
The Barber	Ralph Sipperly
Manicure Girl	Jane Winton
Obtrusive Gentleman	Arthur Housman
Obliging Gentleman	Eddie Boland

By Mae Tineo.

By Mae Thoe.
Good Morning:
This may not be the sunrise that all the world has been waiting for but it is certainly one the world will remember and that will leave an afterglow in the minds of all who have seen it. Some of the ablest critics in America have declared "Sunrise" to be the greatest picture ever made and I can understand why they think so, though, for me, it had not the intense appeal of either "Seventh Heaven" or "Street Angel." But, as pictures go, it is just about as perfect a thing as you have ever seen, or will see, probably, for a good, long while.
If real entertainment is what you are looking for, the Roosevelt has nothing else BUT at present.

If real entertainment is what you are looking for, the Roosevelt has nothing else BUT at present.

The FOX logo, featuring the word "FOX" in a bold, stylized font. The letter "O" is replaced by a circle containing the word "NOW" in a smaller, blocky font.

has 5 other record-breaking specials now playing to capacity—Fazil, Street Angel, Mother Machree and The Red Dance

The logo for FOX NOW, featuring the word "FOX" in a bold, sans-serif font inside a black circle, which is itself inside a larger black circle. The word "NOW" is written in a large, bold, sans-serif font to the right of the circle.

Film People Who Can Talk

(Continued from page 5)

ger, Rowland V. Lee, Lothar Mendel, Ernst Lubitsch, Victor Schertzinger and Frank Tuttle.

Producers are E. Lloyd Sheldon and Robert Milton.

Among the 37 players under contract 30 have had stage experience: Bebe Daniels, Esther Ralston, George Bancroft, Wallace Beery, Richard Dix, Emil Jannings, Adolphe Menjou, Charles Rogers, Bacalanova, Evelyn Brent, Mary Brian, Louise Brooks, Nancy Carroll, Lucy Doraime, Ruth Elder, Doris Hill, Ruth Taylor, William Austin, Olive Brock, Chester Conklin, John Cromwell, James Hall, Neil Hamilton, Jack Holt, Arnold Kent,

ran, Farrell McDonald, Sammy Cohen and Nancy Carroll.

F. N. List

First National has seven of its nine directors with stage experience including Mervyn Le Roy, John Francis Dillon, Frank Lloyd and Eddie Cline; among the executives there are Al Rockett, Robert North and David H. Thompson.

Seven of the 22 players under contract have had stage experience: Richard Barthelmess, Billie Dove, Milton Sills, Charles Murray, Larry Kent and Yola D'Arville.

Universal has five of 13 directors, Paul Leni, Fred Newmeyer, Harry Pollard, Edward Sloman and Wesley Ruggles. Among the 21 players

This table shows total number of directors and players now under term contract to the various studios on the coast and the number having previous stage experience before entering picture work

Studios	Directors		Players	
	with prev- ious stage contract	exp.	with no stage exp.	exp.
Fox	20	4	16	29
First National	9	7	2	22
Paramount	17	8	9	37
M. G. M.	16	12	4	34
Universal	13	5	8	21
Warners	6	3	3	17
Pathe	6	2	4	12
United Artists	8	5	3	14
Tiffany-Stahl	8	6	2	15
F. B. O.	8	1	7	6
Columbia	3	0	3	10
Caddo	1	0	1	2
Christie	6	0	5	15
Rouch	8	6	2	15
Educational	4	2	2	8
Estimate for com- bined indepen- dent group	25	15	10	25
Total	157	70	87	286

Fred Kohler, Paul Lucas, William Powell, Maurice Chevalier and John Loder.

Fox has four directors out of its 20 under contract with previous stage experience: Irving Cummings, F. W. Murnau, David Butler and R. A. Walsh.

Of the 29 players under Fox contract 10 have had stage experience: Edmund Lowe, Madge Bellamy, Mary Duncan, Earl Foxe, Tyler Brooke, Charles Morton, Lois Mo-

under contract 10 have had the legit experience, Reginald Denny, Jean Hersholt, Conrad Veidt, Glenn Tryon, Kathryn Crawford, Otis Harlan, Arthur Lake, Eddie Phillips, Mary Nolan and Beth Harol.

Warners, specializing more than any other producer with sight and sound pictures, has the lowest number of contract people with previous stage experience. Of its six directors under contract three have had stage training, Lloyd Bacon, Archie Mayo and Bryan Foy. Among the 17 players but five have had stage experience, Helen and Dolores Costello, Conrad Nagel, Myrna Loy and Louise Fazenda.

Pathe has six directors and 12 players under contract. Its directors with stage experience are Paul L. Stein and Cecil B. DeMille. Among the players are Robert Armstrong, Lina Basquette, George Duray, Alan Hale and Eddie Quillan.

U. A. Stage Trained

United Artists have five directors out of eight, D. W. Griffith, Herbert Brenon, Henry King, Edwin Carewe and Roland West. Among the 14 players, nine can boast of stage experience, Lily Dittoli, John Barrymore, Louis Wolheim, Lupe Velez, Ronald Colman, Walter Byron, Douglas Fairbanks, Mary Pickford and Lillian Gish.

Tiffany-Stahl has six directors out of eight, George Archainbaud, Tom Terles, Reginald Barker, Edgar Lewis, John M. Stahl and Sidney Algiers. Five of its 15 contract players have been on the stage, Barbara Leonard, Belle Bennett, Buster Collier, Malcolm MacGregor and Claire Windsor.

F. B. O. has eight directors and six players under term contracts. Of this group only two have had previous stage experience, Tom Mix and Robert N. Bradbury.

Columbia has three directors and 10 players under contract. Only two of the players have had stage experience, Lya De Putti and Dorothy Revore.

Caddo has one director and six players under contract, with but three players of stage experience, Louis Wolheim, Raymond Griffith and Lucien Prival.

Christie has five directors and 15 players under contract. Ten of the players have had stage experience, Lobby Venson, Billy Boley, Frances the Neal Burns, Eddie Berry, Jack Duffy, Joan Murkey, Lorraine Bddy, Douglas MacLean and Jimmy Morrison.

Hal Rouch has eight directors and 15 players, with but six players having stage experience, Max Davidson, Oliver Hardy, Charles Cluse, Stan Laurel, Marion Byron and Ed Kennedy.

Educational has four directors

Many Talker Inventions Listed in Patent Office

Washington, July 24. Long list of patent covering talking pictures has been further augmented in the new inventions just issued by the Patent Office. One of the talking devices has been assigned to the Replitura Corp. of New York City; second is held by the inventor, while the third has been assigned to Western Electric.

Detailed information on these, as well as the other new patents affecting pictures, listed in the following may be secured by forwarding the name and number along with ten cents, in each instance, to the Commissioner of Patents, Washington, D. C.

Television. H. E. Ives, Montclair, N. J., assignor to Bell Telephone Laboratories, New York City. Filed May 20, 1928. Ser. No. 110,379. Seven claims. 1,674,828.

Color photography. W. V. D. Kelley, Jersey City. Filed June 9, 1926. Ser. No. 67,735. Nine claims. 1,674,176.

Cinematograph film (reinforced). J. L. Smith, Birmingham, assignor to Film June 18, 1928. Ser. No. 110,923. In Great Britain, June 3, 1926. One claim. 1,674,328.

Two-ply cinematograph positive film. J. E. Thornton, West Memphis, Tenn., assignor to The Eastman Kodak Co., Eastman, England. Filed May 4, 1926. Ser. No. 108,730. In Great Britain, March 18, 1926. Six claims. 1,674,410.

Sound reproducing machine. A. D. Brisky, Greenwich, Conn., assignor to The Replitura Corp., New York City. Filed April 8, 1915. Ser. No. 19,172. Renewed Oct. 2, 1926. Four claims. 1,674,328.

Talking motion picture apparatus. J. Merson, New York City. Filed Jan. 8, 1927. Ser. No. 109,679. Four claims. 1,675,122.

Camera focusing attachment. R. Cheterville, New York City. Filed April 15, 1927. Ser. No. 184,170. Six claims. 1,675,083.

Method and apparatus for contacting films. H. G. Young, New Cambridge, Mass., assignor to Messing Associates, Technicolor Motion Picture Corp., Boston, Mass. Filed May 22, 1926. Ser. No. 104,642. Twelve claims. 1,675,743.

Method and apparatus for recording and reproducing sound in connection with photographic film. C. D. Lindbridge, Montclair, N. J., assignor to Western Electric Co., Inc., New York City. Filed June 20, 1924. Ser. No. 721,300. Twenty-nine claims. 1,676,854.

Film winding machine. J. E. Jones, Rochester, N. Y., assignor to Eastman Kodak Co., Rochester. Filed April 4, 1927. Ser. No. 180,968. Four claims. 1,676,058.

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M-G-M CHARGES SAPIRO BODY VIOLATES ANTI-TRUST LAWS

Howard Swaine Sets Up Argument in Defense of Inde "Trust" Suit—Sapiro in N. Y. Court 1st Time

Birmingham-Houston Pool By Loew's and Interstate?

Birmingham, Ala., known as the most disastrous show town on the American map, may be headed between Loew's and the Interstate Circuit. Each has a losing theatre there, with Public operating another loser. If there are any other theatres in Birmingham, they are also losers.

Before over-seated Birmingham was pretty tough, theatrically. Since its new and large houses started it has been a calamity.

In Houston Loew's has the problem of the Melba theatre, a house taken over by Loew's a few years ago. Has since been a sore spot on the circuit. The Interstate is also represented in Houston.

It is said that if an understanding is reached between on the two towns, the Interstate will be the operator.

Bob O'Donnell, general manager for Karl Hoblitzelle of the Interstate, was in New York last week. He is said to have conferred with E. V. Schiller of Loew's.

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Anron Sapiro's attempt to stop Metro-Goldwyn-Mayer from selling film to Meyer and Schneider or any other members of the Independent Motion Picture Exhibitors Association by means of a court injunction was countered yesterday (Tuesday) by Howard Swaine, for M-G-M, who charged that the Sapiro organization was operating in restraint of trade and violating the anti-trust laws.

The case was argued before Justice Henry Sherman, Sapiro making his first appearance in any New York State court on behalf of his own organization. Decision was reserved and may be handed down following briefs to be submitted later this week.

M-G-M seems to be acting on behalf of all the major producing and distributing interests, hoping to undermine the status or all buying combinations throughout the country if winning this case.

M. & S. Backed Out

From reports it seems that the M. & S. circuit stopped paying dues to the Sapiro organization and agreed to join the producing interests in the fight against Sapiro when it was pointed out that the difficulties experienced by the Sapiro organization in getting pictures might never be ironed out.

M. & S. houses have been suffering from general business depression and might have found it more profitable to play with the producers so, at least, being assured of product.

Sapiro, from the beginning, expected a case of this kind and stated openly at a meeting that in every instance he has had to prove the legality of his organizations via a test case. He also stated that his buying combines had been upheld in almost every case.

Fights Inde Pool

M-G-M started to sell to houses in opposition to those in the I. M. P. E. A. almost from the start of the Sapiro organization. Later, it is reported, even selling some of the exhibitors who were already members of the I. M. P. E. A.

Sapiro charges M-G-M with conspiracy in attempting to get M. & S. to break a contract regarding which M-G-M had knowledge of.

Howard Swaine acted for Paramount-Famous-Lasky during the Federal Trade Investigation.



Senator Theatre Sacramento

THE MAESTRO OF CEREMONIES

CHARLIE NELSON

Master of Ceremonies

WALT ROESNER

CAPITOL, NEW YORK

"WHITEY" ROBERTS

America's Foremost Rope-Skipping Dancer

"Whitey" Roberts (acting as Master of Ceremonies) in 19 minutes of comedy and dancing was about the best act ever coming over our circuit." —Pink Star Famous Players of Canada.

Now at the Strand Theatre Vancouver, B. C.

JACKIE SOUDERS and his Orchestra

STANLEY and BIRNES

Farwell week in Los Angeles. We will be back Tuesday, thanking nobody.

FANCHON and MARCO IDEA "SPANGLES"

Direction WM. MORRIS AGENCY

ENGLAND ONG

CHINESE BLUES SINGER

SECOND CONSECUTIVE YEAR WITH FANCHON and MARCO

Thanks to Harry Walls

A KUNSKY ENTERPRISE

CO-OPERATIVE BOOKING OFFICES, Inc.

Madison Theatre Bldg., Detroit

Can Break Acts Jumps East or West

WRITE OR WIRE

HOWARD O. PIERCE LEW KANE

HELENE HUGHES

Fox Announces Taking Over Poli Circuit of 20 New England Houses

Intends to Wire All of Them—Matter of Vaude Booking Remains Unsettled

William Fox made formal announcement yesterday of the purchase of the S. Z. Poli New England theatres, playing vaudefilm. The Poli sale to Fox has been variously reported for the past four months, along with similar reports of Keith's, meanwhile, dickering for it.

Poli has a booking agreement with Keith's for all acts placed in the Poli theatres. That agreement was executed when Poli went into Keith's some years ago, along with the late Percy G. Williams. Poli's agreement with Keith's at that time was that he would receive a full kick back of the 5 per cent commission charged by Keith's on Poli-booked acts. Poli's general booking

manager has been P. Alonzo, a relative.

No positive consideration is named in the Fox announcement. It intimates that as \$26,000,000 is the amount the Poli circuit has been appraised at, that that was the purchase price. The last reported price quoted as asked by Poli was \$23,000,000. Fox is said to have then offered \$19,000,000. A compromise may have been reached at \$21,000,000.

Last November when Poli gave an option to buy his theatres to Max Schulman of Boston, who deposited \$450,000 to secure the option, the purchase price was named as \$22,500,000. Schulman did not go through with his deal and Poli claimed the forfeit, which had been placed in escrow.

The Poli circuit is particularly clear of encumbrances. It is said mortgages on the entire Poli chain do not exceed \$1,000,000. Poli was a self-builder, starting in the show business from a small store war works exhibit some 30 years ago. He is an Italian by birth.

In the Fox announcement, it is stated that all of the Poli theatres will be immediately wired.

Bookings

Unless the Poli booking arrangement with Keith's is revocable with a sale, the act-booking question may arise. Fox has its own booking offices for acts and attraction.

It is believed Fox takes immediate possession of the Poli properties. The booking agreement with Keith's is to Jan. 1, according to report. The theatres pass to the technical possession of the Fox Theatres Corporation, the curb-quoted Fox stock. Yesterday it was at about 28.

The Poli buy by Fox follows its recent purchase of the West Coast Theatres circuit on the Pacific slope, one of the largest single chains in the country. With that purchase was included the Saxe theatres of Wisconsin. Fox's own de luxe picture and vaudeville theatres are numerous in the east, with new Fox's under construction in Brooklyn, Detroit, St. Louis and San Francisco.

The Poli theatres are Capitol and Palace, Hartford; Hyperion, Bijou and Palace, New Haven; East Main and West Main, Meriden; Strand and Palace, Waterbury; Palace, Poli, Majestic and Lyric, Bridgeport; Broadway, Norwich; Palace, Springfield; Plaza, Poli and Palace, Worcester.

No Changes

No immediate change in the staff personnel of Poli's New England houses is anticipated.

A Fox executive from the New York theatre department will be probably sent to assume general charge of that chain. Poli has announced he will retire.

The Fox policy will be gradually worked into the chain. It is not expected to be fully underway until late in the fall when several jobs may then shift hands.

Reason for Good Show

KANSAS CITY, July 24.

Several small grind picture houses operating with non-union men in the booths are being picketed by the operators' union. The pickets walk back and forth in front of the theatres wearing capes on which the words "Unfair—This Theatre Does Not Employ Union Operators."

One of the houses in retaliation has a large sign in front of the ticket window reading: "This Theatre Does Not Employ Union Operators—That is the Reason We Can Give You a Splendid Show for 10 Cents."

Censoring Talkers and No Protest from Exhibs

Baltimore, July 24.

The Maryland State Board of Motion Picture Censors is using the shears on the talkers as well as the silent relative strips, though D. George Heller, chairman, admits that they have no definite power to do so. So far there has been no objection by exhibitors. The censors' journeying to the theatres for the screenings because of lack of talker devices in the board's own serene room.

2 Chi Houses for Sale

Cleveland, July 24.

Chas. M. Colacott Co., of this city, really brokers, is circularizing exhibitors by mail, offering for sale two picture theatres in Chicago.

Names of houses or owners are not given. One is stated to seat 2,800 and the other 2,400. The larger house, it is said, was appraised for \$1,842,000, but can be now bought for \$300,000. It has a first mortgage bond issue of \$800,000. The other is offered at \$650,000 with a mortgage bond issue of \$650,000.

"Shadows" at Chinese

Los Angeles, July 24.

Sid Grauman has changed his mind about keeping the Chinese dark for the summer. It reopens Aug. 3 with "White Shadows of the South Seas," M-G-M picture, produced at Papeete, Tahiti.

It will have sound effects, together with a stage prolog Grauman will put on, providing native color and atmosphere.

Title Changes

Los Angeles, July 24.

Title changes for pictures now in production this week are "The Man Higher Up," Gotham, to "Midnight Life"; "Rose of the Ritz," First National, to "Rosey Ritz"; "Sequel to the Three Musketeers," Douglas Fairbanks, to "The Iron Mask"; "Soubrette," Paramount, to "The Shop Worn Angel."

"Changelings" as Talker

Los Angeles, July 24.

Carey Wilson is doing the continuity of "Changelings."

It will be the first talking picture to be made by First National. George Fitzmaurice will direct.

Tiffany Expectant of 3rd Dimension Films in Fall; Not Hot Over Sound

At the New York offices of Tiffany-Stahl it is stated that the producer's Third Dimension Pictures, in experimentation for over a year, will be ready for production early in the new season. Enthusiasm is evident when a Tiffanynite speaks of the new film, although T-S has said practically nothing for publication regarding its Third Dimension development since first announcing it over a year ago.

The experiments have been brought to the total approval point, it was stated, with the exception of a minor technical difficulty that is expected to be righted daily. No full picture production has yet been made, but short tests have been sufficient for T-S to predict its Third Dimension will embody everything claimed for it.

The T-S offices were asked if the Third Dimension pictures would be sounded or dialogued. They answered no, not at least for a full 12 months after being issued. The novelty of the third dimension film, much discussed in the trade, would carry easily without accessories, they said.

Colored Talkers

Sound may be placed, however, to the Tiffany Colored Classics, a standard brand of picture shorts. To what extent the T-S people pre-

ferred not to announce. They said the Tiffany colored shorts, with sound or dialog, the latter also considered, would give a line on the prospective all-colored talking picture some producers now are visualizing as a follow-up, when required for the current talking full length black and whites.

It is unlikely Tiffany will dialog its regular program releases. It may place sound to the T-S 10 specials on its schedule for the new season. The latter, however, is problematical.

The Tiffany people say that as an independent producer, with the present limited field of wired theatres, and also to be limited for some time to come from the estimates by the electric of the number of houses they are capable of wiring within the next 18 months, they fail to see where there is a proper source of rental revenue for them, on the sound end alone.

Pursuing that theory T-S may exercise ultra conservatism in proceeding with sound or dialog on their regular releases.

Saxe Crowd Left as Bag Holders in Wis.

Milwaukee, July 24.

William Fox isn't interested in any more Madison houses, it appears. He was asked to join in with Tom and John Saxe, Oscar Brachmann and Solomon Levitan, state treasurer, in the Capitol. The boys needed \$1,000,000 to put the deal over, but Fox withdrew and now the Saxe-Brachmann-Levitan gang et al. is holding a nice sized sack.

The house is rapidly losing money. Levitan, known as shrewd in the cheese business and as state treasurer, admits he never did know and now knows less than ever about the show business.

NATE BLUMBERG TAKES HOUSE

Chicago, July 24.

Nathan J. Blumberg, former Wisconsin manager for Universal, has leased the Van Der Vaart theatre, Stevens, Wis., from John Van Der Vaart, and will remodel the house before reopening it in September.

The theatre has been closed since May, when fire damaged the interior. Blumberg has announced a vaudefilm policy.

MIX FINISHES FBO'S FIRST

Los Angeles, July 24.

With six pictures to make for FBO's 1928-29 program, Tom Mix completed his first, "Son of the Golden West," after four weeks of actual time.

Mix will not lay off in between pictures as long as he did when making them for Fox.



WALTER BRADBURY
World's Greatest
Legmania Dancer
NOW WITH
Fanchon and Marco

THE
MAESTRO
OF
CEREMONIES
CHARLIE NELSON

JOHN and HARRIET
GRIFFITH
Dancing Specialties Plus Personality
Appreciation to Fanchon and Marco

RUBE WOLF



"THE MIRTH OF A NATION"
Master of Ceremonies
Warfield, San Francisco
Has a New Stage "Idea" each
Week
Conceived by Fanchon and Marco

MASTER OF CEREMONIES

HERMIE KING

Direction of FANCHON and MARCO
Fifth Ave. Theatre, Seattle

AURIOLE

CRAVEN

FEATURED IN
"DANCING FEET"
Now—Alabama, Birmingham

Now in Their THIRD WEEK

BERINOFF AND EULALIE

at the ROXY THEATRE, New York

"ROXY" Says: "The Most Sensational Dance Team I Have Ever Seen."

WATCH FOR THEIR ORIGINAL CHINESE OPIUM NUMBER

WEEK JULY 28

Thanks to ABE SAMUELS

JACK NONNENBACHER, Personal Manager

DON'T BE PANICKED BY SOUND

The show must go on!

The level-headed showman won't be stampeded by the synchronization hysteria which rocks the motion picture industry today. He won't be herded like cattle nor will he give way to confusion and fright when his common-sense tells him to TAKE HIS TIME. He will investigate all synchronization propositions like any other good business man but will not forget for one instant THAT HE IS STILL IN THE MOTION PICTURE BUSINESS AND THAT HE NEEDS GOOD BOX-OFFICE PICTURES MORE THAN ANYTHING ELSE TODAY. *He will realize that orders placed NOW for sound device installations could not possibly be filled within eight or ten months, so great is the task, so numerous the problems of production which confront the manufacturers. He will realize.....AND THIS HITS HIM IN THE POCKET-BOOK.....that the mere addition of sound to a photoplay will not make it good screen entertainment.....that story value, cast and direction are still the factors which make or break a production.*

FBO has not forgotten its obligation to the exhibitor in the matter of sound pictures but FBO refuses to blow up like a rattled pitcher in a ball game under stress of synchronization hysteria.

FBO HAS BEEN PREPARED, IS PREPARED TODAY AND WILL ALWAYS BE PREPARED TO HOLD ITS PLACE IN THE MOTION PICTURE MARCH OF PROGRESS.

For those exhibitors who already have installations and are able to run synchronized pictures, FBO is prepared to furnish the GREATEST LINE OF SHOW MERCHANDISE IN THE HISTORY OF THE COMPANY. Such smash hits as "The Perfect Crime", "Hit of the Show", "Gang War", "The Circus Kid", "Blockade" and "Taxi 13" either have been or shortly will be synchronized with music, sound effects and dialogue. These splendid attractions, thus synchronized, may be run on Photophone or Movietone machines.

BUT THE SHOW MUST GO ON!

The public must have its entertainment on the screen. Now, more than ever, YOU NEED GOOD PICTURES. As usual FBO is ready to serve you.

And remember this:

MORE NET PROFITS WITH FBO PICTURES



PASTE THIS IN YOUR HAT TOO!

—we'll have that old chapeau of yours looking like a row of 24-sheets. These are real tips!

OUR DANCING DAUGHTERS

with
JOAN CRAWFORD
The second M-G-M of
1928-29. Daily Review
says: "A mop-up any
way you look at it. 100
per cent picture!"

"Our Dancing Daughters."
With Joan Crawford and
John Mack Brown, Dorothy
Sebastian, Anita Page. Story
and scenario by Josephine
Lovett. A Metro-Goldwyn-
Mayer Picture directed by
Harry Beaumont. A Cos-
mopolitan Production.

LEAPING LENA WHAT A LINE UP!

CLICKING!

BILL HAINES in "TELLING THE WORLD" is knocking 'em dead from Coast to Coast.

CLICKING!

JACK GILBERT in "THE COSSACKS" is standing 'em up North, East, South, West.

CLICKING!

More big ones to beat the heat: GRETA GARBO in "THE MYSTERIOUS LADY"; MARION DAVIES in "THE CARDBOARD LOVER."

By the Way

You'll soon get JOHN GILBERT in "FOUR WALLS" and it's one of the best we've ever made. Watch!

ON the Coast everybody's positively **RAVING** about "Our Dancing Daughters"

A drama of flaming youth de luxe—

IT will start all America talking!

IT will make box-office history!

"**EXCESS** Baggage," "Dancing Daughters"

LON Chaney in "While The City Sleeps"

"**THE** Bellamy Trial" (Monta Bell's mystery sensation!)

SEPTEMBER brings you

ONE big M-G-M hit after another—

THE big box-office news today

THE big box-office news tomorrow is

IT'S DIFFERENT!

TWO years is the longest streak of success in the history of the film industry. The "White Shadows" is the first picture to be sold in the United States before it has been shown in the United States.

Dr. (Leaning Back) Green. The picture is the most popular in the world.

A Metro-Goldwyn-Mayer Picture

WHITE SHADOWS

A Metro-Goldwyn-Mayer Picture

WORLD PREMIERE

JULY 31st

ASTOR

Theaters

From 10:15 to 11:15

Look what's here!



M-G-M

The Happiness Boys of the Industry

Publix Reported Buying Out Blank Interest in Circuit for \$1,000,000

Immediate Saving of Blank's \$100,000 Yearly as
Operator of Blank Chain in Neb. and Ia.

Des Moines, July 24.
A report says an arrangement has been reached between Publix and A. H. Blank for the purchase of the latter's 50 per cent. interest in the Blank chain of 20 houses operating under the Publix label in this section. Four of these are de luxe houses. It is understood the deal involves over \$2,000,000. Blank getting about \$1,000,000. Publix paid Blank approximately \$2,000,000 several years ago for a half interest in the chain, but the general slump in theatres recently has lowered the price for the balance of Blank's interest.

It is understood Blank drew approximately \$100,000 a year as operator. Purchase of his interest in the chain automatically decreases the operating cost \$5,000 a year on each house.

In buying out Blank the circuit executives may estimate other cuts in operation which they cannot put into force at the present time. Blank expects to spend several years in foreign travel with Mrs. Blank, it is said.

New Britain Off Again

New Britain, Conn., July 24.
The third attempt within the past year to win permission for the showing of Sunday movies in this city has failed.

This is the only city in the state where Sunday pictures are not permitted.

"Hardboiled Rose" in Film

Los Angeles, July 24.
Warner Brothers will make "Hardboiled Rose," by Melville Crossman. Robert Lord is writing the scenario. Ray Enright will direct.

Myrna Loy is the only player so far selected.

Receivership Asked for National's 10 Houses

Chicago, July 24.

A petition has been filed against National Playhouses, Inc. circuit of 10 picture houses being operated in receivership by the Chicago Title & Trust Co., to throw the circuit into bankruptcy.

Meeker, Magner Co. & Evans, creditors, filed the proceeding, with a stated claim of \$2,880.

It is expected to come up for hearing within two weeks.

Naborhood 'Future Stars' From Local Auditions

Chicago, July 24.

One night each week the Regal, operated by B. & K. for Lubliner and Trintz, stages what it calls a "Future Stars" night. Those desiring to compete are given folders which outline the requirements.

Headed "An Opportunity for Those Seeking a Stage Career," the leaflet explains how various stage stars got their start, and states that the theatre is aware that talent exists in the neighborhood.

Auditions and try-outs are given weekly by the house's production manager. Ten prizes, from \$10 to \$1, are awarded each week, while the first prize winner is given a brief stage contract.

The leaflet attacks "discovery" nights, "amateur nights" and dance contests, and the house is operating the stunt on a practical business basis. The Regal is in Chicago's colored territory, catering to a colored patronage exclusively.

Gambling and Dog Races As Added Minn. Worries

Minneapolis, July 24.

Theatres are complaining at the new-fangled opposition which has sprung up this summer to make their going even harder in the heated term. The latest is a gambling resort, with roulette wheels, fur bank, in everything, located in an elaborately fitted out roadhouse just outside the city limits in an adjacent county.

The gambling resort attracts huge throngs nightly. It is run in a clean-cut fashion, strict order being kept at all times. Food is sold in a cafe part, but no liquor is permitted on the premises, and even set-ups are not served.

As a result of the booze taboo the establishment has fought shy of the Federal authorities and is mopping up with its gambling in-take.

Greyhound races have caught on with a bang this summer, due, undoubtedly, to the bookmaking in connection with them. The track is outside the city limits, and in another county. Races are run every night, and recent crowds average around 4,000. Much of this is patronage which otherwise might go to the theatres. Although both gambling and bookmaking are in violation of the State law, theatrical interests have made no squawk to State or county authorities.

Other new competition this summer includes two dance marathons and numerous aviation fields, at which sight-seeing airplanes do a big business daily at \$2.50 to \$5 a ride. During recent hot waves these airplanes have carried as many as 1,000 passengers per day. Because of its large percentage of automobile owners and numerous fine boulevards, parks, lake resorts and other outdoor attractions, this city under normal conditions is a very bad summer spot for indoor amusements.

Philly's 1st Sure Seater

Philadelphia, July 24.

Philly will, for the first time, have an intimate film theatre this fall. The motion picture Guild is building at 2222 Market street, to seat 216 people.

Board Decides Must Play and Pay Warners' "To Be Announced" Film

Seattle's Mayor Gives Former Partner Good Job

Seattle, July 24.

Mayor Frank Edwards, the showman mayor of Seattle, has just advanced another ex-showman into a lucrative job on the city staff.

His former partner in the Winter Garden, Portland and several other theatres in Seattle, Geo. E. Herpick, is port warden of the city. It is a real job. Herpick is a business man who helped Frank Edwards make a success of the show. So far Edwards has been going along well.

Playing Return Films For Summer Rentals

Picture houses recently wired are booking "The Jazz Singer," "What Price Glory" and "Seventh Heaven" for repeat engagements with sound. "The Jazz Singer" has been booked by the Strand, Yonkers, N. Y., and by the Publix houses in Newburgh and Poughkeepsie, N. Y., managed by George Walsh.

The repeats are considered a great summer bet, due to the rentals asked for return bookings. The score for "The Jazz Singer" costs the exhibitor \$200, and every patron who saw the picture without the score is a prospect for a return visit.

The Brooklyn (N. Y.) Strand is bringing back Al Jolson's "The Jazz Singer" next week for a run after having played the feature three weeks. Edward L. Hyman, of the Strand, conducted a straw vote to determine the reaction of the audiences waiting their turn in the outer lobby.

The other Strand houses may likewise re-book the Jolson Warner talking film.

The Brooklyn Strand, like the New York Strand, is playing Vitaphone short subjects on an all-talker policy.

In a contractual case the Joint Board of Arbitration last week decided in favor of Warner Brothers against Leo Brecher, operating the Plaza theatre, New York.

This decision affected contracts entered into by Brecher and the Warners for a series of 26 Warner films, with five of the contracts having printed therein as to the titles of the pictures, "To Be Announced." It was on that line the Brecher case came up before the Board.

The specific test came on the picture, "The Little Snob," which Brecher refused on the grounds the contract said no title had been announced and so indefinite a description that he (Brecher) was not bound to take anything with the line "To Be Announced."

Brecher was represented by Attorney Berlack, attorney for the Sapiro organization, Brecher being a member of that group. Louis Nizer (Phillips & Nizer) represented the Warners.

Mr. Nizer argued that Mr. Brecher had contracted for 26 Warner films, with the price of each agreed-upon, and that the title to be announced did not invalidate the contract. Nizer further contended that it would be very unfair for the board to hold that Brecher should be relieved of pictures, as the Warners were bound to deliver 26 pictures and that, therefore, Brecher, would under such a ruling be bound to accept only 21.

The picture involved was originally entitled "Rebecca O'Brien," but because of racial prejudice the Warners had decided not to make it. They had this particular picture crossed out and substituted the line, "To Be Announced."

Nizer on cross examination brought out that Brecher knew he had contracted for the picture on no other description than "To Be Announced."

The board rendered a unanimous decision that the exhibitor must play and pay.

AL SMITH or HERBERT HOOVER

It Makes No Difference

WESLEY EDDY

Remains as

MASTER OF CEREMONIES

AND

PERSONALITY CONDUCTOR

AT

LOEW'S PALACE THEATRE

WASHINGTON, D. C.



For the past eight months he has demonstrated his ability as a stage band conductor, master of ceremonies, singer of ballads, character, personality and blue songs, and as a player of violin, banjo, ukulele, piano, musical saw, saxophone or what have you?—and how!

NOW VACATIONING AFTER A BIG BIRTHDAY PARTY

With Sincere Thanks to Those Who Made It Possible

L. K. SIDNEY, MAJOR EDWARD BOWES, LAWRENCE BEATUS and COLBY HARRIMAN

G. E. Developing Wider Film for Taking Stage Shows in Coloring

General Electric engineers are reported working on a special wide film to carry color as well. It is said the perfection of this film would simplify production of stage shows for talkers and give natural color tones.

Producers with intentions of filming musical comedies are handicapped owing to lack of a natural color film. The productions would look too dull unless given color and the present color devices do not register realistically.

The wide film now being produced will make it possible to show

more detail in special scenes. The magnoscope, now in use, is only an effect, an enlargement of the regular screen and does not result in any added detail.

It is understood that there are no restraining influences on the manufacture of a wide film and that all suits pending against various producers do not seem likely to restrict. It is said any manufacturer can produce a wide film without patent infringements.

General Electric is also manufacturing a new projection machine, especially for talking film projection, but also for general use.

Par Shorts with Sound

Famous Author's Series will be the first short subjects with sound to be made at Paramount Long Island studios. The first of the series has been photographed and will be synchronized as soon as the writing is completed at Long Island.

The shorts will be two reels and titled in the east. So far as is known no dialog is contemplated.

FILM NEWS OVER WORLD

Washington, July 24.

George Carty, trade commissioner, Paris, submitted the following trade reports to the motion picture section of the Department of Commerce:

The invitations sent out by the German C. E. A. to their confreres abroad are meeting with a general response. It is said. Already the exhibitors' organizations of 10 different countries have promised to send delegates. American exhibitors must be represented. The exhibitors' annual meeting, Aug. 21, is, therefore, developing into an international congress.

New Firm in Berlin
Arzen von Csereny has founded a new producing firm in Berlin, under the title Csereny-Film-Gesellschaft m. b. H., with headquarters at Friedrichstrasse 218. The first film produced by this firm will be the Carl-Wilhelm film, "The Gypsy Parasols," based on Calmann's operetta. Thus the Csereny-Film firm, which was previously one of the best known in Germany and which, among others, produced the "Friedrich-Rex" film, is re-established in Berlin.

Emelka's Statement
Emelka, of Germany, has just published its balance sheet as of Dec. 31, 1927. Somewhat belated, it shows a capital of 3,000,000 marks, while it has, since then, been increased to 5,000,000. Its latest transactions, such as the sale of Sudfilm shares to British International and the purchase of Phoebus with its whole equipment, do not appear on the balance. The company has acquired all Sudfilm theatres, while on the balance the item theatres is covered by an amount of 413,000 marks, much below the present values. Thus the balance is only of purely historical interest and gives no idea as to the company's present standing.

Net profit amounts to 320,644 marks, after reduction of 148,772 marks amortizations, including the amount carried over from last year. According to the board's suggestion, a dividend of 8 per cent (220,000 marks) will be paid on the original capital, amounting to 2.5 million marks, and 4 per cent (20,000 marks) on the capital increase of 1927, amounting to 500,000 marks. Twenty thousand marks will be affected to the reserve fund, and the remainder, 80,644 marks, is to be carried over to the new account.

The assets comprise: Participations, 768,000 marks; films, 993,042 marks (increase of 300,000 marks, as compared with last year); debtors, 1,488,859 marks; liabilities are: capital, 3,000,000 marks; reserve fund, 250,000 marks; mortgages, 646,596 marks; creditors, 570,327 marks, and bank debts, 118,647 marks.

Fox vs. Fischer for

Battle in Wisconsin

Chicago, July 24.
With appointment of Joe Leo as general manager of the Fox-Midwest theatres in Chicago and the Fox-Ascher holdings in Chicago, the Fox interests are reported starting immediate development campaigns.

A battle against the Fischer Paramount Theatre Co. in Wisconsin is believed to be of prime importance, with a fighting fund to be established by Fox to stop unfair trade tactics and further invasion of Fox-Midwest holdings. The Paramount Fischer organization has several Wisconsin houses, its most important stands being in Fond du Lac and Oshkosh.

Fox interests are said to have served notice on the National Theatre Supply Co. of Chicago to quit bank-rolling and advancing money for theatres to be built in opposition to Midwest in Wisconsin.

TAKE 11 MORE HOUSES

Milwaukee, July 24.
Announcement of the securing of 11 more state theatres has been made by the Community Theatres, Inc., a new chain organized to control small town houses in Wisconsin.

A few of the houses, now numbering about 30, are in the local suburbs. Milwaukee interests control the chain.

Musicians' Unions' Methods, Along With Picketing, Close Film Theatre

Worcester, Mass., July 24.

The Plaza has been dark for several weeks with the Musicians Union coming in for attention from the public.

Differences between the union and the management reached a climax when police were called on complaint that union pickets were addressing patrons about to enter the place. A. F. Winstrom, who leased the house from Poll and was intending a summer of film features, claimed the union men also distributed in the lobby what are commonly known as "stinkballs." Union men disclaimed responsibility for anything but peaceful picketing.

Winstrom, although receiving little encouragement from Poll executives who have always given in to the demands of the musicians, tried gamely to fight for what he claimed were his rights.

He hired stage hands and musicians from the Knights of Labor and kept the house open three weeks. The picketing continued and Winstrom installed a loud speaker in the lobby, connected it with local radio stations and drowned out the voices of the pickets. It helped business for a time because it attracted attention but the damage from the publicity given the trouble could not be overcome, particularly as Winstrom was trying to run his show at a 25-cent top with lower prices in the morning and afternoons.

Winstrom carried his battle to the Superior court where he asked an injunction to restrain the picketing but the most he gained there was the privilege of going to the Supreme Court on appeal. Winstrom intended to do this if he could have kept the house going until the higher court was sitting which would have been several weeks from now.

The Plaza trouble developed over the number of musicians which the house was to employ. Mr. Winstrom claimed that the union officials insisted he carry a number which was unreasonable in the face of the receipts. Walter Hazelhurst, business manager for the union, asserted the management forced a lockout, and replaced the men with employees not members of the union.

Forced to Close
Winstrom said he did that only after he was unable to reach an agreement with the union regarding the number of musicians he was to employ. Winstrom claimed these men employed as members of the Knights of Labor were union men in strict sense of the word, for that organization was one of the first to be formed in the country and was sponsored at the time by Samuel Gompers, later head of the American Federation of Labor.

Winstrom claimed that the union insisted he carry seven men in the

pit. He said he had never encountered such a situation in his 25 years in the theatrical business. Hazelhurst said Winstrom simply posted notice the men would be laid off in two weeks and later said he wasn't sure whether he would close or not.

It was thought after the theatre closed that some move might be made to adjust the differences but all hope seems to have vanished.



DRENA BEACH

World's Greatest Dancer of Her Kind

After playing three solid years on Broadway, New York, now featured in "HULA BLUES"

A PUBLIC UNIT With Her Famous "Leopard Dance"

(Copyright Pending)

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 a 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 contortionist style. This girl does it splendidly and the number is a first rate novelty."

Kindest Regards to FANCHON and MARCO Direction Lyons & Lyons

To Cash in 52 Weeks a Year

ALFRED E. GREEN

PRODUCTIONS

Are the Exhibitors' Best Bet

Distributed by FOX

SENSATIONAL DANCERS

Four Covans

Featured with FANCHON and MARCO'S "HI-YALLER IDEA"

Maurice H. Kafka
Colby Harriman
Sam Rubin
Jerome F. Horwitz
Mark Gates
Herndon Edmonds
John Bachman
Clinton Robbins
Hardie Meakin
Henry Leibel
Lester H. Steinem
Alan M. Kaufman
Dr. George Nordlinger
Arnold Berman
Walter Nordlinger

Nate Sauber
Angie Ratto
Roscoe Drissell
Carl J. Brown
Harry Hunter
Rudolph Berger
Robert Smeltzer
Clarence Eiseman
Emory Daugherty
David R. Simon
Albert E. Steinem
Milton Block
Dr. Aubrey Fischer
Jerome Saks
Francis L. McNamee

SOUND or SILENT, PARAMOUNT ALONE combines the two essentials— ★ *Quality* and ★★ *Quantity*!

★ PARAMOUNT'S FIRST SOUND PICTURE, RICHARD DIX in "WARMING UP"

breaks Paramount Theatre (N.Y.) record in red-hot July! Moved to long run Rivoli by popular demand and doing Broadway's biggest business.

Thomas Meighan in "The Racket", after phenomenal week at Paramount, N. Y., moves to Rialto Theatre, block away, for long run. Emil Jannings in "Street of Sin", Bancroft in "Drag Net" and Clara Bow in "Ladies of the Mob" outdraw all other product on the market.

★★ 40 to 50 PARAMOUNT 1928-9 FEATURE PICTURES IN SOUND!

¶ Six in sound out of eleven pictures released in August and September! Also, Christie Comedies, and coming: Paramount News in Sound, Paramount Stage Shows on the Screen.

Whether you play sound or silent prints, PARAMOUNT is the one company guaranteeing a continuous flow of QUALITY product in 1928-9!

MOTION PICTURE HEADQUARTERS



UNIVERSAL is All Set and is Taking Contracts on These Synchronized PICTURES

No. 596—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.

NO GUESS WORK BETWEEN YOU AND UNIVERSAL.

NO CRAZY STATEMENTS ABOUT SYNCHRONIZING. NO ATTEMPT OR intention on our part to stampede you with a lot of bunk and nonsense.

NO PROMISES OF THINGS WHICH ARE IMPOSSIBLE TO PERFORM.

NO CHAOTIC CONDITION.

UNIVERSAL IS IN THE ENVIABLE POSITION OF BEING ABLE TO MAKE YOU DEFINITE PROPOSITIONS AND SIGN DEFINITE CONTRACTS FOR SYNCHRONIZED FEATURES.

UNCLE TOM'S CABIN IS ALL SYNCHRONIZED RIGHT NOW!

THE MAN WHO LAUGHS IS BEING SYNCHRONIZED.

THE LAST WARNING IS BEING SYNCHRONIZED.

THE GIRL ON THE BARGE WILL BE SYNCHRONIZED.

GIVE AND TAKE WILL BE SYNCHRONIZED.

THE COHENS & KELLYS IN ATLANTIC CITY WILL NOT ONLY BE SYN-chronized with music and sound effects but we are planning this to be partly a talking picture.

REGINALD DENNY IN RED HOT SPEED WILL BE PARTLY A TALKIE AND fully synchronized with music and sound effects.

MAN, WOMAN AND WIFE WILL HAVE MUSIC AND SOUND EFFECTS.

IF WE ADD TO THIS LIST, WE WILL NOTIFY YOU. MEANWHILE WE are ready this minute to sign contracts as outlined above.

DON'T GUESS. DON'T WAIT TO GUESS LATER. PLACE YOUR COMPLETE reliance on Universal, now as in the past, and cut down your synchronizing worries and your other worries, too.

UNIVERSAL HAS MORE FINE QUALITY PICTURES TO OFFER THIS YEAR THAN ANY OTHER COMPANY AND THE SOONER YOU FIND IT OUT, THE BETTER FOR YOU!

Leo for Fox Shaking Up Saxe Chain; Fitzgerald, Relative, Set to Walk

Milwaukee, July 24. A general shift of the Fox Mid-west chain, impending for the several months that Fox has owned the circuit, is at hand.

Joe Leo, whom Fox sent to Chicago to reorganize the Asher circuit, came to Milwaukee with a free hand.

With the title of general executive manager, Leo tops all of the chain warmers now holding down posts in the Fox offices here, including H. J. Fitzgerald, relative of the Saxos who sold the chain to West Coast. Fox got it when buying West Coast.

Fitzgerald, who has been the last word in the state looking over the assortment of stuff that Fox has now on his hands. The Fox men were seeking the bottomless well into which the hard Fox dollars were dropping. When Fox bought, he was shown statements where the chain was making plenty of dough. Now it is losing into the thousands each week.

Fitzgerald on Skid

While Leo made no statement it is expected that Fitzgerald will be among those to take the long trek. With Leo in full charge, there is nothing left for the Saxe man. With his sufficient interests outside he will probably be giving full time for them.

One change announced by Leo was Jack Retlaw has been replaced at Kenosha by Fred Harmon of Kansas City, and also has ordered that the Gateway, their only house there, discontinue Saturday and Sunday vaude, with the reopening of the Orpheum, dark.

Walter Alschlager, Chicago architect, is now drawing plans for a new house at Appleton which Fox will run and Alschlager will finance. The Midwest house at Beloit has also been ordered remodeled and a 40-foot stage put in.

For Milwaukee plenty of changes are announced. Richy Craig, m. c. at the Wisconsin, goes out this month, replaced, probably, by Monk Watson, now in Detroit. Eddie Weisfeldt, production manager for the Wisconsin, is now in Detroit looking Watson over.

The Strand, neighbor of the Wisconsin, is still on Midwest's hands, with a lease for three more years.

Wire Delay

Strand's policy will be changed entirely. The house has been running one week program stuff. It is included in only special to run from two to three weeks. The house will not be wired for some time. Fox having been informed that he cannot get equipment for possibly six to eight months.

Nothing will be done to bolster the Merrill. This Midwest downtown house is being held by the Fox chain only until January when the lease runs out. The Kresge people will then remodel the place into a dime store.

The two other downtown houses owned by Fox are the Princess and Miller. The Princess is a grind, now run without an orchestra. Miller, until a few weeks back vaude grind, is running double features at a two bit top. No orchestra is in this house either and none will be put in.

Leo explained that through failure of the houses to make agreements with the musicians the houses will operate without music until the musicians listen to reason. No immediate changes in the personnel of the executive staff will otherwise be made at present. The press department of the chain, now with five men, may be cut to three and the office force of 16 be cut to eight, under Leo's plan of retrenchment.

Warners' 'Fog' on Coast

Los Angeles, July 24.

"Caught in the Fog," Warner Bros. Vitaphone production, goes into the Metropolitan Aug. 3, when the house will present a talking picture for the first time.

With this showing the Metropolitan changes its opening day from Saturday to Friday.

COAST NOTES

William Bakewell added to "Three Musketeers," U. A.

Howard Hickman added to "Alias Jimmie Valentine," M-G-M's William Haines picture.

Ellise Bartlett Schildkraut added to "Show Boat," U.

Vivian Moses renewed his contract with Paramount as head of the story department on the west coast.

Chester Conklin, Flora Finch, Montagu Love, William V. Mong and Larry Kent in First National's "Haunted House," Directed by Benjamin Christensen.

The Edwin Carewe company has changed its plans and will make no productions during the stay abroad of Carewe, Dolores Del Rio, Mrs. J. L. Asunsolo, her mother, Albert Benham and Harry D. Wilson, representative of producer and star.

George A. Reinhardt assigned to direct Belle Bennett in her next starring picture for Tiffany-Stahl, titled "Queen of Burlesque."

Cast of "The Love Song," D. W. Griffith directing for U. A.: William Boyd, Lupe Velez, Jetta Goudal, George Fawcett, Albert Conti.

Columbia signed Sonya Levien, Boatrice, now with Lillie Hayward to turn contracts to write originals and continuities.

Douglas Fairbanks, Jr., signed by M-G-M for "The Affairs of" (Continued on page 29)

HAYAKAWA'S COME-BACK

Los Angeles, July 24.

After an absence of five years from the screen, Sessue Hayakawa is leaving vaudeville to essay a comeback in pictures. He will be starred in his own published story, "The Bandit Prince," which he presented and played in Paris as a full length drama and which he has used more recently for vaudeville in condensed form.

Picture will be produced by A. Harry Sebastian, with sound effects and several technicolor sequences. Sebastian is negotiating with Harry Hoyt to direct. Hayakawa will adapt the story for the screen.

Distribution has not yet been arranged.

Jolson Silent

Los Angeles, July 24.

West Coast Theatre Circuit played the "Jazz Singer" without Vitaphone attachment at the Beverly Hills theatre and advertised the fact on the marquee.

The reaction of the box office is reported favorable despite Al Jolson lives two blocks away at the Beverly Wilshire Hotel.

LITERATI

Nina Wilcox Putnam's Column

Nina Wilcox Putnam has a contract taking effect July 22 to write a daily and weekly feature for Bell Syndicate.

The long term agreement was reached after several months' negotiation between Frank Scully, acting for Miss Putnam and John Wheeler, president of the New York syndicate. Though Miss Putnam's home is in Madison, Conn., and she has a winter home in Del Ray, Fla., she is at present on the French Riviera, having taken Villa Iberia at Cap Ferrat. It formerly belonged to King Leopold of Belgium. Miss Putnam was the first woman author to tour the United States from coast to coast by automobile and she immortalized the trip in a novel called "West of Broadway."

Before joining the Bell Syndicate Miss Putnam was for five years with another syndicate and is known to millions of newspaper readers for her "I and George" articles and her "Kitty McKay" daily comic cartoon.

Hearst Mags Fly Back?

Hearst sales or transfers of late do not seem to stay put. Latest report is that whatever deal W. R. made with Jimmy Quirk on a couple of Hearst mags is a bloomer, and the sheets are going to fly back to papa.

Quirk took over "McCall's" and "Smart Set" to run, it was thought, in a Hearst-Quirk pool with Quirk's "Photoplay." If a pool it appears to have evaporated and, like Hearst's sale of "The Mirror" to Moore, just one of those things.

Report now says Hearst will get his two worst sellers back within a couple of months.

Newspapermen's Fight Club

Cornelius A. McGrath and John A. McKeon, newspapermen of Troy, N. Y., are the newly elected heads of the Collier City A. C., staging weekly fight cards in that city.

McGrath is a former pro ball player and is well known in the amusement world. Both he and McKeon write sports for local papers.

To date the newspaper pair have been quite successful in the boxing game, the cards being fair and the crowds ditto. The boys took over the club and obtained a license when the former promoters failed.

Thornton Wilder Coast Bound

Thornton Wilder, author of the best selling "Bride of San Luis Rey," will go to Hollywood in an advisory capacity when M-G-M films his book, probably in the fall.

"Mercury" on Talkers

"The American Mercury" for August, now with an article by Robert F. Sisks on the talking pictures. It's probably the first intelligent magazine story to be published on that subject. Bob Sisk is the chief publicity director for the Theatre Guild.

Book Publishing Profit

An incident on the finances of a prominent book publishing firm may be gathered from one of the outstanding houses doing a gross business of \$1,100,000 and having a \$40,000 net profit to show for it. Terrific overheads, investments on (Continued on page 31)

Church and Business Men Favor Regular Sunday Shows for Topeka

Fox Has Three Favorable Decisions on Censoring

Of the talker test cases with the censorship boards in three states, the Fox device, Movietone, is reported to have scored complete victory.

In Philadelphia, Saturday, Movietone, according to advices to the Fox home office, won in a battle with the local censor board, which sought final adjudication in the Supreme Court. In that court, despite an unfavorable ruling of six weeks ago against Vitaphone, the talker rights of Movietone to go uncensored were upheld.

Ohio and New York are the other two states in which the censorship angle on talkers has been debated. In both of these states, the Fox home office again reports victory, although it is conceded that this is but a preliminary success and that the final analysis will probably have to be threshed out in the U. S. Supreme Court.

It is pointed out in the litigation that has surrounded talkers that another judge in the Philadelphia Supreme Court has previously ruled that Vitaphone is censorable. Vitaphone is appealing from this decision.

3 FILM HOUSES GO NON-UNION

Kallet Theatres' Answer To Union's Demands

Syracuse, July 24. The clouds of labor troubles hung on the local Rialto today as the three Kallet theatres here, Regent, Harvard and Avon, went non-union following the example set recently by the Syracuse theatre when it passed to Frank Sarbino.

Mike Comerford is interested in the Kallet Circuit, which has headquarters in Oneida, N. Y. The wage demands precipitating the action were those submitted by the Pictures Operators Union, it was said by Lester Wolfe Kallet, district manager for the Regent. The union specified an advance in scale of about 25 per cent, or a minimum week of 39 hours at \$1.50 per hour. The proposed working agreement further demanded that an extra projectionist be engaged Saturday and Sunday, and, in the event of sound pictures, two men be on duty at all times.

For the Harvard and Avon, the union's proposed contract asked for an increase of 25 per cent or a minimum week of 39 hours at \$1.25 per hour with the same provision made for two men.

The action of the Kallet chain in replacing its union operators with non-union projectionists promises widespread effect, particularly in the smaller theatres and neighborhood houses.

Enlarging Des Moines

Des Moines, Iowa, July 24. Blank-Public will reconstruct the Des Moines theatre. It is to be rebuilt and the present seating capacity of 1,750 increased to 2,800. Blank-Public opens the new Capitol, Cedar Rapids, Ia., August 17. Vaude-films, seats 2,200.

CHAMBERLAIN IN CHINA

Frank E. Chamberlain, after going from New York to the west coast, has sailed for the Far East, where he will represent Metro-Goldwyn-Mayer in the China territory.

Chamberlain knows the Chinese country, having spent three years there before.

Topeka, July 24. Leading churchmen and the chamber of commerce seem to be about to do what theatre interests here have been unable to do for several years—open the theatres on Sunday.

The chamber of commerce is conducting an industrial survey of the city and responses to questionnaires sent out to thousands of prominent Topekanians show that a vast majority are of the opinion that one of the main drawbacks of Topeka is the lack of amusement Sunday.

A large number of the answers criticize the local theatres for not giving the right kind of attractions and for looking pictures after they have been shown in all surrounding and even smaller towns.

The Rev. John W. Day, of Grace Episcopal Cathedral, is the leader of the churchmen favoring the Sunday theatre.

The last session of the state legislature started toward a campaign of abolishment of blue laws by repealing the anti-cigarrete law. With business men and churchmen favoring it, there is every chance now that the next session which starts in January will act favorably on the Sunday Labor Law, under which a smart faction of churchmen in this state have been able to close theatres and other amusements on Sunday.

Peanut Giver Popular

Seattle, July 24. Sam Siegel, publicity man for Danz houses, came close to going off his nut here giving out peanuts as a teup for the Chaplin picture, "The Circus."

The week before the picture hit the Capitol, its third time in the downtown district, Siegel started to hand out the goobers.

When Siegel was down to his last peanut he had given away some 12,000 bags. It made Siegel as popular as the picture.

"3 WEEK ENDS"—BOW

Los Angeles, July 24. "Three Week Ends" will be the title for Paramount's next Clara Bow picture. John Farrow is writing it.

JACK JOYCE



That monopolistic, singing, dancing comedian

MASTER OF CEREMONIES

Provoking roars of laughter and thunderous applause for Public Theatres, with box-office results.

Sole author of his song sensation "A SMILE FOR SALE" Direction WILLIAM MORRIS

CHARLEY MYERS

The Boy With the RUBBER LEGS

Now with Fanchon and Marco's "MARS" IDEA

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Master of Ceremonies



SKOURAS BROTHERS AMBASSADOR

ST. LOUIS, MO.

HUFF & HUNT

SENSATIONAL DANCERS

Starring Third Consecutive Tour with Fanchon and Marco NOW WITH "MARS" IDEA

A. H. SCHWARTZ ANNOUNCES WITH PLEASURE THE RETURN ENGAGEMENT OF

HOWARD EMERSON

AND HIS VERSATILE SHOWMANLY ORCHESTRA

MERRICK THEATRE, JAMAICA, L. I.

Ladies of Night Club

(Continued from page 14)

nerve and because he knows he's good in spite of all the evidence. Throughout it is evident that team are not married, although they dress together. Millionaire night club spender falls for the girl. As this romance develops, hooper comes gradually to drift away from his big brother attitude and figure on marriage, although the girl does not understand this.

Hooper characteristically figures that all he has to do is to get the ring and make the announcement. He gets the ring, but before he springs the proposal other man has proposed and been accepted. All leading to an emotional finale to musical accompaniment of "Laugh, Clown, Laugh." This scene is heavily over-played, but because of its intrinsic strength gets over in the picture.

Despite defects in smooth treatment, material works out into a good program picture, and probably will do especially well with neighborhood clientelles. *Rush.*

Marion Morgan dancers have been signed by Paramount for dancing sequence of untitled stage story featuring Richard Arlen and Nancy Carroll.

Brandon Hurst added to "Interference," Far.

THE LOVE PIRATE

(GERMAN MADE)

Ufa production. No American release connection mentioned. Made in Germany. Directed by Dr. Arthur Robinson. Programmed as in cast, Paul Richter, Rudolph Kline-Ruger and Ercel Nison. At 56th Street Playhouse (sure seater), New York, week July 21. Running time around 65 minutes.

"The Love Pirate" as a foreign made has little for over here besides its title. Designed for the box office, that title has been used on American made, either comedies or dramatics and probably both. It leaves this Ufa feature as fit for the sure seater or for double feature bills, playing one or two days and one preferred.

In the days of the ancient Corsairs, says the 55th St. Playhouse program. That may have been in the 16th Century when the swash-bucklers fought with knives and one hand free. In the fight here, the pirate captain slipped a little poison on his knife to clinch his lieutenant. It needed a skirt to urge on the lieutenant to kill his best friend, even in battle, but the lieutenant did, as the Spanish Main came in through the pirates' castle in droves, all in brand new uniforms.

Not much in the way of direction, less in photography and often examples of bad cutting. The girl looked well when the camera per-

mitted, the mob of pirates and their women seemed staged to represent old masterpieces of after the banquet or the dirty dogs or one of those things. Mostly one of those things.

The Corsair pirates were a gallant crew of bunglers. They needed a Jesse James as leader, but the gang thought they had picked a nance for captain when they couldn't tear him away from a dame he had kidnapped from the mainland. Even the lieutenant told him to grab her by man power only and get through with that. But this captain said he would win her or else. It was or else for the captain died from knifing in the last 200 feet. The picture had died in the first 200 so that may have made it evenly balanced otherwise.

At the opening the captain, wounded, is taken in by a Spanish doctor and nursed by the daughter. When able to blow, the captain takes the girl with him, not leaving an address or thanks for the doc. The girl didn't appear to mind it much either, for she never mentions a papa, again nor did pop reappear. Those were the good old days.

Back in the castle where the pirates hung out, they had a party every evening. Booze and wimmin, with nothing extra looking about the wimmin. One tough guy dragged a dame around by the hair to show her the men were boss and

all of the others applauded. It looked like a nite club, 300 years ago.

When the captain returned with his kidnapped sweetie, the mob asked him to get down to pirating, that evidently being the German idea of roughhouse when there's no excuse for another Russian revolution picture. The captain stalled; the girl didn't like him, he whined; she liked Peter, his lieutenant, and Pete did look pretty good. Peter told the captain to take the girl and go to sea or any other place and he (Pete) would remain behind, with the wimmin. It looked great on Peter's part until recalling he would be the only man there among the wimmin.

Cap did go but the girl rushed him back. She wanted to be with Peter, she said; she had led to the captain, and the captain said that meant fight to him, with Peter, who had called Salvatore, the cap, a coward, because he had struck a woman. It seemed a new system of chivalry among the Corsairs, as most of the scenes of the stew parties showed the men beating up the wimmin to keep in practice.

However, the Spanish Main put everything on the bum, but Peter and his fair one who was able to stand off an entire bunch of pirates with her charm of something that didn't come out on the screen, escaped from the castle by a secret passage to the desert. And the fin-

ish was both of them on a nice looking foot yard, some one having forgotten all about the desert. It's the German way.

DETECTIVES

Metro-Goldwyn-Mayer production and release directed by C. M. Franklin. Story and continuity by Robert Lord and Chester Dana. Marceline Day featured. Cast includes Tully Marshall and Polly Moran. At Loew's New York one day, July 14. Running time, 70 mins.

Spotting in this daily change house reflects the quality of the production and indicates its possibilities. The Dane-Arthur combo flops in this latest effort mainly because of bad direction. The story, as well as the players, has not been properly handled. Many situations muffed with insipid titling and comedy business.

Starring team's work indicates they are only suited for certain type roles. They register for light laughs, but only infrequently and the running time of 70 minutes demands something stronger.

Story is interesting, but slows up. The boob hotel detective suffers the usual humiliations conceived by an over-smart bellhop. Latter finally cops the jewel thieves, the reward and the girl.

Marceline Day registers nicely, but has a minor assignment. Polly Moran delivers a few lines of characterization in two brief scenes with the hotel sleuth and is then relegated to the background. Tully Holtz assumes the role of the heavy. *Mori.*

U. S. SMITH

Sam Saxx (Gotham) production, distributed by Lumas. Directed by Joseph Henabery. Story by Louis Stevens. Screenplay by Ray June. Titles by Casey Robinson. Supervisor of Harold Shumate. Production manager, Don Dignati. Ed. Dunn, assistant director. Eddie Gribbon heads cast. At Loew's New York, 70 minutes. Sargent Steve Riley.....Eddie Gribbon Molly Malone.....Lila Lee U. S. Smith.....Mickey Bennett Corporal Jim Sharkey.....Kenneth Harlan Danny.....Earle Marsh

A bulky program picture, best thing the Gotham outfit has turned out this long time. Appeal from a number of angles. Eddie Gribbon, who has done some extremely good things, here has a high-class comedy character creation, a role that carries the picture on merit.

Besides the genuine laughs, the story has capital sentimental values, a wealth of grand old flag stuff and a melodramatic kick in a first-rate prize fight scene, which also carries a laughing finish that rounds out a highly amusing bit of screen entertainment. For good measure there are a number of rich sequences involving a dandy kid actor in Mickey Bennett.

Number of splendidly built-up comedy passages makes a running fire of sparkling episodes. Such a bit is the sequence where the kid, who needs \$40 for a scheme of his own, lures the champion pug of the marine corps into a burlesque house where a bruiser is meeting all comers for \$50 to the survivor. Kid gives the bruiser the raspberry when he appears, and so jockeys the situation that a wrangle develops and the marine boxer is drawn into a fight, knocking the bruiser cold and drawing down the needed jack.

Whole picture is interlarded with good gags, some hokey and some of good character stuff growing out of

Western Electric

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Marine and army ring champs are matched, and, as it turns out, the same pair are rivals for the girl. This builds up for a corking climax in the prize fight, another angle to the building up before an effort to buy the marine to lay down. Stage is set for the battle, which is a kick exhibition of fistfights in the right and rich in comedy incidents. Gribbon, of course, gets the decision, knocking out his man at the very instant when he is himself out on his feet.

Gribbon, staggering around the ring, goofy from the hammering he has received and wearing an expression of idiotic ecstasy, is a comedy epic. Brief sentimental bit for the fadeout has the girl falling into the arms of the doughy rival, leaving the marine a pathetic outsider except his love for the kid.

Some of the hole is laid on a little thick, but that does no harm before the clientele it is aimed at.

Rush.

HOUP-LA (BRITISH MADE)

Produced by British Screen Productions, Ltd. Original story by Arthur Phillips. Directed by Frank Miller. Photography by John Miller. Quota film. U. K. release April 20, 1928. Certificate U. K. No. 22. Preview, Palace theatre, London, June 22. Running time, 82 minutes.

Cast including George Bellamy, Lion Tamer, James Knolly, Clowns, Frank Stanmore, Circus Proprietor, Charles Garry, His Daughter, Peggy Carlisle.

Circus stories have become so commonplace in American films it is hard to review this first production of a recently floated company without drawing harsh comparisons. Story is credible and holds fair interest, but the direction lacks any sort of technique or inspiration, and misses many opportunities.

Despite much of the action centering round a circus, nothing is shown under the top. Photography and acting are competent, but nothing more. Better exterior sets than usual, some village streets into which lions escape being well done, and doubling for the hero in the cages is well handled.

Noah Swinley is a zoologist and a former college boy athlete. He sees a couple of men beating an

other fellow and goes to the rescue. Rescued man bullies Swinley into a car and takes him to his flat. Next morning Swinley finds him self alone, and on his way home learns from a newspaper he has helped a gangster against a couple of men servants who had caught him making a getaway with the family jewels. Swinley, thinking he may be arrested, joins a touring circus after driving to their cage three lions which have escaped into a village.

Rita falls in love with the circus owner's daughter, on whom the regular lion-tamer has an eye, and after frequent fights the tamer is found stabbed and dying. Swinley is charged with attempted murder; the daughter swears she was with him all night, so he couldn't have done it. Then the clown bursts into the tamer was always hating him and was around with a razor to kill Swinley and the girl.

Thoroughly British in settings and appeal. Good average routine release here. For America, out.

Prot.

HUSBANDS FOR RENT

Warner Bros. production and release. Directed by Henry Lehman from the story by Edwin J. Mayer. Screen adaptation by C. Graham Smith. Cast including John Miljan, Arthur Hoyt and Claude Gillingwater, Kathryn Perry, Arthur Hoyt and John Miljan. At Fox's Academy of Music, New York, July 22. Running time, over 90 minutes.

Spicy title deceptive, inasmuch as the story does not live up to expectations. Film okay as a filler in the split weeks and down. Helene Costello and Owen Moore, featured, do not figure as box-office attractions of any strength.

Miss Costello as a blonde vamp fails to impress in one of the major roles. Kathryn Perry photographs becomingly and registers well excepting in instances when camera shots of her face are too close, creating an angular outline, which spoils appearance.

John Miljan, Arthur Hoyt and Claude Gillingwater, the latter especially, score nicely in supporting roles. Miljan plays the menace, while the two other boys essay interesting comedy roles.

Stories of this type, which are being put into production consistently, never carry. Use of material of this kind often raises conjecture regarding the mental balance of the supervisor, director or producer responsible for the choice. With a few exceptions of a kind, timeworn, and lacking a single incident or combination of sequences productive of a laugh, even getting taken from any one of 50,000 magazine stories which have appeared in print in the past 20 years. There is no particularly far idea to the story and very little comedy.

Concerns a somewhat aristocratic couple with emotional affairs becoming complicated. An engagement is broken. The girl thinks she loves another man who claims to love her. The boy thinks he wants another woman who thinks she loves him. For no particular reason the other pair elope, and the engagement is again broken by a marriage. After the marriage the same condition arises, and a divorce is framed when the boy backs out, insisting he loves his wife.

Mor.

The Crystal Submarine (FRENCH MADE)

Paris, July 15. This comic picture has the advantage of the presence of Tramel, popular French vaudeville star, in the leading role. On the other hand, it will not be of much advantage to the comedian. Tramel is now a sort of household word as a low comedian. The scenario is more of a series of funny episodes, arranged by Marcel Vandal, for the Aubert circuit. It is about a messenger who finds the manuscript of a play entitled by its unknown author "Le Sous-Marin de Cristal," leading to ridiculous situations with the help of the porter is credited with the creation of the literary work.

Tramel is quite at home as the messenger, but the picture cannot be classed as a good one. The technical department is not to be taken as an example of excellence. Andre Dubouché and Rene Lefebvre do the level best to bolster up their friend

Tramel in indifferent situations. Popular comic is not sufficient to make a picture. Other elements are necessary.

Kendrew.

ROAD HOUSE

Fox production and release. Directed by Richard Rosson. Lionel Barrymore featured, together with a number of other stars. Story by Philip Hurn, scenario by John Stone. At Audubon, New York, July 22. Running time, 65 minutes.

Picture of spotty interest. Story deals with life among the gilded youth of an average American town. So far as it treats of their jaded and dissipated lives it holds attention by audacious sex stuff involving wild petting and flask parties. And a good title for its class of story.

There are also some punchy angles of underworld life into the story of a millionaire's adventures. So far the production has strong appeal, but it falls down at the finish because of its pretense of having a serious moral purpose.

Fairly torrid necking sequences and the episode of the underworld girl vamping the gilded youth, together with shots of the activities of a country roustabout, where the leaders of the town gather to gamble, even while they hypocritically preach civic virtues in public, all pack a kick, but the whole tale as such is weakened when the story is brusquely switched to point a moral. However, the previous matter stands that off as far as the younger set, who may go for this, is concerned.

Moral purpose seemed to have been an afterthought, designed perhaps to allay the torrid passages. Point of the story is that a too-indulgent father, also a general sinner in his private life, is responsible when his son is led into evil.

Father heads the Good Government party in his town, but on the quiet is a hip-flask totter and a poker player. He permits the boy to "have his fling," which means joy riding and wild parties with the boys and girls. Even these petty liberal views, people get too quiet for the boy. He goes to a road-house to seek even more highly seasoned entertainment.

There he becomes involved with an under-graduate, whom he vamps girl hanger-on. He falls in love with her. When the old man finds it out, there is an explosion. Boy leaves home and throws his fortunes with the gang who is using the sap for its own purposes. The thugs ring the kid into a hold-up, and when there is a killing they throw the kid over a cliff.

So far the picture moves fast and has been absorbing. Boy is put on trial and convicted in a minor degree and the film ends in a maze of titles when the judge throws blame for the whole thing on the indulgent indulgence of the parents.

Production is splendidly made and satisfactorily acted by the three principals. Barrymore as father, Burke as the boy and Maria Alba as the vamp. As a blueprint of the wild life in the younger set it delivers and as a picture of the jazzed up younger generation it has plenty of force and sex kick for the fans. But the safety first "moral" finish leaves a flat final impression.

Cash.

Prowlers of the Sea

Tiffany-Stahl production and release. Based on a Jack London story. Directed by F. A. Tinsley by himself, together with E. Miller cameraman. Cast features Ricardo Cortez and Carmel Myers, George Pawcet among players. At Loew's New York, as half of double bill, one day, July 20. Running time, 35 minutes.

May have been based on a Jack London yarn, but it screens like a rewrite of "Carmen," smugglers and all. The story is so meagrely sketched the point that "Prowlers" ought to keep 'em awake for one or two days. Besides which it has the Cortez and Carmel Myers names to push it a little. Both do well, although there are times when the camera hasn't been overly kind to Miss Myers. It would have been better had the cameraman softened her up a bit.

Story is back in the late '90s and Cuba is having its troubles with revolutionists smuggling in arms. It's become such a habit until the general (Pawcet) assigns Cortez to command of the coast-guard. The gen's fren is behind the hide and seek routine, and induces a captain of a runner to persuade his sister (Miss Myers) to turn on the personality for Cortez. It evolves into mutual admiration, but Cortez is off post long enough with the girl to let someone else discover the latest attempt at running, and he's placed under arrest.

The girl offers herself to the general as hostage if he'll let the boy go, and the commander probably figuring there'll be a revolution the next half anyway, sends boy off to get married on condi-

tion the bride revives her sympathies and becomes a patriot.

Adolf, directing, has carried it along at a decent pace without having any particularly high points to reach and thereby suffering for a climax. Finish is weak, but the film gets a finger hold on audience interest, despite spending some prolonged moments on the Cortez-Myers amour. Continuity is also slightly loose in permitting the general's friend, the head gun runner, to slip from sight and stay there.

Just ambles along and figures to satisfy the clientele in those houses for which it has been painted. Sid.

FLEETWING

Fox production and release. Directed by Lambert Hillier from Elizabeth Packard's story. Frank Good, photographer. Cast includes Barry Norton, Dorothy Janis and George E. Stone. At Loew's New York, one day, July 20. Running time, under hour.

One of those desert shootie-ups revolving about the title of the picture, the name of a horse, and a machine gun. It's a Fox paperweight which fitted here on a double-header and seems fair enough sole amusement for the intermeddies on a one-day basis.

A New York roof night audience accepted it as just another picture, which it is. Barry Norton, who was killed in "What Price Glory" and "Legion of the Condemned," plays the son of an officer's leader who captures and releases, and then steals the wild stallion and later rescues the maiden (Dorothy Janis) from a slave market with the animal's aid.

But it's not a romp for the youngsters, as the boy isn't a full warrior in the eyes of his people and must develop his spurs. So the father, deeming the horse more safe than the girl, gives the miss to one of his lieutenants. Meanwhile, Zeki (Ben Bard) would exterminate Am's clan, having a double grouch against the boy who stole his horse and fair one, the latter and a machine gun offered in exchange for Fleetwing.

Zeki eventually driven off when Ami (Norton) turns the machine gun on his owners, but there's still the old man and his wicked wife to be straightened out, so the house can get a turn over. Caught with the girl, the father rules that both men have violated the code of the tribe and the dispute can only be settled by mortal combat. That washes up the husband.

Norton is hard to recognize in his flowing robes, but makes good requirements. Miss Janis is appropriately frail and scared. Bard does pretty well outside of being rather broad in some of his gestures. He appears to score well, but his Kibbi outfit prevents a good flash at him. Mostly exteriors and photographically there's some nice looking sand dunes, but the picture is a solid white, is given plenty of footage and takes all the theatrical license there is in converting itself to domestic needs.

For the small houses where they like pounding hoofs, a terror stricken maid and retribution Sid.

ON TO RENO

Pathé release, produced and directed by James Cruze. Starring Marie Prevost. Adapted by Walter Woods from story by Joseph Jackson. Erma Jackson, cameraman. Cast: Cullen Landis, Ned Sparks, Ethel Wales, E. T. Mearns. At Loew's New York, one day, July 23. Running time, about 60 minutes.

Cruze's first attempt in the program field since shooting at road shows should register fairly in the better second runs. With the name of the director to ballyhoo and with Marie Prevost in something better than her recent average, "On to Reno" figures to draw.

The comedy is built around Reno, and as usual in its complications. Laughs are not particularly numerous but are worthwhile when they arrive. Action, centering in a palatial home, drags for over a reel because of repetition of chasing gags.

Punch is in a swimming pool, where the wife keeps two husbands apart. Clever direction lets audience in on the fact that one hubby is minus bathing trunks, and all-mony club, confined to women, uncorks good cackle when Landis is floored by husky Amazons.

Into No Man's Land

Excellent (make) production, distributed through Commonwealth. Directed by Cliff Wheeler from adaptation claimed to have been by Tom Sargeson in the Army Now. Arthur Guy Empey, technical director. Cast: Tom Sargeson, Betty Blythe, Josephine Norman, Mary McAllister, Crawford Kent. At Loew's New York, one day, July 23. Running time, 65 minutes.

Fans who shop for quantity will get a couple of loads full in "Into No Man's Land." It is cluttered with cameras, imposters and district attorneys for a couple of reels. These pull a holdup on the action shifts to overseas battle fronts, and the war, with plenty of newsreel shots, is carefully reviewed.

Match does a fine piece of work as the gang leader who seeks solace in the war because the young d. a. flops for his daughter. Excluding the government film, there are some worthwhile skirmishes worked up on Hollywood sets.

The hedge podge of action is implausibly entertaining until it reaches a real. Here a weakness that will leave the audience with a bad taste is brought about by poor acting, except by Santschi, and by direction suddenly aware of too rich a mixture and overtopping. The failure of an affectionate daughter to recognize her old man because of war scars is ill timed with his immediate identification by his district attorney son-in-law.

NAME THE WOMAN

Columbia production and release. Directed by Frank Capra. Originally by Peter Milne from novel "Bridge" by Peter Milne. Photographed by Ben Reynolds. In cast: Anita Stewart, Huntley Gordon, Gaston Glass, Ted Proby, Lillian Johnson. At Loew's New York, one day, July 17. Running time, 60 minutes.

"Name the Woman" is full entertaining of the indie kind with a cast of old timers. They do their best in rambling through a story that is a little overdone. So the father, deeming the horse more safe than the girl, gives the miss to one of his lieutenants. Meanwhile, Zeki (Ben Bard) would exterminate Am's clan, having a double grouch against the boy who stole his horse and fair one, the latter and a machine gun offered in exchange for Fleetwing.

The mystery woman stuff, much over-planned, is carried to the extreme in this case; the woman even coming into the courtroom with her false face on.

Trifling incidents and draggy moments, with the revelation that a greaser did the killing long before the trial is over, rob the story of everything but the mildest suspense. This is realized when the average audience's guess that the masked baby was the district attorney's wife turns out correct.

Gaston Glass has turned producer and will make one-reelers for Chadwick.

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Gus Edwards' Old Acts as Material For Shorts—Leaving Vaude for Lot

Gus Edwards' three months' experimental contract with Metro-Goldwyn-Mayer (Loew's) talking shorts may mean the loss to the variety field of Edwards, in person. Edwards' agreement with the talker carries an option for one year or more. If exercised, Gus will remain in Hollywood to the exclusion of the show stage.

For the talking shorts Edwards will produce several of his standard vaude production turns, starting with his famous "School Days" skits. These will be recast with kidlets of today. Another the producer will likely revive for the talkers is "Baby Folies," the Edwards' sure-fire with kid impersonators of leading stage stars.

Edwards was negotiating with Keith's and Public for his current production act, with Keith's having approved of a full season's route with Edwards in person at \$4,500 weekly. Edwards broke his agent's (Charlie Morrison) heart when he called off the Keith agreement when the talker contract, sent him by Harry Taft of M-G-M arrived. Instead, Edwards will slip the turn over the Keith time with Bay Boller, an Edwards' protege, and another boy in the lead. A reduction in the vaude salary followed the omission of Edwards.

Gus will leave for the coast toward the end of August. A "Goodbye Broadway, Hello Hollywood" departure is being arranged. It will be sound photographed by M-G-M. Through the prominence of the pro personages at the station to wish Gus au revoir, the departure record may go out as an M-G-M news reel or become one of its talking shorts.

Garage Mgr. Heard of Claire, but Too Late

Baltimore, July 24. Ted Claire, m. c. at the Loew Century here, returned from a week's vacation last Friday night, and also returned for a week's vacation. He was met by his old profession of pugilism. The ring was a garage on North Howard street, and the opponent of the former featherweight was the automobile dodging's night manager.

The n. m., who took a count of 10 after coming in contact with the m. c.'s right, was pitched up at a local hospital and appeared according to the actor in police court. It seems that when Claire went to the garage about 10:30 Friday night the n. m. demanded to see his claim check. That there was apparently an individual in Baltimore who didn't know him didn't set right with Ted, and he didn't like the n. m.'s declaration that if he didn't like the rules he could take his pugilist hitler.

Two garage assistants were pushing Claire's car toward the exit when the n. m. suddenly heard the little birdies and went out himself by the w. k. sturdy route. He told the judge that Claire's police dog got into the argument, which wasn't just according to the Marquis of Queensberry regulations. Mrs. Claire was at the ringside and it was her exclamation that brought the police, who stopped the fight at the end of the first round.

The nurse, \$11.45, went to the city. There's little chance of a return bout.

LOEW, NORFOLK OPERATOR

It is said that Loew's will shortly be the sole operator of the Wilmer & Vincent and Loew's theatres in this city. There are five or six of them.

Under an arrangement of a year or so ago, Loew booked all of the theatres under a pooling agreement, but the operation remained with the respective circuits.

CHAIN-ARCHER SPLIT

Chain and Archer have dissolved their vaude partnership after having been a standard act for several years.

Archer has formed a new alliance with Norral Stamm. Chain has not decided upon his future activities.

Tab Stock Vice Vaude

Tabloid musical stock will support vaude at the Park, Brooklyn, 245, 18.

Dog Grabbed M. C.

Los Angeles, July 24. When the Hal Roach members of "The Our Gang" comedies made a personal appearance at the Los Angeles Loew's State, "Pete" the dog appeared with them. The last member of the gang was leaving the stage, followed closely by "Pete." Jack Waldron, m. c., made a gesture to kick the little dog.

The dog turned on the m. c. and was not released until after other members of the comedy troupe pulled him off. Waldron had to back off the stage and change his trousers.

"New Act Week" For Keith's, If—

Keith agents were called into the New York office Monday and told to make out a list of all the new acts and material on their books. The idea is a "New Act Week" for all Keith theatres in Greater New York, starting Aug. 20.

If sufficient material crops up, the Palace will also display an entire lineup of fresh faces and maybe fresh gags that week.

After informing the agents of the festive week, it was suggested they get out and dig.

Agents see in the special week the first move on the part of the new regime to develop material to replace some of the passe acts which have cluttered up the books the past two seasons.

It is no secret that headlines and names, many of whom owed their bookings to favoritism and influence, will not be routed this season except at greatly reduced salaries. To take up this slack and to develop new faces that can be tied up to long term contracts and kept exclusively working for Keith and Orpheum is the reason for this special week.

Kenmore Replaces Flatbush As Keith Vaude Stand

Kenmore, Keith house under construction due to open Labor Day, will displace the Flatbush, Brooklyn, as the Keith vaude stand in that district. Future of the Flatbush is problematical.

The Flatbush, one of the Moss chain taken over by Keith, started with straight vaudeville on a two-a-day basis but diverted to vaudeville two years ago. This later policy will be transferred to the Kenmore. Keith interests may continue operation of the Flatbush for straight lightweights or lease it for stock.

J. J. Leventhal, controller of a chain of stock houses in New Jersey and Brooklyn, is reported dickering for the Flatbush.

Dave Stamper Goes with Fox Movietone for 1 Year

Dave Stamper has been signed by Fox Movietone for one year, to write special music and lyrics for Movietone productions on the Fox lot in Hollywood.

Stamper left New York for the west coast Monday. He previously had composed melodies for Public stage units.

Tom Gorman Promoted

Tom Gorman, for the past three years manager of the Hippodrome, New York, has been appointed assistant to Major Thompson, Keith supervisor of houses between New York and Buffalo.

Gorman will make his headquarters in New York.

New Fabian, Vaudfilm

Fabian, new Stanley-Paban 3,000 seater at Hoboken, N. J., opens Aug. 2 with vaudeville policy, five acts split-week booked by Harold Kemp in the Keith agency.

ESCAPES IN WATER

Life Guards at Long Beach Probably Saved 3 Lives

Perhaps a triple tragedy was averted at Long Beach in front of the Hotel Nassau through the timely action on the part of the life guards who were successful in rescuing Ramon and Rosita, the dancers, and Ralph Alevia from the surf. The latter, unable to swim, had been injured when trapped in an undertow. He stumbled into a hole near a jetty causing the cross-current to swirl him into deep water.

Ramon went to his friend's aid and was similarly caught. Rosita, an expert swimmer, found the weight of the two men too much for her. Meantime the life patrol had got into action.

Alevia was under a physician's care at the Nassau for the rest of the week.

KEITH'S LOSES "HELLO" GIRLS

Strange "hellos" came over the Keith phone board Monday upon Nellie Woods, chief operator, getting notice of dismissal.

Immediately all of the other switch girls blew, leaving the agency flat for instant phone service.

When the new Bell bellés arrived they were unfamiliar with the routines, mixing up themselves and the staff.

Nellie Woods is a sister of Mae Woods, recently retired Keith boss of the Family Department. Nellie is the third of the Woods clan to leave Keith's. The other is the girls' brother, Pat Woods, Keith booker. Another brother, Joe Woods, lost his agency frank at Keith's when Gordon & Woods were given notice to discontinue agenting on the Keith floor.

Earle, Wash., With Keith Vaude Bills?

Washington, July 24. Earle, Stanley-Crandall presentation house, has given two weeks' notice to the orchestra, stage crew and operators. Though nothing "official" has yet been released, Nelson Bell, formerly p. a. for the Crandall houses, now picture editor for the "Post," is responsible for breaking it locally that Keith vaudeville will go into the theatre.

This will mean bringing the other S-C house, Metropolitan, back to the first run break on all pictures. Theatre is now playing Vitaphone productions.

At the same time installation has been completed in the Loew Palace of both Vitaphone and Movietone equipment along with the "Public Announcement" system.

As to the Earle, Bell has it the plan will be two-a-day with the former Keith's scheduled for Shubert productions to take care of the passing of Poli's, which the government is shortly to raze to erect office buildings.

Bud Fisher \$70 Setback

Danbury, Conn., July 24.

Sore because the car of Dr. Albert Rose of Brooklyn had crashed into his auto at Dorain's Corners, Bud Fisher, cartoonist, squawked so loudly a prowling cop pinched Bud and the doctor.

At police headquarters in Mahopac Bud was still belligerent and wanted to beat up the medicine man. It was finally adjusted when each agreed to pay for the other's damage.

Accordingly, the expert mechanics assessed Bud \$150 and Dr. Rose \$80, still leaving Bud \$70 in the box, although he preserved his good looks and health out of the crash.

Bud lives in the section in the summer, but he may move now.

KING BACK WITH LEVY

George M. King is back as general eastern representative of the Bert Levy Circuit, in charge of the Levy New York office.

King succeeded in convincing a year ago with Levy, to organize the United Booking Agency, since defunct.

Danny Simmons' Complete Surprise; Resigns as Keith's Chief Booker

"Televox" With Ban

"Televox," the mechanical man, went into the Hippodrome with a rigorous ban on "showmanship." The Westinghouse people, owners, forbade any hoking of the mechanical s. a. boy. He was allowed to do only his legitimate remote control stunts. Westinghouse decided that the man picked for the spiel was too young.

The Keith suggestion that he be aged with make-up was vetoed, and a more elderly spieler was found.

DUPLICATED NAME USED AGAINST HEMSTREET

Although Frank Hemstreet coached the Hemstreet Singers, standard act in vaudeville and picture houses, and also lent his name to the quartet, it has been ruled by Justice Delehanty in the New York Supreme Court he cannot organize another group of Hemstreet Singers, independently of the present aggregation.

Hemstreet had an arrangement for one-fifth of the quartet's gross earnings for the use of his name and his vocal coaching and managerial services. Justice Delehanty rules that as far as using his own name in competition with the already existent Hemstreet Singers he cannot legally do so. The music teacher's differences with the singers precipitated the idea of his organizing a new quartet.

Hemstreet was paid for his services as vocal tutor and, the court rules, "the members of the quartet were not in the employ of the defendant; he was not the producer nor the owner of the quartet. The grant of the right to use his name was for defendant's own benefit, as well as the quartet, he having been employed as coach manager of said quartet. It also brought his name before the public. If the defendant had died, the right of the quartet to use the name Hemstreet Singers would not have been revoked. The defendant cannot now reap the benefit of the reputation which the quartet has gained."

This decision is deemed very important, considering the duplicate names in the show business. It parallels a famous legal ruling that a Mr. Dobbs or a Mr. Knox cannot use their own names in the hat retailing business in competition to already established firm names which may have actually passed out of the founder's control many years back.

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Keith's Southern Time Resuming in Fall

Some 12 or 15 southern Public houses will resume playing Keith vaudeville this fall, booked by Arthur Denman of the Keith office. Policy for the majority of these stands is three or five acts and a picture on a split.

Public gave up vaudeville at most of the houses at the start of last season. Jules Delmar, who formerly booked this Keith route, at one time had around 15 weeks. His "book" withered until at the time he lately left the Keith office he had but one house left.

This resumption of vaude will take place during September and October, the Florida theatres picking up the acts later in the season as formerly.

There are two houses on the Public list which will inaugurate usage of Keith acts this season, in Knoxville and Chattanooga.

GIRLS ON VITAPHONE

Los Angeles, July 24. Florence Brady, single, and Duncan and Moody sister act, both currently at the Orpheum, will make Vitaphone shorts.

Win. Perlberg, William Morris of, will be the booking.

Danny Simmons put over the biggest surprise of the Keith reorganization Monday when he resigned as that circuit's chief booker. The Kennedy-Murdoch direction of Keith's had slated Simmons to virtually step into the supervision of general bookings as Eddie Darling's successor.

Simmons seemingly acted purely upon his own initiative. He had but returned last week from a vacation abroad. That is thought to have influenced his decision to leave Keith's. Always a hard worker and booking 35 Keith houses when leaving New York, the trip to the other side is said to have convinced Simmons it would be better for his health to take it a bit easier in the future rather than to again tie himself down to the grind of that many or more Keith houses.

Simmons leaves Keith's with a 100 per cent clean record. He has been booking for 16 years. Prior to B. S. Moss' association with Keith's Simmons had booked the Moss Greater New York houses, and went with Moss into the Keith agency. His booking method was with the theatre in mind. He received credit from the agents for it, at the same time giving the agents without favoritism a break when they had what he wanted in the way of acts or at least a better one.

Refused Vacation Checks. When tendering his resignation Monday to the Keith office, Simmons is said to have declined to accept his weekly pay checks for the six weeks he had just spent on vacation. His reason as reported was, as he had no work during that period and he should not leave did not think he should accept pay.

Simmons' resignation parallels that by Lawrence J. Golde from Keith's some months ago. Golde resigned before Keith's passed to the Kennedy-Murdoch control. Golde also had handled a large number of Keith houses and was worked hard, without unlike Simmons, however, having received recognition in position or salary.

Simmons is the second surprise voluntary resignation from the Keith booking office since the reorganization started. The other was George Godfrey.

was the Orpheum Circuit booking department where no one felt secure, by reason of the Helman odd handling of that circuit before the "Albee" sale. Godfrey was accepted as the best by far of any Orpheum circuit booker, knew the circuit houses and acts, and there seemed no one capable to replace Godfrey when he left. The Godfrey houses were placed with Arthur Will, who was fast erecting a booking rep through his handling of the Keith's Palace, New York, as assistant to Darling. Young Mr. Will is said to have never been west of Cleveland, while the Orpheum string are all west of that point.

Danny Simmons has no immediate plans. He will extend his vacation until September. It is likely that if Moss again goes into the variety end of the show business, which he is apt to do, that Moss will call upon Simmons. At present though there is no understanding between them and Simmons is now a free lance.

With Simmons and Godfrey out of the Keith agency, along with the necessary washing up that has been done there, and besides the absence of Golde, the Keith office is now left where it must do some acute figuring and replacements to be protected on its booking end.

Schultz-Dempsey Booking

William McCaffrey is reported as to be Simmons' successor in the Keith houses. John Schultz, who headed the Keith production department, will return to the books, as will Jack Dempsey, who has been acting as a material scout.

Monday, the booking men remaining in the Keith office, was held Tuesday to decide what disposition was to be made of the houses Simmons was to book.

SKETCH FOR TALKER

Los Angeles, July 24. William Fox purchased screen rights to "The Romance of the Underworld," one-act vaudeville sketch by T. L. Paul Armstrong and Wm. A. Mixer.

It will be made into a feature length production, with James T. Tinsley directing.

Keith's Fam. Dept. Booking 60 Weeks With New Season—More Expected

Keith's Family or fifth floor department in the Palace, New York, building, will have about 60 weeks on its books with the opening of the new season. Tink Humphries, in charge of the department, is reported expectant of further theatres.

It is said Humphries is proposing to managers to play three quality acts with feature pictures in place of the usual five. Humphries' claim is said to be that for the same money and running time three quality turns prove superior entertainment to the five acts that must be furnished to keep within the salary appropriation.

George Lukes, formerly with the Association in Chicago as booker, is to be added to the Family Department, it is reported. Lukes may go in as an assistant to Harold Kemp, the Stanley booker in the Humphries division. When leaving the Association, Lukes for a time went with Billy Jackson, a Chicago agent.

Harry Singer Starts

Los Angeles, July 24. Harry Singer, who resumed his post as western manager for Keith Circuit after three years in the New York offices, has launched his retrenchment policy here.

The first change announced was the withdrawal of Bob Edney from the treasurer's post at the Hill-street. Other changes are expected this week.

TOPEKA'S COMBO HOUSE

Topeka, July 24. Topeka's exclusive vaudeville house will be exclusively vaude no longer. It closed Saturday and re-opens Aug. 20 with three acts and pictures. An organ will supplement the orchestra in furnishing the music.

Andy Talbot Hears First Rumbblings of "Scram"

Chicago, July 24.

Among the Keith bookers and agents scheduled for airing by Ben Piazza, the one about most certain to be let out is Andy Talbot, booker.

It has already been reported that the lineup of local bookers and agents is scheduled for numerous changes within the next few weeks. Piazza sent a list of agents to each booker and asked them for their recommendations.

Talbot formerly was in "Kut" Kahl's office. His method of working is that of the old Ass'n regime, which was held in such high disfavor here and deadened the enthusiasm of the staff and acts. It is believed Talbot may be eased into a theatre managerial job.

Stock Burlesque Replaces Vaude at Lyric, Hoboken

Stock burlesque will displace vaude next season at the Lyric, Hoboken, N. J., giving the community burlesque for the first time in years. New policy is scheduled to go in during September.

The Lyric, formerly Soullier's, played top price legit shows then switched to vaudeville with the acts booked by Loew.

Burlesque had previously been attempted at the Rialto, Hoboken, formerly the Empire.

SILVER'S FOX HOUSES

Max Silver, Fox booker, will have the presentation houses in Philadelphia, Washington, Brooklyn, St. Louis and Detroit under his wing this fall.

Brooklyn opens in September and the St. Louis house in November.

Presentations

Presentations, staged in the manner of the afterpieces, tried by the Orpheum Circuit road shows, may be used next season by Keith and Orpheum houses to offset the picture house presentations.

The experiment is said to depend upon the manner in which straight vaudeville will be patronized. If they buy straight vaudeville the idea will be shelved. It is being held in reserve and producers are keeping a watch on the situation.

Pan Resting in Chi

Chicago, July 24.

Alexander Pantages is spending several weeks vacationing at the Edgewater Beach Hotel here.

Don Prince will return to New York with Pan and Nan Elliott will remain in temporary command in Chicago.

Questioned as to Paul Savoy's status with the organization, Pantages stated that his connection was not official. He declared he had granted Savoy permission to try and secure theatres to book Pantages time in and about Detroit, but that Savoy's so-called "family department" of the Pan office was largely a flash on Savoy's part, inasmuch as the Detroit man is not authorized to book acts for any branch of the circuit.

Pan also said that he had no knowledge of Savoy's plans for organization of another Pan "family" office at Chicago, and inferred that his only interest in the Detroit activities is centered about the possibility of Savoy managing to book Pan attractions into theatres.

San Francisco, July 24.

Alexander Pantages is due back here by the end of this week, after several weeks in Chicago.

Lorette Young has been added to "Scarely Lies," 1st National production starring Richard Barthelmess.

M-G-M Setting Week's Salary as Value of Acts for Talking Shorts

Loew's State, Syracuse, Cuts Scale and Show

Syracuse, N. Y., July 24.

Presaging still another box-office "war" on the strife-worn Syracuse Rialto, Loew's State will cut its scale 33 1/2 per cent Aug. 11, when the house adopts a straight picture policy, eliminating Loew-Publix presentations.

The State at present is scaled up to 75c. The new top is announced at 50c. From 11 a. m. to 1 p. m. it will be 25 and from 1 to 5, 35c.

The dropping of the presentation policy, brings the State into direct competition with the local first-run picture houses and gives Keith's the combination field wholly to itself, for the present at least.

Preparing for the shift, Loew's is rushing installation of wiring.

The State will increase its orchestra to 21 pieces. Bruce Brummitt will remain as guest conductor, but Frank Cornwell, m. c., will be transferred elsewhere.

STAGE HANDS START ANNUAL

Syracuse, N. Y., July 24.

Local stage hands have fired their annual broadside at the theatres in the guise of a new agreement which provides for weekly increases of \$10 and \$15.

Keith's would be the hardest hit by the new scale. It is asked to pay its carpenter \$30 on a six-day basis, and \$20 additional for Sunday, a \$15 total boost. Other members of the crew would be advanced from \$45 to \$55 for six days, and to \$20 on Sundays.

Loew's State, changing policy, will effect a large saving. Stage hands' contract with the Wieting, legit house, has another year to run.

The Metro-Goldwyn-Mayer talker which is buying talent, is the only one, according to the agents, that knows the salaries of acts. The Loew vaudeville and picture house booking adjuncts are in charge of the act buying, and the manner in which they are picking their stuff from the field for talker production proves that to the agents.

While M-G-M is paying a bit extra for the start for acts, the indication is that an act's regular Loew salary for one week will be the average scale for the M-G-M talking shorts. M-G-M figures that a week's wage for one or two days' work in a picture studio on a talker is good compensation.

The bugaboo of hurting the act's value for personal appearances is further deflected, M-G-M stating that with pop songs being as ephemeral in vogue as they are it doesn't make any difference in that direction.

Among the Loew acts signed or set for talkers are the Tommy Christian and Howard Emerson bands, "Parisian Red Heads," Gus Mulcahy, Locust Sisters.

"Chevrans" with Hero

"Gold Chevrans," reduced from five reels to two, with Private Clayton K. Slack, Congressional medal holder, to make an appearance and tell of his experiences, has been booked for the Loew circuit.

The film-soldier hero combo starts the tour at Norfolk, Va., Sept. 1 next.

OLIVE BORDEN'S ACT

Olive Borden, who has been free lancing in pictures on the Coast, since leaving Fox, will enter vaudeville via Orpheum and Keith in August.

Miss Borden's last picture was "Gang War" for FBO. M. S. Ben-tham office is handling the act.

MOST VERSATILE UNIT ON THE STAGE—50 ROUTINES

16 ALEXANDER OUMANSKY DANCERS

ALEXANDER OUMANSKY

BALLET PRODUCER

WITH ROXY AT CAPITOL THEATRE, N. Y., FOR 4 YEARS

AND JUST FINISHED

6 MONTHS AT FOX'S DE LUXE THEATRE, WASHINGTON, D. C.

ORIGINALLY BOOKED BY LAWRENCE J. GOLDE AT THE LINCOLN THEATRE, TRENTON, N. J.,
FOR 3 DAYS (JULY 2-3-4) BUT HELD OVER INDEFINITELY

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No Material or Money to Spend Worries Bookers

Keith office bookers are reported worrying about the shortage of material. At this time of the season, with many houses closed, acts should be in demand for vacations and outside bookings, such as picture houses, independent vaudeville, etc., and the usual condition has been reversed.

Agents report new faces are being snapped up and routed for next seasons when available and that the "office" has adopted a stiff neck attitude as regards salaries for some of the former headliners and "names."

There seems to be no disposition to loosen up on salaries. The trend is toward newcomers who can be signed to long term contracts in moderate money and developed.

Public used to be assured of a type of show in a Keith house that they would not see elsewhere for less money. With the growth of the Loew, Pantages and Fox Circuits, and the bookings of vaude acts into presentations, and the use of vaude names as m.c.'s in de luxe picture houses, many of the former Keith and Orpheum standbys disappeared.

It has been proven time and again that legit names in vaudeville except in rare instances, do not mean anything at the boxoffice unless conforming to vaudeville standards, Vaudeville headliners who stand up and draw business are from vaudeville.

CHINESE GIRL SUES PAN

Los Angeles, July 24.

Alexander Pantages is defendant in a suit filed in Superior Court here by Jue So Tai, Chinese vaude actress, who asks \$2,375. She charges breach of contract.

The girl at present is in the East and could not appear to prosecute her case when it was called. So it will be tried Sept. 4 before Judge Blake.

Pantages contends he owes the actress nothing.

Houses Opening

The Endicott, 13th avenue and 70th street, Brooklyn, has opened with straight pictures, A. C. Costa, managing.

Regent theatre, Prairie du Chien, Wis., being remodeled for stage and vaude.

INCORPORATIONS

Albany, July 24.

New York

Pictoretone, Inc., New York, manufacture add deal in moving pictures and sound reproductions; 1,500 shares no par value; Wm. J. Heffernan, Otto Bieber, Arthur A. J. Weisberg. Filed by U. S. Corporation Co., 150 Broadway, New York.

Paramount Game Co., Manhattan: amusements including game of scientific golf; \$5,000; Ervin Neuheit, Roy B. Pope, Albert P. Wulfer. Filed by Crane & Kalman, 42 Broadway, New York.

Imperial Pictures, Inc., New York: motion picture films and negatives, musical compositions; \$10,000; Robt. C. Roy, Jesse H. Barlow, Nathan S. Farber. Filed by J. W. Friedman, 551 5th ave., New York.

Louman Productions, Inc., Manhattan: theatre productions, proprietors and managers of opera, stage plays; 100 shares no par value; Harold G. Stern, C. Hosenberg. Filed by Albert Wald, 276 5th avenue, New York.

Tota Amusement Co., Inc., Elmira: furnishing amusement, entertainment and diversion to public; 100 shares, 100 shares preferred \$100 each, 100 shares common no par; G. Anthony Tota, Marie M. S. Tota, Kenneth P. Tota. Filed by Mortimer V. Sullivan, 406 Church street, Elmira.

Samuels' Attractions, Inc., Manhattan: promoting and producing vaudeville acts; \$10,000; David S. Samuels, John I. Sparrow, Sunia S. Samuels. Filed by Max Mully, 225 Broadway, New York.

Syndicate Pictures Corp., Manhattan: distributor of motion picture films; 100 shares no par value; Lillian Cunningham, Peter A. R. Pandinier. Filed by Phillips & Nizer, 1560 Broadway, New York.

Cleveland Mutual, Inc., Manhattan: theatrical, musical, operatic and other public performance; 1,000 shares no par value; Jacob I. Goodstein, J. Wiener, Indore Zamora. Filed by Jacob I. Goodstein, 21 East 40th street, New York.

Hurry's Kiddie Park, Inc., Long Beach: theatres, plays, acts; \$5,000; Ira N. Hurwitz, Doris S. Kaniarick, Morris A. Vogel. Filed by Morris A. Vogel, 1410 Broadway, New York.

Woody & Adler, Inc., Manhattan: manufacture motion pictures, films; 200 shares no par value; Owen Woody, Bert Adler, Harry G. Kosch. Filed by Harry G. Kosch, 383 Madison avenue, New York.

Marathon Pictures Corp., Manhattan: manufacture motion pictures, films and phonographs; \$20,000; Symon Gould, Esda Hregstein, David L. Lang. Filed by Harry G. Kosch, 383 Madison avenue,

Gus Sun Talking Of All-Tab Shows

The Gus Sun Circuit may displace its current mixture of vaude and tabs with an all-tab circuit next season, according to the present campaign being promulgated among the former stands of the Sun Circuit.

Missionary work along the lines of converting houses on the Sun books from vaude to tab is being handled out of the Gus Sun main office in Springfield, Ill.

The list of vaude houses booked by Sun has been diminishing for two years but with new tab stands more than offsetting the vaude drop-outs that have been aligning with new booking agencies. The Sun Circuit now has 50 weeks set for tabs but can give the draw tabs 70 weeks through repeats.

The tabs booked out of the Sun Agency operate on a two-way basis, some with guarantee and percentage and others with flat guarantee.



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JOHNNY TIM
MILLS and SHEA
Touring America with
"Snapshot Unit"
LAUGHS! LAUGHS! LAUGHS!

Slowness in Wiring Keith Houses Holds Up Acts' Routes Next Season

Slowness in issuing Keith routes may be caused by the Keith Circuit's decision to wire 25 houses immediately, with 17 more to follow.

The preferential list includes the Albee, Brooklyn; Bushwick, Brooklyn; Hippodrome, Jefferson, Regent, New York; Palace, Cleveland, and Keith houses in Louisville, Columbus, Cincinnati, Boston and other key cities.

Application for equipment installation has been made to the electrical research department of Western Electric, but it is doubtful if any installation can be completed before December.

Western Electric is now signing contracts for installations for March, 1929.

The Loew Circuit is ahead of Keith's with 99 houses listed to be wired, also the Publix houses.

The decision to wire the Keith houses would explain the apathy of the new regime in issuing routes for next season. Agents report that the bookers are only booking for current shows and that it is difficult to sell acts for a week ahead.

Keith's New York Hippodrome is reported undergoing wiring at present. General Electric (Photophone) is doing it. Keith's is a friendly affiliation of General Electric through the RCA Photophone connection with Jos. P. Kennedy's PRO picture producer.

Keith's, from accounts, placed some equipment installation contracts with Western Electric before aware General Electric would also install. Other than the Keith houses mentioned, it is said that Keith wired theatres will have G. E. equipment.

Producers report Keith's is asking them to spend thousands of dollars with no guarantee of protection. If the office likes the act after produced, it will talk salary.

One dancing act which was to include a ballet that has played all of the de luxe picture houses was

Vaude Road Shows For Next Season

Vaude road show units are being considered by the Loew and Keith circuits for the new season. The Loew offices have already framed a number for the circuit, with Keith reported experimenting again along the lines of the former Orph units.

With this in mind a number of comedy turns are being tentatively booked with the principal comics expected to work in either the "flash" turn, featured act or stage an afterpiece.

Milwaukee's Majestic Goes Sound Film With Brin

Milwaukee, July 24. The Majestic theatre puzzle has been solved. Dark since the Orpheum moved out in June, the house has been the question mark of the street as to who had gotten the plum. The Schlitz brewery interests, owners, now announce that the lease has been given to L. K. Brin, present owner of the Garden, also on Schlitz property.

According to the dope, the lease calls for a rental involving about \$650,000 over a long term of years. Brin is to install Vitaphone, and other talkers, and is expected to have the house open by Labor Day.

Since the Majestic was primarily built for vaude, expenditure of \$100,000 is necessary to remodel, the brewery paying. Straight films with stage presentations are announced by Brin with a 50 cent top.

ready to spend \$4,500 for a production for Keith and Orpheum houses. The producer was told to go ahead and that it would be booked for a "showing" and then a salary set if the act was in demand.

TALKER PROJECTIONIST

(Continued from page 4)

picks up and switches the sound like the amplifier on a radio. This switch of film and sound from machine to machine is continued until the entire picture has been shown.

The "King of Kings" is on a Movietone equipment, but the same process is gone through with the Vitaphone, except that a new record as well as a new reel of film is all set on the new machine. The Vitaphone process takes more work by the operator to effect perfect synchronization.

Operator's Chance

The projectionist of the talkers has 75 per cent. more work to do than with silent pictures, and besides, can become an artist in his line. The way the show is put over, sound perfectly synchronized, amplified or decreased; the attention given to the needle on the Vitaphone disk or the proper adjustment of the light on the Movietone film is all in the projectionist's hands.

It seems with the sight and sound films that the man in the projection room is pretty important nowadays. Very few other than the engineers know as much about the new picture mechanism as the projectionist. They realize the position to which the talkers have elevated them and are anxious to take advantage of it. The projectionists' union has started schools to educate men in handling talkers so that outsiders cannot intrude upon their craft. Howard Paxton of Long Island. The talker business has come up so fast all projectionists are head over heels learning. The other two men at the Rivoli study at nights and the three take turns at handling the different positions in connection with the showing of a talker so that they may become adept in all phases.

Keith's Borrows Service Experts From Publix for House Efficiency

Diversey, Loser \$200,000, Now Gets Stock Burlesque

Chicago, July 24.

The Diversey, controlled jointly by Balaban & Katz, Orpheum Circuit and Jones, Link & Schaefer, will discard its Keith vaudefilm policy Aug. 27, in favor of stock burlesque. Sid Ansell of the Star & Garter will produce the shows.

This house has tried everything from big time vaude to pictures, without success. It has cost its operators \$200,000 in losses since opening three years ago. Recently the operators bought the remaining nine months on the lease of Covent Gardens, nearby L. & T. picture house, and closed it, in order to bring more business into the Diversey. The lease cost them \$20,000. It didn't help the Diversey to any extent.

It's reported Keith's has requested from Publix the loan of some of its service experts, as instructors for the Keith house staffs, east and west.

Whether Publix has acceded is not reported. It's expected Publix will designate as many of its service men as may be required by Keith's, to be attached to that circuit until released.

The understanding is that Keith's does not want to follow the exact Publix service system, but to install in the Keith house forces the general scheme of attention, courtesy and service to the patrons that Publix is always striving for. Its manner of adaptation with Keith's will be left to whoever may be in charge of the staff efficiency department.

Vaudeville in the past gave no marked attention to service for patrons. The staff was expected to be civil and usually lived up to that much, without giving thought to anything else in connection with a patron after he or she had left the box office.

"The customer comes first" was a forgotten echo in the Keith and Orpheum circuit theatres.

JUDGMENTS

Olive Amus. Corp.; Commonwealth Film Corp.; \$1,743.

Park Lane Theatre Corp.; Greater N. Y. Export House, Inc.; \$1,140.

Gardens, Royal, Inc.; Nat. Cash Register Co.; \$234.

Little Campus Restaurant, Inc.; Atlantic Meat Co., Inc.; \$129.

Irving M. Lesser; Jay-Thorp, Inc.; \$1,451.

Russell Janney Prods. Inc.; Dowd Lumber Co.; \$432.

Waldorf Theatres Corp.; A. H. Weiss; \$67.

Elton Amus. Co., Inc.; Travelers Ins. Co.; \$236.

Texas Guinan; M. Holcomb; \$892.

Nat. Theatres, Inc.; A. T. Goullet; \$1,340.

Satisfied Judgments.

Pathe Exchange, Inc.; Western Photoplays, Inc.; et al.; \$2,015; March 6, 1928.

ROEHM-RICHARDS' FRANCHISE

Roehm and Richards, independent agents and producers, have been given Keith and Orpheum franchises by John Ford.

The newest K-O agency has specialized mostly in cabaret and bands.

"WHITE FACE FOOL" SHORT

Lionel Atwill has completed "The White Faced Fool" for Movietone. Edgar Alan Woolf, author of the sketch, directed the talking picture version.

FROTHINGHAM BACK

Jim Frothingham is back in the managerial fold of the Keith offices. At present he is inspecting the New York Keith houses.

CHAMBERLAIN BROWN'S

WORLD CHAMPION MARATHON DANCERS

Broke Regent Theatre Sunday house record, Paterson, at first appearance of this novel and entertaining act

16 People, Including the Following Authentic World Champions

GUNNAR NILSON, conqueror of Nurmi, and HANNA KARPMAN

TOMMY NOLAN and ANNA KING, World Champion Charleston Dancers

EDDIE LEONARD and MARY PROMITIS, Champions of Pittsburgh

JIMMY SCOTT and OLGA CHRISTENSEN, foremost exponents of the waltz

DAVE AUERBACH and VERA CAMPBELL, fastest one-step dance team in the world

JAMES PRIORE and FLORENCE CARLOUGH, winners of the Pittsburgh National Marathon which ended at midnight, Sunday, July 22

JOEY REYNOLDS, Trainer

JACK B. SHEA, Announcer

All of the above teams danced 482 hours at Madison Square Garden and were on the floor when the contest was ended by court order

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Talk of Rotating Stock Burlesque

Despite considerable talk about a new burlesque circuit little credence is given to what has been circulating, although several burlesque men who have neither house nor show privileges on the Mutual wheel intend to operate stock burlesque in their theatres next season.

This proposed stock project has given rise to the report that Charles Waldron, Boston; Warren Irons, Chicago; Gus Hill, New York, and Ed Fay, Providence, have pooled toward the formation of a rotary stock proposition. This provides for the moving only of principals from town to town, the chorus remaining in house, changing songs and numbers weekly.

Waldron has the Casino in the Hub, and as the Mutual will not play that house next season, confining its bookings to the Howard and the Gayety, there.

I. H. Herk, who returned Monday from a western trip, denied that Irons has anything to do with the reported rotary stock burlesque circuit.

CARLENA
DIAMOND
(DANCING HARPIST SUPREME)
Doing the Harp Dancing Specialty as Originator of Her Deal.
Charlie Diamond

HARRY Q.
MILLS
ORGANIST
Warner Bros. Theatre, Hollywood

Minsky-H. & S. Terms

The Minsky Brothers, in abandoning the Apollo, their upper-floor house, pay Hurtig and Seamon \$25,000 a year rental for Hurtig and Seamon's Music Hall, and H. & S. will also get 50 percent of the profits. The agreement is for 25 years, another advantageous term for Hurtig and Seamon, as the continued onward march of the colored population will, it is expected, engulf the theatre within a few years.

Hurtig and Seamon are to be billed with equal prominence as the Minsky name. An odd clause in the agreement between the two declares that if the Minskys belittle or in any way besmirch the name of the Hurtig and Seamon firm, the Minskys be penalized.

Mutual in Strand, Wash.; Gayety's Policy Unknown

Strand, Washington, D. C., was definitely set Monday by I. H. Herk to play Mutual shows next season. Ira J. LaMoite, for six years in charge of the Shubert-Belasco there and former manager of the Gayety, will manage the Strand. First show is due in week of Aug. 25.

By setting upon the Strand, Herk will steer completely off the Gayety, which now has new directorate control. Nobody seems to know what policy will prevail at this house.

Stock Ousts Yiddish

The Lipzin, Bowery, New York (formerly London), temple of Yiddish drama, since the house discontinued wheel shows some 10 years ago, will scrap the Yiddish for stock burlesque next season.

The Lipzin experimented with stock burlesque after the Yiddish season for several weeks this summer.

Burlesque Changes

Fox & Krause have decided upon two of their Mutuals for next season. They will change their "Red Hot Mamas" to "Red Hots," with Peggy Mayo starred and Benny Platt featured. Among the others will be Helen Renoir, Burns Sisters, Billy Pitzer, Gordon Ryden, with Penny Kelly managing. The other show stars Teresina and her "Radium Girls," with Bert Rose featured. The principals include Gaby Fields, Ina Thomas, Marie Collins, Joe (Slim) Rogers and Ralph Smith, with Nate Fields as manager.

"Girls From the Polies" (Ed J. Ryan): Sam Raynor, Jean Quinn, Gladys Clark, Florence Rich, Zula Durval and Mae Raynor.

"Lafin' Thru" (S. W. Manheim): Joe Van, Al Platino, Mae Serpas, Katherine Stevens, Althea Connolly, Jimmy Serra, Don Proctor and Bert Peck.

"Best Show in Town" (Bert Todd): "She," featured dancer; Jack Erickson, Jimmy Bova, Anna Propp, Ruth Darling and Phil Hall. "Record Breakers" (Jack Reid): Margie Bartel, Syd Burke, Juanita Evans, Dave Eurt, Johnny Gilmore, Larry Clark and Tom Breen.

"Mac Dix and Her Plappers" (Joe Catalano): Mac Dix, Jack Montague, Johnny Rogland, Tom Fairclough, Madeline McVeery, Jess Mack, Ruth Hamilton and "Shantlee." "Stolen Sweets" (Joe Catalano): Harry Levine, Edith Plumer, Bee Moore, Artie Lewis, Bob Leonard, Bill Johnson and L. Jades.

Anna Clair, ingenue; Jacques Wilson, ingenue; Mildred Franklin, soubrette; Johnny Kane, straight, with Apollo Stock Co.; Marie Arden, soubrette; Billy Fields, comedian; Clyde Vickers, dancer, with J. G. Jermon; Bobbie Wilson, comedian; Fay Tunis, ingenue; Jane Hatton, prima donna, with Minskys' National Winter Garden.

Again 16 Girls

Mutual shows will again carry 16 chorus girls next season.

MUTUAL ROUTE FIXING

The Mutual has not filled in the stand for the first half of the week that has the second part playing the Colonial, Utica.

Gone for good is the old one night stand layout through Pennsylvania. Lyric, Allentown, gets a Monday date; Orpheum, Reading, Tuesday and Wednesday, with the Palace, Trenton, picking up the last half.

CHI'S ONE-WHEEL HOUSE

One of the things established by I. H. Herk's recent trip west is that the new Mutual season will open with only one house in Chicago, Empress.

There was talk that the Haymarket, operated by Irons & Clamague, would return to the Mutual wheel.

BLOWS AFTER TRIAL WEEK

Chicago, July 24.

Billy King, colored musical tab man, attempted to put over a musical stock policy at the Grand theatre, 31st and State, two weeks ago.

He leased the house for a trial week, and took in under \$1,000. Billy blew.

Wheel's Columbia Opening

With the summer season of the Columbia, New York, indef it is understood that the first Mutual show to play the house on the new season will be Ed. F. Ryan's "Girls From the Polies."

The Ryan show is listed there for Aug. 20.

No Salary Raises

When some of the lead comedians of the Mutual closed the recent season they decided to ask their old bosses for a raise in salary.

Not a single increase was allowed as far as can be ascertained.

The producers might have acquiesced but their guarantee for the new season remains as it was last year, \$1,570.

H. & S. and Cort, Jamaica

Joe Hurtig of Hurtig & Seamon says no deal has been closed for the Cort theatre, Jamaica, L. I., but negotiations are to take it over. It may go on the Mutual wheel.

The Cort at present is under Louis Werba's management, with a stock as its present tenant.

Hurtig stated the new Shubert theatre H. & S. are building at 165th street and Jamaica avenue will open Aug. 27, with Shubert legit attractions.

The Shubert Jamaica, when finished, will be a new link in the subway circuit, and will also take up the legit bookings heretofore supplied the Cort theatre. That is the present plan with H. & S. believe to be the prospective lessees of the Cort.

Haymarket Key House?

Chicago, July 24.

I. H. Herk, in Chicago last week, conferred with Warren Irons about the policy of the Haymarket next season. There is a report that Irons will not use Mutual shows for the Haymarket when it reopens, but will use the theatre key house of a string of stock burlesque stands under his direction.

Herk went from here to Battle Creek, Mich., to visit his wife, who is in a sanatorium.

Featured in Funchon and Marco's "Bathub Idea"
LUCILLE
PAGE
In SPECIALTY DANCES
P. S.—A Week of Laughs with Benny Rubin

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AMERICA'S FOREMOST JUVENILE TAP DANCERS

KEITH-ORPHEUM CIRCUIT

"STILL BY FAR THE GREATEST JUVENILE ENTERTAINERS VAUDEVILLE HAS EVER KNOWN."

—San Francisco "Examiner," June 30.

HELD OVER---

for a Second Week, ORPHEUM, Los Angeles

Demonstrating Their Value to Any Bill

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. It takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Madelaine Marshall admitted she had left her husband, Arthur Richman. Eight-month-old son is with the mother.

Jos. W. Weber, president of the American Federation of Musicians, got definitely into the fight on talking pictures by the musicians when he issued a statement condemning the mechanical form of entertainment as "dehumanized drama."

Helen Broderick reported engaged to sing several operatic roles in Boston in November. She is a contralto, but has been before the American public only in musical comedies. Opera engagement was arranged by Dame Nellie Melba in London.

Life savings of Mrs. Helen Hardy, veteran actress, who retired in 1918, go to the Actors' Fund under a will filed in New York.

Florence Willard, dancer, petitioned the New York courts to legitimize her son, naming as the child's father Joseph Haan, an officer of R. M. Haan, candy makers.

New York. Haan, 64, makes general denial.

John Maxwell, chairman of the board of British International Pictures, arrived Monday. He said: "We have experimented with talking pictures in England, but they are not a permanent form of entertainment." Which disposes of that.

Today (Wednesday) is David Belasco's birthday anniversary. Employees will give him a six-foot carved candle, bigger than Cal Coolidge got.

Raquel Albert, who says she is a Cuban film actress, caused the arrest on Mann Act charges of Jose Manuel Casanova, wealthy Cuban planter, registered at the Hotel Mayflower. She also has filed suit for \$250,000 in breach of promise action.

Following raids and "temporary roadblocks" on bars and dispensing counters it was intimated that this new system of drying up the night clubs will be followed as a regular thing on instructions from Washington.

John Henry Mears and Capt. Charles D. B. Collier, Jr., reached New York by aeroplane Sunday, making a record trip around the world in 23 days 14 hours and 54 minutes, beating the former record by almost five days.

LOS ANGELES

Henry Schumann-Heink, son of the opera singer, was cleared of fraud trial charges in connection with a stock promotion. Judge Stafford dismissed the case when it was learned settlement had been made out of court.

Investigation into the death of Sidney Smith, screen comedian, whose death followed an asserted drinking party, wound up with the coroner's office putting down a final report of death being caused by acute alcoholism combined with an ailment of long standing.

Arthur L. Bernstein was awarded a decree of divorce from his wife July 17 on grounds of cruelty. An alienation of affection suit filed by Mrs. Bernstein against Mrs. Jack Coogan was dismissed in court, with Mrs. Bernstein in attendance. Mrs. Bernstein was given no alimony.

Virginia Hurst, picture actress, known as Lady Diana Bathurst, was

granted a new trial following her conviction to six months in jail on a bad check charge. Her attorney discovered new evidence.

Mae Murray continues to get into legal tangles. This time the actress says she has been imposed upon and deprived of money through a transaction involving a note she gave Paul Bern. He paid \$2,588. Bern, acting as assignee for Albert Klein, filed suit to collect. Miss Murray's answer declared that Albert and Bern had received \$4,652 over and above the amount of the note and she wants it canceled.

It took Virginia Browne Fair, screen actress, but five minutes to convince Superior Judge Russell that as a husband Jack Dougherty, picture actor and one-time husband of the late Barbara La Marr, is impossible. Dougherty did not appear. The pair were married in February, 1927, and separated in May, 1928.

Alfred Weston, stage actor, is sued for divorce by Charlotte R. Weston, who complains he had a yen for coming home late and kicking her out of bed.

On occasion, Mrs. Weston alleged, Weston threw her out of the house.

Ralph Sumner awarded a divorce from Margaret Sumner, screen actress, after she showed letters from his wife in which she stated she married him only for spite. Sumner said they were married after but a three-day friendship.

Seven water taxi operators, charged with conducting passengers to the "Johanna Smith" gambling boat anchored off Long Beach, were convicted under a section of the state penal law before Municipal Judge Swain. The men were fined \$50 each.

Divorce decree was granted Letitia Dorothy Webb from Millard Webb, picture director, on grounds of cruelty. Judge Frederickson listened to Mrs. Webb's plea after corroborated testimony outlined the various acts of cruelty. Webb was alleged to have performed. Couple were married January, 1925, and separated August, 1927.

F. C. Crabtree, acrobat and dancer, filed suit in United States District Court against the Oregon Short Line Railroad Co., asking for \$12,500 damages. Crabtree's complaint states that he was thrown from an upper berth while on one of the company's trains, sustaining injuries that will interfere with his continuing to work.

Delk Andrews, picture director, divorced by Edith E. Andrews on charges he drank to excess. Property settlement was effected giving Mrs. Andrews custody of minor child and allowance of \$200 a month for support. Couple were separated and reconciled several times in the past.

Although Adolphe Menjou knows all about what the well dressed man should wear on the screen, he admits he is just a novice when it comes to buying studs, links and that sort of stuff. Menjou has filed suit in Municipal court against M. Weinstein, jeweler, to get back \$950 he paid for a set of studs and links that he later found out was worth only \$400. Menjou wants the jeweler to take the stuff back and return his money.

Lyon Barnard accused of extorting \$2,000 from Fay Wray, film actress, held in bail of \$1,000 at the preliminary hearing before Judge Gibbs. Miss Wray appeared as complaining witness against Barnard, accompanied by her husband, John Monk Saunders, scenario writer.

Henry Isabell, movie cowboy, implicated in the killing of Tom Kerrick, picture cowboy, last year, was arrested in Hollywood in connection with another asserted "gin party," charged with drunkenness.

Henry Halstead, orchestra leader, has taken over the management of the La Monica ball room on Santa Monica pier.

Sylvia and Leontine, dancers with Panchon and Panchon, have completed a season in the east with the Brewster-Pomeroy revue and are in Atlantic City. They return to the coast to resume their P. & M. engagement in August.

Staff changes announced by West Coast Theatres include: H. E. Brown to be manager of the Mosa, Los Angeles, succeeding the late Leo Laughlin. Walter Kofeldt, manager of New Glendale, in Glendale.

CHICAGO

Four boys who murdered Pearl Eggleston, 17-year-old Berwyn movie usher, were thrown themselves upon the mercy of the Chicago courts, pleading guilty.

Walter Burton, colored, assistant manager of the Apex night club, in the black belt, was shot and instantly killed when refusing to admit a couple into the club.

WEST COAST NOTES

(Continued from page 25)

be directed by Clarence Brown with Greta Garbo starring.

Walter Byron borrowed from Sam Goldwyn will play opposite Miss Garbo.

Production on "Runaway Girls" started at Columbia with Shirley Mason, Arthur Rankin, Heddra Hopper, George Irving and Edward Earle in cast. Mark Sandrich directing.

Neil Hamilton opposite Clara Bow in "Three Week Ends," Par. Clarence Badger directing.

Duke Martin added to "Moran of the Marines" for Par. Frank Strayer directing.

Tom Ricketts added to "Interference" for Par. Lohar Mendez directing.

Paramount has Harry D'Arrast to term contract to direct. D'Arrast is now with Fox, where he was loaned by Paramount to direct "Dry Martini." This will be completed next week.

Nora Lane signed by T-S to play opposite Ricardo Cortez in "The Gun Runner." Directed by Edgard Lewis.

Fritz Ridgway added to FBO's "Son of the Golden West." Tom Mix.

Richard Carle, Dan Wolheim and Joseph W. Girard added to Paramount's "The Fleet's In."

Johnny Arthur, comedian of "The Desert Song," here, played a barber in the opening sequence of "Alias Jimmy Valentine" for M-G-M.

Mary Astor and Ben Bard are set for the leads in Irving Cummings' next for Fox, due for production about Aug. 1. No title has been chosen.

Mathew Betz to play the heavy in "Sins of the Fathers," Par. Ludwig Berger directing.

"The Last of Mrs. Cheney" to be produced by M-G-M will have

sound effects and technicolor. Norma Shearer starred.

Mildred Boyd added to "Riley the Cop," Fox. Directed by John Ford.

Karl Brown, formerly of Paramount, with Columbia to direct.

Nicholas Soussanin and Gladys Brockwell added to "The Woman Disputed," U. A. Sam Taylor directing.

Charlotte Mineau added to "Moran of the Marines."

Louise Fazenda closed her five-year contract at Warners on one day and as a free lance player stepped into a prominent part at Fox's with Farrell McDonald in "Riley the Cop."

Complete cast of "The Lookout Girl," Dailies Fitzgerald directing for Quality: Jacqueline Logan, Ian Keith, Lee Moran, William Tooker, Gladden James, Jimmy Aubrey, Henry Hobart, Broderick O'Farrell.


Paul Lucas added to untitled Richard Arlen and Nancy Carroll (Continued on page 46)

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Double, \$28.00
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WITH

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in "AN ARTISTIC INTERLUDE"

At the PALACE, NEW YORK, This Week (July 23)

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Direction, LEW GOLDER—ARTIE PIERCE, Associate

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The presentation opened directly in full stage with an attractive dress parade by the ballet of 10 and Milton Watson singing a Venetian ditty in front. Watson has become a stock attraction here, where the flaps adore his romanticism and the elders admire his voice.

Al Kvale, m. c., followed, to chatter with Watson about two girl friends that had disappeared, working into the idea of playing a hot

JACKIE COOGAN (2)
Talk and Dancing
16 Mins.; Band Presentation
Michigan, Detroit

Too big for small roles, too small for big roles; and at that indecisive age for further screen work, Jackie Coogan is having his fling on the boards. Like others, it's the name, novelty of the personal appearance, and the power to draw that counts, including an introductory series of clips on the screen, Jackie and his pa, John, were on 16 minutes before the band and working in a Public unit. Film stuff consumed about half the time. Through the curtain came Jackie to say hello and introduce his father, the latter receiving a sizeable hand. Some crossfire between the two, and John, Sr., recalled the old days in hoofing. He returned after the youngster's recitation and both go before the band for a variety drag finish.

For a wildly acclaimed emcee, Jackie reads a letter he is "writing to mother," with gag lines and one about the old boy.

Young Jackie couldn't be heard so well in the rear of this big house, but allowances are made for his probable inexperience. His dance finish is simple but okay, being out-classed in the step department by his father, who hoofed long before Jackie met him. No fault with routine or material, such as it is, although the running time could be shaved, and most likely it has been by this time.

In the film portion are shots from all or most of the Coogan pictures, excepting, and surprisingly, "The Kid." However, honorable mention is given Chaplin by Jackie when talking.

Viewing the \$5,500 salary (net) received here, it goes without saying that Coogan is a natural for all houses that can stand the gaff. There must be plenty, too, at that salary and maybe less. Also, maybe more, elsewhere, at least on the day, for Coogan's first show, the Michigan held capacity and a half-filled lobby.

It might be added that the parent rates more than a little credit for the way he supports the boy and works with him. *Bigs.*

WHITE and FRAYNE and ORCH.
Dance Revue
17 Mins.; Full Academy (V-P)

Hook up of classy pair of ball room dancers with a marimba band of seven men doesn't fell. Boy and girl, principal dancers, have air of refinement in appearance and style of work. Six more in Spanish costume pounding marimba with bass viol supplying a sort of tom-tom cadence, are out of the picture.

Principals do four numbers. Spanish, jazz, waltz and tango-like routine. All the bits take on acrobatic trimmings and have an adagio tinge. Adagio is well done by his slim-limbed dark girl who wears Rizzy frocks with real distinction. Boy is an appropriately refined partner and a first-class stepper. But frame up doesn't build the class idea. After the first dance the marimbaites crashed into "William Tell," which every mediocre hammer thrower has done to death. Between dances a soprano twice sang solos, a hot able voice, but delivery lifeless. Incidental of flash turn impede rather than enhance pleasing impression of the dancing pair. *Rush.*

HIPPOTRONE SKATERS (4)
Ice Skating
6 Mins.; Full (Special)
81st St. (V-P)

Just about what the title implies with Willie Frick, Cathleen Pope, Bobby Hearn and Harry Fleming skimming over the limited surface. Miss Pope and Frick are responsible for whatever pyrotechnics are displayed. Being on and off in six minutes doesn't do it any harm.

Acceptable vaude closer. *Sid.*

E. SHERIFF and Co. (5)
Comedy Acrobats
7 Mins.; One and Three Broadway (V-P)

An excellent group of tumblers featuring every variety of smart hand and footwork. Opened as a comedy turn with best fair results. Going into "three," and two more boys added, action started. Dr. Doolittle for applause on every specialty attempted. Sifted for picture house presentations. *Mori.*

TELEVOX (2)
Mechanical Novelty
11 Mins.; Full stage Hippodrome (V-P)

Televox described as the "mechanical servant" may be a scientific marvel, but as a stage exhibit it is a bit under the stage-fringe-up. Principally because there is no showmanship in the presentation. The apparatus is the invention of a clever engineer and is sponsored by the Westinghouse Co.

The Westinghouse name is impressive as an assurance that the thing is not a hoax; that it does involve an interesting adaptation of the radio remote control principle. But from all that comes out in the demonstration, a side street electrician could frame a series of push buttons that would accomplish almost the same result.

Crude figure of mechanical man occupies center of stage as curtain rises. On one side electric fan and piano, on other side an electric washing machine. Across the stage a network of wires and cables. Lecturer makes brief statement of machine being operated by telephone, and calls another man who picks up phone attached to long cord.

While lecturer talks, operator moves about stage and later into the audience. He makes a whistling-buzzing noise into transmitter, there is a glow on one of the many bulbs visible in the Televox glass windowed chest, and the piano plays, the fan whirls and the washing machine is agitated. It was not made plain why these things happened. On faith the audience might believe that they obeyed some intricate scientific impulse or they might assume that somebody off stage pushed a door bell.

Nothing was done or said to pique curiosity. Any old illusion that tricked the imagination would have infinitely more kick. Trouble is the presentation is too conservative. It ought to be Barnumed. Here it has not much more audience interest than a demonstration of an electric curling iron.

Midway of the Hippodrome bill it aroused the mildest kind of interest. At the Monday night performance it didn't even work smoothly. Somebody in the audience suggested that the piano continue playing and the fan go on whirling, while the washing machine was made to stop by phone command to Televox. There was an elaborate parade of giving the command through the telephone, but the lecturer, with his back to the apparatus, did not notice the machine had stopped before the command was given.

Throughout the mechanical man was slow in carrying out orders and the commands had to be repeated over and over. *Rush.*

LLOYD and DEAN
Songs and Talk
14 Mins.; One American (V-P)

Man and woman open with the everlasting family wrangle, which leads into fair duet. More of the dispute and then they go into the best material of the act. Man makes elaborate announcement that they will "give their impression" of husband and wife in the last dance of a country club evening. They go into waltz while wife keeps up a running fire of certain lecture as amiable boob husband tries to smooth her out. Good, amusing characterization and made worth while by nice, easy playing.

Drew quiet laughs here, spotted first after intermission, which was not good placing. Two numbers earlier would do nicely. Woman an excellent, aggressive worker; man, quiet foil. Both of good appearance. *Rush.*

BAILEY, CALVERI and HURD
Songs and Piano
14 Mins.; One Coliseum (V-P)

"Pears as though there will always be a two or three-ply comedy to recall the haleyoon rathskellar and cabaret. Present day night club training has put a faster swing to the planner and melody outfits with a few striving to get away from the beaten path with a comedy fling.

Bailey, Calverli and Hurd seem natural graduates of the former close harmony contingents. Their voices blend pretty well and they stick mainly to the tri-vocal demonstrations.

Several members are used for comedy results, a laughing song especially. They also clicked with the musical number. Pleasing act and likely more in booking demand than others of its stripe, due to the comedy efforts. One of the trio plays the piano accompaniments. *Mark.*

MURIEL KAYE and Co. (4)
Song and Dance Revue
18 Mins.; One, Full (Special)
Palace (St. V)

Harry Royce produced this turn and Harry Ruskin and John McLaughlin are credited with lyrics and tunes. A leader is also carried.

Miss Kaye is assisted by Al Wilde, Jack Lenny, Raymond Sykes and Don Odin. Considerable production is seen, Miss Kaye's costumes standing out as also the drapes and artistic set.

The males, after one of those "Meet Her at the Ritz" openings, contribute a quartet song, fairly well harmonized, and individual stepping that's smooth. Miss Kaye handled a toe solo gracefully, also a peacock number.

Two of the boys in evening clothes did some tap dancing that registered nicely and two played a piano accompaniment. An ensemble dancing finish concluded a turn fairly routine, freshly produced and while holding no outstanding punch hoofing is a likeable number for any big time lay out. *Con.*

YVETTE RUGEL
Songs
14 Mins.; One Palace (St. V)

Miss Rugel, back from operatic work in Italy and making one of her sporadic appearances in vaudeville, brings the same surefire equipment to the two-day patrons.

Opening with an aria, she quickly switched to a semi popular number that brought her beautiful voice and range right down to the vaudeville strata. An old favorite of hers followed and she finished with another popular number. She could have sung more but was content to call it a night.

The Rugel voice has improved immeasurably since the days it was first heard around the vaude barracks, but she hasn't forgotten how to sell an audience, unlike most graduates. Not too high hat for her former supporters and perfect. A girl pianist accompanied. *Con.*

PAT ROONEY'S RODEO BOYS (5)
Musical
15 Mins.; Three (Special)
American (V-P)

Pat Rooney is accredited producer of this outfit; male quintet in cowboy garb. Offer a medley of musical selections on novelty instruments.

Mounting is a prairie background with all on for an instrument ensemble, a lively number. This gives way to two of the boys for a double on banjos, the latter also vocalizing. Another ensemble embraces harmonica, zobo, wine jug, banjo and guitar. Then a double on saws following and all going into a routine of trick instruments for fast finale. Good novelty for midsection of any bill. *Edna.*

AILEEN COOKE (1)
Songs with Piano
13 Mins.; One 81st St. (V-P)

Aileen Cooke is a cookie on the s. a. thing, but in a nice, refined manner, although none the less forcible in personality. Hence her opener that she might have been a school teacher or something else, but that she decided to go on the stage because she liked to sleep late is altogether in general keeping with her appearance.

Neville Flesoon is credited for the "Tailor Made Song" to fit "The Tailor Made Girl" (billing), furnishing a satisfactory enough restricted song turn, although she tops off with a pop number.

Miss Cooke is a tallish frail with John Heidish southern exposure and knows her do-ray-me in song delivery. *Abel.*

FOUR LIFE BUOYS
Song and Dance
11 Mins.; One Audubon (V-P)

Four young men of nice appearance in yachting clothes cruise on in ensemble and go into a unison dance, acrobatic taps. Two exit and other two continue with slightly different routine-involving-comedy-knockabout.

Other two back for similar stuff, then all four in more taps supplemented by striking walking stick upon the stage. Then they go into a song ensemble, parody on "Varsity Drag," and spirited dance along the "drag" idea furnishes the finish. On No. 2 here. Light number for even that spot, having nothing but straight dance routine to offer. *Rush.*

FRANK GABY (2)
Comedy (Ventriloquist)
15 Mins.; One 81st St. (V-P)

Gaby has been around for many years, billed with and without his first name. He is a ventriloquist, or was such primarily, and his present routine depends not a little on his voice-throwing prowess, but it is all presented in a different vein. Mayhaps Gaby has been doing this idea for seasons, but Variety's last review and this reporter's recollection have to do with Gaby as a straight ventriloquist.

As he is today Gaby is a more genuine comedian and indicates even greater possibilities along those lines. He'll get there, too; if he does away with those interpolations, "Is there no limit to this man's cleverness?" and forgets those near-witticisms about the lady barber feeding her baby milk and calling to Gaby "Next!" He doesn't need that.

Gaby works now with a Ted Lewis type of battered hi-hat. He complains about his ill-luck with the femmes, whereupon his first assistant, girl, enters for an effective comedy hit having to do with his crude attack of the "make."

Gaby clinches himself with a great special number, "I'm the Meanest Man on Earth," in which almost each line is a comedy laugh. It'll doubtlessly become a Gaby trademark and is conducive to a host of extra choruses.

"I Will Never So Embarrassed in My Life" later on is an attempt at a similar type of song, but not up to par. In between, Gaby announces his ventriloquial specialty as an "imitation" of the old-style ventriloquist, in which he has his dummy crossing with a box plant.

The sole remaining of the old Gaby is the dialog with the two imaginary children off and on stage.

Gaby has a strong comedy act. *Abel.*

DENO and ROCHELLE (5)
Dance Revue
15 Mins.; Two and Three (Specials)
Star (V-P)

Standard dance team with a new act and production. A string quartet and Helen Manning, dance specialist, are in support.

Their routine has been considerably bolstered and built up into a strong dance flash. Opening with a ballroom double, two production flashes are the highlights of the routine.

One is an Indian dance with a prop tepee and the usual trimmings for background. The finale is a wow Apache frame-up, far and beyond superior to their former conception and topped almost anything in that type of number.

Intelligently conceived and originally presented, with the male string quartet dressing the atmosphere, Deno and Rochelle go through some energetic dance formations in their strenuous and thrilling Apache. The woman takes a fall that makes one wonder how she can stand it and Deno's handling of her mop of hair is equally flashy.

Miss Manning has two solo opportunities and impresses each time. One is "Doll Dance" and the other a buck in her's choice. The instrumentalists contribute nicely, the general ensemble with Deno and Rochelle as the kingpins shaping up as a terp act that can play anywhere. *Abel.*

MARJORIE HALICK and Co. (3)
Song, Comedy-Dancing
12 Mins.; Two Broadway (V-P)

Marjorie Hallick's abilities are confined to straight hoofing with out special appeal though neat enough when working with her two boy partners. Her attempts at comedy interpretation, either in song or dancing, are futile and unnecessary.

Rates very low on account of comedy business. Two boys deliver well in solo and duo dancing numbers after bad impression with song.

Returns negligible here in opening spot. *Mori.*

EDITH BOHLMAN
Songs
13 Mins.; One American (V-P)

Miss Bohلمان is new as far as Variety's new act files are concerned. But she knows too much about vaudeville and delivery to be a novice. Her routine of four songs, three songs and a classic, sold her for top honors at the Root session Monday night.

Miss Bohلمان is a trained soprano, knows values and got them at the walk-on with her opener in which she played to the boys in the boxes. She kept this up more or less for laughs. Big No. 5. *Edna.*

"STEP BY STEP" (5)
Dance Revue
17 Mins.; Three 81st St. (V-P)

"Step by Step" will be a serviceable dance revue in time. It needs editing and staging; likewise editing, running overlong. With a little judicious production and a better idea of dressing the outfit, it'll do very well because basically it has steps appeal.

Act comprises five people. According to the lobby frame, Marika Rokk is the feature, the Murphy Brothers, secondary, and the Lewis Sisters next. In the theatre, the Murphys were solely billed, lending the development the girls were in their support, and as a result, it all looked askew.

Murphy Brothers have been out on their own. The Lewis gals suggest nite club rearing. One is labeled Maxine, but is not the Maxine Lewis of the 54th Street "A. La. Sire" and other Broadway derivation.

Marika Rokk, the real feature, is a wow looker, oozing personality, and generously shoving it off from the hips, up and down.

The Murphys do their Eton costume dance doubles, and the Lewis Sisters song-and-dance fairly. They should be coached on enunciation. No telling whether "My Pet" was rechristened "My Pal," "Pat" or "Pet," according to the pronunciation.

A collegiate number starts as a male double and develops into a mixed quartet of stepping, missing out altogether. The boys can develop it on their own to better advantage.

Miss Rokk, while impressing superbly in her solo specialties, is brought back for the finale like a supporting cast member. If the key stepper, she should be routinized accordingly.

The boys also need sartorial coaching. They close in business suit when tuxes would be better for the afternoon style of striped gray trousers, contrasting with the jacket, just as good. Then the fancy linen vests would be smartly appropriate. As they are, in single-breasted suits, the fancy waistcoats are out of place. The cravat idea is also all wet, and it requires no Beaunash to otherwise fix up the boys who look like they can wear their duds well. *Abel.*

BETTY and JERRY BROWNE
"The Elopers" (Skit)
14 Mins.; Two (Special)
81st St. (V-P)

Paul Gerard Smith has smartly outfitted the Brownes with a non-sensical flapper skit which certainly shows youth at its flamingest, according to the billing.

It's one of those jolly flipper and flapper routines, with the gal a reincarnation of a John Held, Jr., flapper, much more so than Alleen Cooke, preceding her on the same bill. Whether a natural blonde or not, she is a perfect type, as is Jerry Browne, who is a natural, a quarter. Betty is a bit jerry of Jerry in view of the short acquaintance, and so it develops, in front of a striking special cottage exterior.

There's a lot of bright material in this frothy skit. Miss Browne does the dumb flapper beautifully, and Jerry Browne is altogether convincing in his plaint, "It's a swell time to tell me that; I could be playing pool all night," in reference to her information she had already participated in four elopements, and that all the previous elopements were gently done away with by her old man by strangulation.

The younger man, for such they look, tied up the works, and can move into any house. *Abel.*

BEE JONE and Capitol Six
Dance Revue
15 Mins.; One and Full Stage American Roof (V-P)

A blondy dancer and six boys who feature teams stepping with several special numbers, one a duo by two of the young men doing an eccentric scarecrow number to an old, old accompaniment and the other a burlesque on the ballet. The younger man is about the most muscular dancer seen in this section. Muscles on her legs and arms stand out like whipcords and enable her to display a lot of liveliness.

Miss Jone goes in for imitation in an abbreviated costume. Imitations were of Ted Lewis and Pat (Continued on page 42)

Vaudeville Reviews

PALACE

(St. Vaud)

With three names on the Palace bill this week, the show held considerable strength, but the names took it on the inch. The night they lost a close decision to Kid Huidly.

Bill was a perfect layout for the material to hand on the stage, with both halves. Wilton and Weber, No. 4, and Florence Moore, 5th, grabbed the first-half honors, while in the second night George Fessel, second week, and Yvette Fugel (New Acts), just back from the spaghetti benders, copped the patapats.

The Mounters, equipped opening, and Edwin George, billed closing. The careless juggler has some new material and some that wears hush marks. Some of his cracks failed to explode, due to overfamiliarity, but he hung up an excellent average, due to delivery. His nonchalance and "take-it-or-leave-it" attitude are surefire for any vaude gathering. Play the chili for them and you're in. Ask Frank Fay or Frances White.

Muriel Kaye and Co. (New Acts) followed in a flashy dancing production, with Joe Wilton and Rex Weber next for a natural clean-up. Both are from the old Wilton, a veteran straight, and Weber was buried for several seasons on the Columbia wheel. Weber has a fresh double voice and a delivery utterly mystifies an audience. Whether singing with a dead pan or without an attempt to conceal, he has the same buoyant character. Wilton foils nicely for him. The cross-fire in between the songs is passable but not too hot. Weber essays comedy, and the cross-fire in between they could sit in a rocking chair and knit for 12 minutes and then stop the show with Weber's trick pipes. Even when asked to sing, he doesn't move his lips, they are doubtful of where the voice is coming from, so perfect is his facial and throat muscles. His novelty of wov and a natural for talking shorts.

Florence Moore closed the first half. Miss Moore, who has sold everything with her delivery and mugging. Her vocal contribution was the waltz "I'm a Fool for You" would sing a pop song. Here again her delivery triumphed over indifferent lyrics. An unprogrammed male pianist accompanied Miss Moore worked in full stage. She wowed them.

After orangeade, Pathe News and a cigarette, Miss Fugel opened with voice sounds that were heard in vaude. She also shows excellent judgment in her repertoire and has a fine sense of the proprieties in delivery.

Jessel, for his second week, did his former vaudeville standard, "Mamma in the Box," the turn consists of Jessel in the box, his large mamma, translating a French farce being played on the stage, to the audience in English and to his mamma in the box. The boys laughed harder at the Yiddish than they did at the English. Jessel finishes on the stage alone for another ballad. He then sits down while seated on the piano. He doesn't sing "Koi Nidre."

Willie Frick and Cathleen Pope, the former a singer, the latter a fancy ice skater, according to the billing, justified the underline. The pair used to knock the peasants goggle-eyed at the Hippodrome. They did equally as well here. Frick could skate all day on a 20-cent piece of ice.

Busses fair, considering the weather, which has ceased to be an alibi in these days of refrigerated theatres. Con.

AMERICAN ROOF

(Vaudefilm)

No standouts in the first half here, but a smooth running show which holds, despite being able to stand more comedy. Eight-act bill held three new ones, Bernard and Ward, Pat Rooney's Rodeo Boys and Edith Bohman.

Hama and Yama, Jap duo, opened with a fast line of slackwire and balancing. The world's champion, Young West, mixed duck getting over neatly with chatter and songs (New Acts). Al H. Wilson held the tray adequately well, not comedy and songs. Pat Rooney's Rodeo Boys (New Acts) also clicked in.

Edith Bohman (New Acts) was pretty much the clean up of the evening with a song routine. Young woman's personality and delivery were mainly responsible. Morton and Green, mixed team in which man handles the comedy, did some fast chatter and songs. Brown received. Jones and Jones, two colored males, clicked heavy with droll comedy, next to shut. The comic's flights with triplicate words to the bewilderment of his partner, lays the laugh foundation more or less sustained throughout. Boys have been around some time, but wear well from an advertisement. Hawaiian accompanist and two dancing boys, closed. Average dance flash spaced by Miss Joyce doing a couple of vocal "Rodeo" songs. "His Tiger Lady" (Par) screen feature. Edna.

STATE

(Vaudefilm)

None of these six acts had to light a Murad in the wings Monday night but it's equally true that the half house present played hard to get in with one or two of the entertainers. The real eruption came late with the Arnaut Brothers next to closing.

The Arnauts used to open shows; now they're next to shut and cleaning up. It's the axiom that if you've got it you'll get it. Class. With the white pans and clown costume. Class. And the taller of the brothers has uncovered a decided personality in his pantomimic voice. It may be just a grating, but drop in at the State and you'll find he radiates what the other 90 per cent would like to have. The boys have thrown in a few new pieces of business and have their bird whistling to the point that the audience can hear 'em say "you big bum" and "who's coo-coo?" They accomplished that rare feat of newsworthy themselves in the midst of this miming. An act, and all the way.

Besides the stage display there is on the screen an M-G feature, an M-G-G short, and a newsworthy and an M-G feature, "That Certain Young Man." Incidentally, the organ playing the shorts did more than the other, the orchestra, winds into the overture by the orchestra the Palace ought to duplicate. Regardless of the act this 18-piece orchestra would do any act. For every stage doorman and phone girl the Keith mob is letting out they ought to add a musician and discount the financial difference. The musicians are working about sound pictures vaudeville better think about the musicians. It can't ride on a transfer without some volume and talent in the pit. Plim house orchestra and organs have educated 'em to expect to have the ear soothed as well as the eye.

Not a new act on the bill, Glitz-Rice has his quip and single liners dressed as Canadian Mounties just as at the Palace. Unloading eight of the leu's melodies and a hot number to finish, the diminutive girl on the roster hopping out for a strut. "The military song" writer beamed in every one, every one seemed to be sincere, and every one applauded. It was a pleasant evening for the soldier.

LaFleur and Portia opened doing their acrobatics, the man climaxing on a second strong. LaFleur, a hot number to finish, the diminutive girl on the roster hopping out for a strut. "The military song" writer beamed in every one, every one seemed to be sincere, and every one applauded. It was a pleasant evening for the soldier.

Jerome and Ryan were here two years ago. Maybe since then, but it's still a question of songs and a question of the "Constatinople" for encore music, which the pair didn't sing, the boys chiselled themselves into three or four bows and an encore. They're currently on the stage, and they're in the opening lyric. After that there's a collegiate number and a pop song delivered as various nations. The Irish and Hebes are not, saving acts and this was no exception. The pair need melodies more than the special lyrics they're currently uttering. "That's because they're got voices appropriate for this sort of thing and the present dialects and words are not there. The asking each other to sing, naming the songs for a steam-up, is strictly small time.

Brandies, Kelly and Mann are doing the act, the latter two formerly offered with Frank Fay. Brandies had a serious moment and did the Winchell song, "Gag, Clown, Gag," the patter with it. Has a vaude act no consequence? Thousands have done this song and patter ahead of Brandies at the State. He must know it and yet there it is. Explanatory of the psychology of the number-every actor who does it is singing about himself—but no equal under here has been able to equal VanDuzee's rendition of it at the State.

Other than that the threesome is doing burlesque's well known music changing bit and Miss Kelly is doing as unbeknownst as ever. Act is okay as a whole but there are some dull spots in between the material Fay handled so well. In these days of the "Hippodrome" band, needs the middle west. All this happened. No. 3 and took 20 minutes.

Furker, Babb and orchestra continue with their same act. Girl was working with a bandaged knee Monday night but went through her strenuous group dancing for the applause peak. Philipino band of six remains and is uninspiring. Their slow instrumental number was a drastic drop after the heroic labor of the girl in water. It was with her gymnastics. Boy did fairly on his individual legmania and his partner's clothes are a disreputable of that act held them. Said.

81ST ST.

(Vaudefilm)

Flock of flapper types on the 81st St. bill, featuring those John Held, Jr., type of spindlegams, adds a load of youth to the proceedings. Alison Cooke, a kooky, takes up on the Held style of neither extremities, and Betty Browne of the No. 4 interlude was a living counterpart in ensemble of the Held flapper.

There's a lot of new material carried author's credits to Neville Fiescon, William K. Wells and Paul Gerard Smith, respectively, for special material, all proving none the worse for the investment.

The show was seemingly a last minute frameup. Program was incomplete and carrying one change, the opener, with the headline, the closing act omitted. The front of the house looked equally hasty in its billing display, and the announcer on the inside erred grossly in billing the Arnauts as the headline, as heads of the "Step by Step" act when Murika Rokk, premiere danseuse, is the important attraction, with the brothers and a sister team in support. The words of the act evidenced in the lobby but outside of that everything was o.k.

Biz started off bum Monday at the 81st St., but the neighborhooders straggled in all full of vim and vaudeville forepart. Even during intermission with only the feature film, "The Vanishing Pioneer" to go, they were still coming in, with the box office closed. A light shower just at theatre time probably accounted for the irregularity of attendance. In total, a half-capacity or little better was the final count-up.

Those who came early viewed and heard a youthful trio, Miller Brothers and Cecilia, possessed of not a little personality and their physical impression with some raucously blatant brass instrumentation. They could move their stuff to advantage, the sour brays falling harshly on the ears of an intimate auditorium's attendance.

Five new acts, new in material or personality, followed: Alleen Cooke, Stud Case, and Mildred Warren, Betty and Jerry Browne, Frank Gaby (standard but new in style) and "Step by Step," terp review. The Brownes succeeded in halting the traffic and they have what a good ventriloquist trying to be bad can do to improve himself. All of which comes under the head of knowing how to sell it, sometimes known as the "sell."

That trap drummer in Lou Forman's pit gang deserves a bouquet for his trap business in punctuating the stopper's routines. Particularly in the finale it did make himself felt—and heard.

With all the variety talent on the taps and the feature, it was a so-so six bit program. The only recommendations a house full of St. has lie in neighborhood convenience and the reserved seat idea; otherwise it's just too bad what the Brownes and the Cooke can give you for the same pennies. Abc.

HIPPODROME

(Vaudefilm)

There must be somebody left in old Keith building despite it. The summer bill was typical in its specialty department of the old regime. Two flash acts, one at either end and both single acts, and silk and drapes, but not so long on real talent.

A sort of polite dime museum feature developed, a "mechanical servant" that works by word of command, made a good lobby and house front flash, but fell down badly on the stage (New Acts). A hitting single act, a quartet was No. 2. That inspired selection of entertainers left the bill with two comedy acts to hold up a sorry three-act bill. The venue barn. These two were Pat Henning and Co., in fact a first rate dancing turn with incidental comedy, and Lew Reed and Paul LaVerre, two more men, whose specialty has its basic appeal in music with the comedy as a side line.

Whole business was pretty indifferent entertainment, even at the four bit. Audience accounted for about half the lower floor Monday evening. However, the evening wasn't entirely wasted, as the screen feature developed, a "mechanical servant" that works by word of command, made a good lobby and house front flash, but fell down badly on the stage (New Acts). A hitting single act, a quartet was No. 2. That inspired selection of entertainers left the bill with two comedy acts to hold up a sorry three-act bill. The venue barn. These two were Pat Henning and Co., in fact a first rate dancing turn with incidental comedy, and Lew Reed and Paul LaVerre, two more men, whose specialty has its basic appeal in music with the comedy as a side line.

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FILM HOUSE REVIEWS

(Continued from page 40)

hand number to bring them back. Then another ballet insert, a tumbler routine, and a kooky, takes up in full skirts. Marie Peterson, ballet director, centered with some fast whirling.

Johnny Dunn, first specialty, belongs in the "Rio Romance" unit, but was brought in to bolster the local unit. He's an accomplished uke player. In one part playing melody and provided timely accompaniment for a two-man effect, and climaxing with a hot eccentric dance while still strumming the uke. Established in picture houses and his material is adaptable to a talking short.

Beehee and Rubysatte, Arabian hand-to-hand balancers and tumblers, came here direct from the Palace in New York. With both men capable of either topping or understanding, they've built a routine that's a gem in its line. Backed by a full sense of showmanship, the team is an excellent buy for picture houses.

Buy Sarche, singing and dancing, tucked out fine the two girls Watson and Kvale were looking for. The boys stood by her side glaring at each other while she let loose a song indicating promiscuity. Finishes with her legs proved a substantial late entrant. Buck and Bubbles followed. Finale brought the ballet on in various costumes for dress promenade. Kvale continues as the best m.c. the house has had since Paul Ash left, and the only local boy who seems able to stand up in the job. He is drawing.

Preston Sellers, solo organist, received about as loud returns as Henri Keates usually does with community singing. His comedy slides at first were well gagged and helped in drawing out the voices. "Forbidden Hours" (M-G) feature, "The Red Man's Home" (Tiffany-Schall color) and Paramount newsreel.

Capacity in orchestra at 7 p. m. Monday. Loop.

PALACE

(Dallas)

Dallas, Texas, July 19.

A musical ensemble, as outstanding as anything imported from the Palace of Chicago, is the Palace stage this week. It's the "Treble Clef Club" of Howard Payne College, Texas, composed of 16 teachers and pupils in the institution. It's under the direction of the place the club in a unit. Unwillingness of the girls and their families to embark on the trouping will result in the club's theatrical venture to cities near home.

Stage show opens with a lunar scene accompanied by John Hathaway's pit orchestra. Band is so small that the quartet for Hugh Brown and Homer Phillips again are paired for an organ-piano duo; successful. Public stage show, "The Musical Material" Lou Forbes, m. c., has had since his first here. On the screen "Half a Bride" (Par.). Business fair.

in as many months).

Nearly every act that can't make a specialty stretch out to cover 14 minutes has a rep of a tap or an eccentric routine to fill in or work up an exit. Apparently the bookers have slipped into the actor's trap of figuring. In no doubt book straightaway dancing bill, it saves mental wear and it's always a fairly safe stall. / Rush.

86TH ST.

(Vaudefilm)

Show didn't run right Monday night. It skidded and ran so slowly that the program was much doubt it was hot outside. Bill was topheavy with songs and dances. The house is one of those neighborhoods where the family comes in together, becomes separated one by one and in the empties grand and loud winds up with a reunion down front. It's a fun indoor sport. Who knows anybody who has ever sat in the first row at the Rox? Show reeled off with a Will Rogers short. Then the organist, J. J. Girty, and a new act, an engineer a straw vote for Hoover and Smith. Both candidates lost.

Left and Demarest Sisters started vocal duet, singing far with his singing. Couldn't be heard much beyond the front rows. On dancing, the act pleased. Act needs complete reorganization. The new Kaufman, with songs, were second, and got over nicely. Got their best results by localizing a comedy lyric. Lew White had a soft spot. Candle lighting lit the far, the hard.

It won't be long before burlesques will be using it. Bud Harries and Van were the comedy smack of the show. Colored boys went along to a solid act. Song to showmanship to the way these Negroes peddle their wares.

For a closer Max Woods' "Woodland Revue" did up more music, singing and dancing with a little too much vocal stuff. Required some fast stepping to overcome the handicap. Screen leader, "The Vanishing Pioneer" (Par.). Mark.

CRAZIEST "ANGEL"

(Continued from page 1)

play with a box office patronage. He had been giving tickets free for seven months. Last week was the first full week of "The Ladder" with admission charged.

"The Ladder" is Broadway's most curious paradox as it has been running longer than any play on the list and has lost more than all the other flops of last season.

The theatres it has played in have been rented. It has the Cort under lease until November. The show is in its 93rd week and is nearing a two-year "run."

The same act of actors in the play are still playing to the same set of empty benches in the theatre.

NEW ACTS

(Continued from page 41)

Rooney. While they may not be better, perfect they help kill time and give the act a little diversity. But some imitations appear so useless and unnecessary.

Miss Jones has a solo in which she puts those leg muscles to work and tosses in a few acrobatics to enliven the routine. For the flash Miss Jones and the boys go in for the hot stuff. A la varsity collegiate or whatever you want to label it and serves as a closer.

Nothing exceptional nor unusual, but satisfying where the dancing isn't so hectic between acts. Mark.

BERNARD & WARD

Talk and Songs

14 Mins.; One

American (V-P)

Mixed duo in conventional flirtation bench act. Spaced by songs handled mostly by the male. Doves tails for a pleasant deuce.

Collegiate idea permeates the chatter, girl doing a flourish about a wealthy uncle to land the boy. Liked No. 2 and good for the spot in the intermediaries. Edna.

MARRIAGES

Emma Rice (screen) to Joel Fred Osborn, (film stunt man) at Los Angeles, July 21.

Madeline Foy, daughter of the late Eddie Foy, to William F. O'Donnell of the Century Theatre, New York and brother of Bob O'Donnell, general manager of Interstate Circuit, in New Rochelle, N. Y., July 19.

Virginia Lee (screen) and Paul Vogel, (cameraman) have been licensed to wed in Los Angeles.

Wilma Novak ("Rosalee") and Stanley Johnston (Irving Aronson's "Command") have announced their engagement to wed.

A. W. Jones, Keith western booker, to Ethel Anderson (non-pro) in Chicago, July 21. Jones formerly in the Gus Sun office, Springfield, O. Edna Shaw, screen actress, sister of Viola Dana and Shirley Mason, to H. Houghton, Los Angeles broker, at Reno, Nev., July 21. Edna is widow of Marvin Shaw, killed in an auto accident at Los Angeles last year.

ILL AND INJURED

Robert Wolf, sales manager Fox film exchange, recovering from an operation for tonsillitis.

Thomas Hamlin slowly recovering from a second operation in the Hospital For Joint Diseases, New York.

William Cooke, former salesman for First National at Chicago, ill at his home in that city.

Raquel Torres (screen) is recovering from pneumonia in Culver City, Cal.

Sam Rork, picture producer, recovering from arthritis at his home in Beachwood, Cal.

Fess Williams, colored m.c. at the Regal, Chicago, is on leave of absence owing to an attack of sinus trouble.

Thomas Hodgeman, company manager, now assigned to the "Godless Girl" (DeMille) opening as a road show attraction at the Biltmore, Los Angeles, Aug. 21 is at his home 5007 Marathons, Los Angeles, recovering from two operations performed in Kansas City. He expects to be fully recovered in about two weeks.

Sam Thall, head of the Keith Chicago transportation department, is in French Hospital, Chicago, with an infected foot.

Sallor Burke was slightly injured during a high dive at Mid-City Park on the Albany-Troy Road last week.

"Blutch" Schleifstein, treasurer of the Liberty, New York, ill at his home in Rosedale, L. I., affected by the prolonged heat wave.

Among the Women

By The Skirt, Jr.

Best Dressed Woman of the Week
MURIEL KAYE
(Palace—Vaude)

At the Palace

All round enjoyable show at the Palace this week. Muriel Kaye has the best dressed act, with four clever boys and deserves credit for her sensational costuming. Her first appearance is in a net bouffant with a million yards of ruffles in orchid, flesh, peach and green with a flesh bodice and trailing corsage of gay flowers. It is sufficiently extreme to draw a few gasps from the ladies. With this she uses a maline cap with one large flower at the ear. Later she does a nice toe number in a short costume of chartreuse coque feathers with a green and yellow sequin bodice and feather turban.

For a "picture" dance with bends and arabesques, she has a black velvet, embroidered in rhinestones with a long velvet train lined in silver and a silver hat. Huge ropes of crystals are added for effect.

In the closing number Miss Kaye shows a velvet wrap of apple green with huge orange cuffs and collar of a very extreme cut. This is removed to display a white chiffon bouffant with ruffles, a long waist embroidered heavily in stones with white gardenias trailing down the back of one shoulder worn with a diamond cap. Each costume is more striking than the other and all are admirably suited to a lovely figure.

Florence Moore, irresistible clown, extremely well gowned this time in a black net bouffant over pink, trimmed in many tiny pink petals and a pink taffeta sash. No doubt as to her reception.

Yvette Rugel has just returned from abroad where she has been studying. Her voice shows even more quality than before. Why wouldn't she be the perfect Butterfly for the Metropolitan? Smartly groomed in a simple gown of flesh lace with a girle and a flower at the shoulder, worn with a rope and long emerald earrings. Her pianist had an impossible frock of white with hideous white slippers.

Cathleen Pope, far famed skater, temptuously clad in green velvet suit trimmed in white fur and a green hat. Later she wore an entire bodice of rhinestones and cap to match with a short skirt of white fur.

Cute Without Curls

Half a house at the 81st Street Monday night but plenty of enthusiasm.

Miller Bros. and Cecile, two good looking boys and a girl who would be cute if she didn't wear curls, opened the show. They play brass instruments but should develop their singing and dancing and eventually discard the music. The girl wore a yellow chiffon frock, purple pants and brassiere set, and a black satin eon suit, none especially striking.

Alleen Cook, on second, looked incredibly youthful to be so poised, and with better material will one day do very well for herself. She used a pretty orchid chiffon frock, tight fitting and a large hat with a green streamer. Green slippers and bloomers were a nice touch.

Mildred Warren (Casey and Warren), had a flame colored chiffon gown of uneven hem with a small hat and shoes of the same shade. Betty and Jerry Brown gave two cunning collegiates with a neat idea for a skit called "The Elopers." The boys wore a yellow slicker with motives painted on it and the nifty blonde a satin plated skirt, sweater, and neckerchief of orchids, and a darker biarett and green sox. Very bright and becoming.

A dancing act closed, with Murika Rokk and the Murphy Bros. Miss Rokk wore a fuschia ballet dress inclined to make her look heavy. Later she had on a stunning cerise fringe skirt, brassiere and headress giving the opposite effect. She also wore lovely white rhinestone trunks with hanging white ostrich and a rhinestone brassiere. Miss Rokk has talent and class.

The Lewis Sisters, also billed, were very badly dressed.

Mame, the Girl Reporter

Dear Dot:

I was lurching at the Ritz the other day with Vic, and Ethel Barrymore was there with a party of ladies. My dear, she was simply too lovely in a two-piece suit of figured black silk and a black hat.

Oh, and I must tell you the news, Marlon Spitzer has signed a contract with Fox to sit in on all production and give the woman's point of view. Isn't that thrilling?

Speaking of Fox, Frank Gaby, that clever comic, you remember, had a Movietone test taken the other day and at the end he said "So long, see you in the cutting room." Isn't that priceless?

You'll never believe I saw "Good News" again the other night, for the third time. Mildred Brown, who replaced Mary Lawlor, had laryngitis, poor girl, and Inez Courtney had a new dress, lucky girl. It's orchid chiffon with a petal skirt. She had on the cutest orchid and silver slippers. Despite the heat, simply terrific, the costumes all looked fresher than when you and I saw it last.

Have you read "Show Business" McEvoy's new book that is causing so much comment? My dear, you'd better read it before you get back so as not to appear too dumb.

Girl friend, stay away as long as you can, the heat's unbearable and will knock you for a row of evaporators.

Hoping to find you the same. Mame.

Well-Balanced—With An Added Attraction

At the present writing, there is no spot in town more deliciously restful than the loge seats at the Capitol. You wonder why all newly constructed theatres do not install a like added attraction.

This week the show is well balanced. During the overture Louise Bave sang excellently. Frank looked well groomed in a flesh sequin gown with a corsage of pink flowers. Walt Roesser appears to better advantage this week than previously. Indeed, he seems to be gaining in uncton and depth of speaking voice. He wears clothes well and is thoroughly competent but has a slight tendency to sing—songs his announcements.

Herman Timberg, of vaudeville, scored a decided hit with his hip chatter and is a great bet for this type of program. He features a little blonde named Barbara Blair, for some reason, who does a few seconds of talk and a chorus of a hot song. She wears a short cape made entirely of periwinkle which that enhances her blonde charms. A youth named Joe Ross danced exceedingly well garbed in an eon suit and the Gould girls wore good looking white cowboy chaps made of feathers, white blouse, and hats with green neckerchiefs and gold belts and cuffs. Cap pistols are used at intervals for rhythm effects.

The picture, "Forbidden Hours," starring Ramon Novarro, is light but chuck full of love which will satisfy the feminine audience. Novarro carries the whole thing of course and is at his best in this light amorous matter. Renee Adore was as beautiful as ever, with wisdom and care. Entering first in a satin empire, with an entire cape bertha of lace, she followed wearing a silver gown, dress embroidered in pearls with silver drops. Later, a satin gown and scarf of tulle was effective and an empire organdie, heavily embroidered and tucked, was distinctively worn with a horsehair hat.

Bebe Steps Out At the Paramount

"Hot News," Harlan Thompson's first scenario for Paramount, stars Bebe Daniels. Picture is snappy, full of action, and is easily her best vehicle of recent date. It's currently at the Paramount.

Bebe plays a daredevil news camera girl which gives her wide scope

CARROLL'S GALS

(Continued from page 1)

in his appreciation of the beautiful and how devoted they are to him, they claim.

Jean Murray came rushing out from rehearsal to state this is the fifth time she had appeared in the "Vanities" and she has never had another stage engagement. No one else could pay her near enough, Jean says, to leave.

Then there is Dorothy Britton known as Miss Universe, winner of the Universe Beauty contest in Galveston. She never has been on any stage. The first day of rehearsal she was discouraged but now she just loves everything about the "Vanities" even without considering her fabulous salary, Dorothy states.

Zieggy Deserts

The girls who deserted Zieggy say they are wild about Carroll. They are Naomi Johnson, Bobby Storey, Blanche Satchel, and Ruth Patterson. Naomi is that show girl "with brain." At least in this unique fashion has she been advertised. So her desertion of the great glorifier can be understood when it is explained that Earl Carroll has given her a more extended speaking part than she had in "Show Boat." Naomi must consider her mind before her figure, to live up to the billing.

It is rumored that Bobby Storey thought that she and Gladys "killed" each other. Too much of the same type to appear under the same management is the talk. Like wearing a red hat and a pink dress. In "Vanities" Bobby hopes to shine alone.

The two remaining Zieggy deserters didn't give any reason for their change of heart. Probably merely mercenary. All the girls are working hard for Carroll and his wondrous wages. When they are not on the stage they are jammed into a hot little room, with the person next spilling Coco Cola down their back or on your bare legs.

They can't eat ice cream because it will make them fat and they can't go to the door for air because the doorman says he is not going to have a bunch of hicks staring in.

KAHN AS DONATER

(Continued from page 1)

campaign drives, organized federations and whatever meritorious individuals might come to Kahn's attention.

The pictureque banker has always been a target for the show business. He will donate several thousands to what is patently a flop idea, like the New Playwrights Theatre on Commerce street in Greenwich Village, but fights shy of late as regards the important money contenders on Broadway.

For sentimental reasons he has backed his son, Roger Wolfe Kahn, at least \$280,000 on two particular Broadway ventures. One was the costly \$200,000 for Le Perouet de Paris, the \$5 covert nite club young Kahn headed, and the other, more recent, was 80 grand in "Here's Howe," the Aarons & Freedley musical for which young Kahn collaborated on the score and contributed some truly notable compositions. From the standpoint of the compositions, Kahn, fils, proved himself notable.

NEW ACTS

"Flash" act headed by Jack Russell.

Revue featuring Russell and Titus and 8 girls.

for athletics. She dresses the part well, mostly in white sports clothes with berets to match, one even being fashioned of leather. A white coat trimmed in badger was very chic and a white tailored suit was also most becoming.

Jesse Crawford, at the organ, elected to play something good this week for a change, "Cavalleria Rusticana."

The stage unit was called "Harem Scarem" and started out like a house on fire with a fast drill number by the Foster girls in red and white Zueve uniforms at the conclusion of which they all scaled a high gate. "A novelty and well-executed," Helen Swan, a young blonde singer, possessing a charm of her own, offered a cute number with Paul Ash in which she wore a white chiffon frock embroidered in black plus a tiny black and white hat. The effect was somewhat spoiled by hideous white shoes. The Foster girls showed smart pink costumes with silver huckle trimming, silver wigs, and square chiffon capes of pastel shades. These were also ruined by white kid sandals with flat heels that made the girls' feet look larger than is consistent at any time with feminine loveliness.

A good looking tent set is used, the orchestra wearing desert costumes while Mr. Ash was in white riding breeches and black boots.

Random Remarks

By Nellie Revell

The National League of Women Voters is concentrating in an effort to get out for the Presidential election the 25,000,000 possible voters of the country. In the 1920 campaign approximately 10,000,000 women visited the polls and in 1924 it is estimated only 43 per cent, exercised the right of suffrage.

All of which recalls one of John C. Plinn's favorite stories told to film salesman. He recalls how a disgruntled passenger in a trolley car aired his grievances against the poor service of the traction company. A bibulous gentleman seated next to him took exception. "Say," he demanded, tapping the other on the knee, "do you know how many cars are in this system?" The aggrieved one shook his head. "Well, there are 6,553," solemnly proclaimed the man, "and do you know how many passengers they transport daily?" Again a negative. "Well," vouchsafed the informative one, "these 6,553 cars carry on the average 869,541 passengers daily. And furthermore, do you know what is the mileage covered each day by these 6,553 cars carrying 869,541 passengers?"

But the other man bounded to his feet and rushed to the exit without waiting for the answer.

The conductor, curious about the source of these statistics, made inquiry of the man. "I don't know a thing about 'em," he explained readily, "but I do know the best way to squelch an argument is to give 'em figures—figures and plenty of 'em."

Hugh Frayne, national organizer for the American Federation of Labor, who Monday night organized the newly formed Association of Theatrical Agents and Managers, many years ago before entering the union labor movement, was a minstrel man. An old time trouper, his interest in theatricals has never lagged and it was his familiarity with conditions that aided materially in the successful unionization of Equity.

Tom Gorman, manager of the Hippodrome, returning from Atlantic City where his friend and colleague, Pat Casey, is convalescing from an attack of pneumonia, reports Mr. Casey suffering with a new ailment—sunburn. "He contracted it," explains Mr. Gorman, "while lying on the sand in the broiling sun talking business with a pretty girl in a bathing suit."

Albert Thompson, former dramatic editor of the Cincinnati "Commercial Tribune," who came to New York a few years ago to handle the press work for Crosby Gaige, is in the Manhattan hospital, recuperating from a slight operation.

No matter who is elected President there is going to be a change of religion in the White House. A Quaker or a Catholic will occupy the executive chair and it will be the first time in history for a representative of either religious belief in that exalted spot.

Sizing 'Em Up

The absurdly grotesque Patsy Kelly, lately with Frank Ray, is a bright spot on the bill at Loew's State this week. Here is a girl who makes the supreme sacrifice, that of her looks, in the cause of art, for Patsy is a very cute trick when she removes the billous and ill fitting rose colored suit to comb her sleek black hair the way it was meant to go. A very amusing kid, Patsy, And good hooper, too.

Gitz Rice, Elsie Janis's only rival when it comes to using the war in his act, reappears after a long absence, a shade portly, but just as engaging as ever. He sings his old songs and a couple of new ones, with the assistance of a quiet set of harmonizers handsomely costumed as members of the Canadian Royal Mounted.

Lending a feminine touch is sprightly little girl described as a French Canadianienne. She can't sing much and her dancing is nothing to brag about, but she looks as though she'd just stepped off a cover of "La Vie Parisienne," which ought to insure a notable career for any girl.

3 Girls and 1 Film

Three good looking and admirably contrasted girls in the picture, "A Certain Young Man," with Ramon Novarro as the star. Carmel Meyers looks seductive in a blonde wig and Peggy Joyce clothes. Renee Adore is playful in an interesting new bob and revealing satin, and Marceline Day supplies sweetness and light in softly waving tresses and billowing tulle.

Miss Meyers does the best work as the hard, flirtatious Englishwoman and Marceline succeeds admirably in looking like a wounded dove. She wears a very becoming bathing costume of two-tone jersey

with a striped bunch coat and handana to match. It's only a minor point, to be sure, but it might be suggested that young debutantes from the best social circles do not have their names painted in large white letters across their luggage.

Brassieres On a Runway

It seems to be George Gershwin week at the Columbia, with two of that composer's best songs, "The Man I Love" and "Do Do Do" mangled almost beyond recognition by well meaning and well paid young women whose chief ability is to shake.

Another production number, "Crazy Elbows," from "Present Arms" gets slightly more effective treatment from a snappy gal named Miss Gibbons and a chorus which prances out on the runway clad in metal cloth brassieres and the shortest of shorts.

The other outstanding features of this week's show, optimistically entitled "Happy Hours," are a series of brightly jeweled feminine front elevations and a large, glittering, and multicolored butterfly, posed discreetly as George Jean Nathan says.

OFF RACKETEERS

(Continued from page 1)

the intricacies of the new business.

Legit Standing Now

Easy speculation is no longer possible in pictures since the tightening up process applied with the entrance of strong banking influences. Promoters and shakedown artists are few and those left find it difficult now to operate. The picture business, to some extent, has become trustified. The only chance for independent endeavor, whether crooked or on the level, lies through the legitimate stage and this once high-hat profession along with vaudeville now has to stand for the gambler and cloak and suiter among its ranks.

The retired manufacturer, even the Wall Street broker, can no longer go into picture production. It requires too much money and there is no certainty of reliable release.

BIRTHS

Mr. and Mrs. William J. Storz, at St. Francis hospital, Evanston, Ill., July 15, daughter. Father is chief cameraman for Fox newsreel at Chicago.

Mr. and Mrs. Fred Nible, at their Beverly Hills (Cal.) home, July 17, daughter. Father is the picture director and the mother, Enid Bennett, screen actress.

NEXT WEEK (July 30)

Pictures include in classification picture policy with vaudeville or presentation as adjunct.

Week of July 23

DENVER, COLO.
 Denver (30)
 "Pagoda Land" Unit
 Adler Well & H
 Irene Bradley
 Smith & H
 Gus Mulcahy
 12 Chesterettes
 DES MOINES (2)
 Capitol (27)
 "Steps & St's Pr's" U
 Ruth Roland
 Irma Bailey
 Charles Huey
 Glenn & Jenkins
 DETROIT, MICH.
 (25)
 "Fine Feathers" U
 Del Delbridge Ed
 Ida Holtz
 Sybil Logan
 Doris Rue
 Hail & Easley
 Evans & Perez

LONDON
Week of July 2:

(28)
 'Levee Lovers' U
 Del Debridge B
 G D Washington
 Jack Joyce
 Jerry
 Lucille Sis
 Grand Riviera (2)
 Keytone Sen
 Monk Watson
 J & W Hale
 Master Gilbert
 Villa & Strigo

ENGLAND

Frank Beaton B
 Frank Beaton B
 Willie Robyn
 Willie Robyn
 Morris Colliano
 Myrtle Hayes
 Myrtle Hayes
 (28)
 "Xylophonia" Un-
 Frank Beaton B
 Oriental (22)
 Billie
 Kit Kat
 Gastie Althoff Co
 Gastie Althoff Co
 Gastie & Luby
 EVANSVILLE, IN
 2nd half (22)
 Bobby Brown
 Brown Revue
 Brown Revue
 Pettie Lee Ann O
 FT. MYERS, FLA.
 Worth (22)
 "Mildred" Pan-
 "Mildred" Pan-
 Basil Lambert
 Stanley Neville
 Stanley Neville
 2nd half (22)
 "Mildred" Pan-
 "Mildred" Pan-
 Bert Tucker
 Mills & Shea
 Mills & Shea
 Flo Henri
 Flo Henri
 INDIANAPOLIS, IN
 Fulence (28)
 Wally
 Moore & Shy
 Moore & Shy
 Harry Fox
 Maxine Lewis
 Maxine Lewis
 L'S ANGEL'S, CA

Total = 100.00

Carthy Circle
(Indef)
Telephone
Carrington Bldg
"Lilac Time"

Tuesday
723 7th
New York

Egyptian (20)
Maggie Kiddies
Bobbin Agnew
"Steamboat Bill"
Lester Williams
Jack Waldron
Red Chase
Rex Corcoran
Carmen Coria
Alfred Brower
Billy Snyder
Gwen Evans
(Whoo) of Chas
Warner (Indef)
Leo Forbstein
Jimmie Burruss
Cary Cellars
Leo St Leo
The Carsons
Tut Lee
Tommy Atkins
"Tenderloin"
Metropolitan
"Roman Nights"
Russell & Lane
Lassiter Bros
Frank J. Comb

Universal
1st half (30-1)
Vardon Bros
Party Spear Co
Lander Bros & L
Cotton Lumber Co
(One to fill)
2d half (2-5)
Br'kaway Barlowes
Cowan & Gray
Lonel Mike Amos
Steppes & Pierce
Wright Club
ATLANTA, GA.
Grand (30)
Paul Bros
Mason & Gwynne
Billie Taylor Co
Wright Lewis
Wiolet Joy Girls
HAY RIDGE
Loew's
1st half (30-1)
Al Gordon's Cases
Cowan & Elmer Coll
Cowan & Casey
Joyner & Foster
(One to fill)
2d half (2-5)
Man-Kin

Watch This Rhythm
Hippodrome (30)
Johnny Labard & B
Johnny Herman
Larry Gerard
Others to fill
(23)
Juanita & Pao
Dales
Don Henning Co
Televox

**EXCLUSIVE
GARMENTS FOR**

BEN R

632 B'way, at 50

Reed & LeVere
Land of Clowns
Jefferson

2d half (3-5)
raminos
oram
Three to fill)
2d half (26-28)
& C Hughes
of Us
Immy Pinto Co
lga Mishka Co
One to fill)

**DESIGNED
GENTLEMEN**

OCKE

St., N. Y. City

Prospect
1st half (30-1)
eed & LaVers

LYONS
Intimate
MOVIE
Movietone, V
phone and a
ture talkers
counting show

1st half (30-1)
Jack Shing Tr.
Others to fill
2d half (23-29)
Frank Hamilton
Boy Friends
Danny Small Co
Burns & Kane
(One to fill)
Palace (23)
The Montet
Edwin George
Muriel Kaye
Wilton & Wober
Florence Moore
Yvette Regal
George & Nell
Frank & Pope
Hearn & Fleming
Rogent
1st half (30-1)
Peppino & Carthe
(Others to fill)
2d half (2-6)
Macelle
(Others to fill)
2d half (26-29)
Mazolla 3
Freddie & Eddie
Billy Swad Hall
LaYere

2d half (26-29)
Hart & Francis
Hicks & Hart
Hart Hazard Co
Hemmy Lyons
Hess Capers
AKRON, O.
Pulace
1st half (30-1)
Hlad Moffatt
Hendy Douglas
Hitchell & Durant
Hulz & Latta
Hunt to fill)
2d half (2-5)
Jazz Boat Rev
2d half (26-29)
Girton Girls
Hessell & Co
Lou Tellegen Co
Mary Haynes
Mester Lane Co
ATLANTIC CITY
Globe (30)
J & C Hughes
Lewis & Cinthrop
Gully House Co
de Verne
Frank & Townes
Geo Jessell

able talent
and our M
is intensivel
time to this

LYONS

Jack Donnelly
Royal
1st half (30-1)
Dirksen & Cassidy
4 Petleys
(Others to fill)

Ladeaux & Louise
(23)
Faye Elliott & King
2 Daveys
Freda & Palace
O'Hanlon & Zam
Henny Holmes

CANTON, O.
Loew's (30)

2d half (2-5)
Van Lane & V
3 Good Nights
Lew White Co
Carr Bros & B
(Two to fill)

Harry Holmes
Belle Baker
C & L Fondau
BALTIMORE, MD.
Hippodrome (30)
Paddocks of 1928
(22)

Robinson & Skellie
Lewis & Dody
Marino & Mona R
CLEVELAND, O.
Grinnard
1st half (30-1)
C & L Earle
Lowe & Dunn Sis
Princess Yvonne -
Walton & Brandt
Dance & Bert C
2d half (2-5)
Cahill & Maybelle
Frank Whitman
Princeton & Yale
Edmund & Bert C
P Mansfield Co
Park
1st half (30-1)
Cahill & Maybelle
Frank Whitman
Princeton & Yale
Edmund & Bert C
Perry Mansfield C
2d half (2-5)
C & L Earle
Lowe & Dunn S
Princess Yvonne
Walton & Brandt
Dance Mad
State (30-1)
Nelson's Castland
Bobby & King
Bernice & Pansey
Johnnie Berkes
Rev Fantasy
COLUMBUS, O.

2d half (26-29)
Nathaniel & Sully
Judson Cole Co
Irving & Burnett
Pierces & Porter
Royal Saxanettes
The NINE STAR BAND
New Brighton (30)
E & L Travers
Olive & Crandall
Princess Pat
Ellin Landick
Frederic Palace
Bello Baker
Osoki Boys
Tilyon
1st half (30-1)
Micmacs Co
The Twins
Boyle & Bella
(2d half)
2d half (28-5)
Pepino & Carthl
Garden Party
Reed & LaVere
(2d half)
2d half (26-29)
The Adams
Baseball 4
Brice & Clark
Milt Douglas Bd
FAR ROCKAWAY
Joad
2d half (2-6)
Joe Niemeyer
E Sheriff Co
Wallace & May
Hap Hazard Co

Leo Topping & Tie
Klit Kat Boys
Owen Garry & O
Wm. Ebbs Co
Morris & Co
Reinhold Rev
New Gardens (30)
Padlocks of 1928
BUFFALO, N. Y.
Elipodop (26-29)
Reinhold Rev
Courtney Sls
Weist & Stanton
Little Billy
Pilcer & Douglas
Hubert Kinney Co
Stan Kavanagh
Ella Shields
Williams & Sweet
Norman Thomas 6
CANTON, O.
Palace
1st half (30-1)
Curley Burns
Frank Richards
Elida Danvers
(Three to fill)
2d half (2-5)
Diehl Sls & McD
Jack Wynn
The Duponts
Doc Baker
(One to fill)
1st half (26-29)
Reinhold Rev
Janet Childs Silk

The Lucky Stars
 Nathalie Alt Co
 McLGhlin & Evans
 Ponce Sls
 Al Herman
 Carnival of Venice
 CORONA, L. L.
 Pinza
 1st half (30-1)
 Cannon & Lee
 Lomar & Johnson
 V & C Avery
 Creighton & Lynn
 Zimmy
 2d half (2-5)
 Bussard & Fox
 Bill Casey

NEW YORK CITY
 Broadway (30)
 Reed & Lucy
 Tom Ray Romalis
 Cole & Snyder
 (Others to fill)
 (23)
 Johnny Maek Co
 P & N Ghazal
 Nell Roy Co
 Rogers & Wynne
 Princess Pat
 Harry Howard (C)
 Evans B Fontaine

BY TH
FOR TH

HARRY

PARAMOUNT, N

Joe—LEDDY

226 West 47

Mae Usher
Morris & Campbell
2d hall (26-29)
Stickney's Circus
Yates & Lawley
Ray & Harrison
Princess Whielke
Brennan & Rogers

BROOKLYN

Albee (30)
Jay C. Filppen
Williams & Sweet
(Others to fill)

Dack Shing Tr.
Reed & LaVere
Ther's Bekoff
Claudia Coleman
Billy House Co
Bushwick
1st hall (26-31)
Van Lane & V
3 Good Nights
Low White Co
Judson Cole

**PUBLIC
PUBLIX
SAVOY**
Y. C., THIS WEEK
tion
& SMITH—Ed.
St., Suite 901

Sol Goulding Co
(Two to fill)
CINCINNATI, O.
Albee (30)
Aussl & Czech
Smith & King
Rookie
Torke & King
Devila Circus
(23)
Paul Sydel
Josephine Harmon
C Bennington Co
Roy Cummings
Kikuta Japs
Palace (30)
The Thrillers
Janet Childs
Talent & Bobbe
Garden of Melody
(Two to fill)
(23)
Valencia
Park
Alex & Fesky

SHUTZ

Paco Juanita Co
2d half (2-5)
Haueser Boys
4 Petleys
Ray & Harrison
(Two to fill)

Sh'mr'cks & Tull
Marty White
Cameo Capers
CLEVELAND, O
105th St.
1st half (30-1)

Chester
1st half (30-1)
The Braminos
Francis W. Allen
(Three to fill)
2d half (2-5)
Yates & Lawley
(Others to fill)
2d half
Rogers & Denney
Rogers & Lucy
Olyn Landrick
Step by Step
(One to fill)
Coliseum
1st half (30-1)
Chandler Boys
Gamble Boys
(Three to fill)
2d half (2-5)
Danny Small C
Timmy Allard
Templeton Bros
(Two to fill)
2d half (26-23)
Johnny Hermann
Smith & Hart

2d Half (26-29)
Maudie Bronson Gilroy
4 Pages
J & E Gilroy
Bingham & Meyer
Mary Mung Co
Madison
1st half (30-1)
Miss Marcell
Garden Party
Hap Hazard
Wallace & May
2d half (2-6)
Studebaker
Princesses Wahliett
Boyle & Della
Dale & Wendt
Shuie Harris Co
2d half (26-29)
Benson Barber &
Miss Marcellie
Lew White Co
Al Shayne Co
Micareone Co
Orpheum
1st half (30-1)
Mildred Andrews
3 Hauser Boys
Launila Stamm &
Koran
(Throe to dill)

Alex & Peggy
Viola Dana Co
4 Girtlon Girls
(Two to fill)
Elda (Half 9-5)
Elda Dancers
Fred Heider
Curley Burns
(Two to fill)

Palace (30)
Devil's Circus
Don Cummings
Helen Gatche
Oretta "Myrtle"
Freddy Allen
Night at the Cl
COLUMBUS, O.
Celtic's
1st mat (30-1)

Duponts
Fred Heider
Doc Baker
Jack Wilson
Mason & Scott
2d mat (2-5)
Evel & Del
Frank Richards
Viola Dana
Duffy & Glenason
(One to fill)

Pauline Stark, Claire McDon Roy Stewart, Dick Alexander, George Randolph, Harry Woods, Alvin Quarrie for Technicolor's sound color "Lief the Lucky." Release as yet unselected.

George Fitzmaurice's next directorial assignment with First National will be "The Changeling" by Don Byrne, starring Dolores MacKail.

Ramon Novarro's next, for MGM, following "Gold Brains" will be "The Baron" directed by Ed Goulding. Sight and sound.

Lois Moran in "Fog" for Charles Klein in director.

Box's	Louise Dresser added to "The Circus." Fox.
Calder	Buddy Richmond, added to
Ket-	Heaven Weber's "Smitty." First
Otto	two-part comedies will be
Leon	Plenic.

MORGAN BEATS MARTIN IN SECOND MEETING

By JACK PULASKI

At Ebbetts Field last Wednesday night the often postponed return match between Tod Morgan, junior lightweight champ, and Eddie "Cannon Ball" Martin, again proved Morgan the better man. As a contest it was more keen than the first match early in the summer.

The ball park was tenanted with Brooklyn bugs, who were raring for Martin. There were times when Eddie put up a sturdy battle but he couldn't overcome the long lead piled up by Morgan in the first 10 rounds. Martin seemed to spurt in the last minute of the rounds in which he looked best. He kept boring in and it was only when Tod failed to promote his left jab that the short-armed Martin was effective to any degree.

In the 10th round Tod landed a hard left hook to Eddie's eye, which was badly cut. His other peeper was cut in the second round. The champ blossomed shanties on both lamps, too.

There were times when Morgan messed, but he landed both hands so often that toward the finish he tired. Intense heat was no help, either. Morgan often measured Martin and crossed with a right to the face. Eddie's hunched left shoulder could not block those blows going true. The champ is no knocker-out and it was a clinch that if he really packed a wallop the contender would have gone down. Eddie took everything thrown his way and aroused the perspiring throng by carrying the fight to the champ.

Since the new law that calls for 25 per cent tax on fight tickets priced at \$5 and under, it was the first championship fight to be held within the limit (\$4.99 established price plus 49 cents tax or \$5.49 top). Ringside was well populated and the gross was fairly good at \$32,000, but there was plenty of space in the upper pavilion. Because of the high tax the Garden has called off boxing matches there, at least until after the Tunney-Heeney event July 26. The Garden has been using \$7.50 as its lowest price. It is hoped to have the high tax ruled illegal on the grounds that it is discriminatory.

46th St. Corner Loiterers Taken to Station House

Once again the musicians who make a clubhouse of the sidewalk at Broadway and 46th street, were taken to the West 47th street station where charges of loitering were registered against 24.

Policemen on post, acting under orders of Captain Lennon, had warned the musical instrument carriers to move on. They thought the cops were kidding.

Saturday afternoon Captain Lennon happened to pass the spot and observed the crowd. He directed four uniformed men to go with him and on the first visit got 11.

A visit a short while later netted 13 more, who had thought the raiding all over. Most of those arrested pleaded they had engagements and that if not appearing would lose the job.

The cops ignored their pleas and later sent the two dozen to cells in West 30th street station to await arraignment in court. Captain Lennon said he would have his men make regular visits to the spot and see it is kept clear.

Patron Hurt at 'Scandals'

While witnessing the performance of "Scandals" at the Apollo, Frank E. Wall, an architectural engineer, 876 Oakland avenue, West Brighton, S. I., was struck by an object which is believed to have fallen from the spot light in a balcony.

Wall suddenly slumped in his seat and friends assisted him to the rear of the theatre. He was attended by a physician and then left for his home.

Officials of the theatre started an investigation to determine how the accident occurred.

Demand for Fight Tickets Still Slack

Monday it was claimed the advance sale on the Tunney-Heeney heavyweight champion fight had touched \$600,000. The report was not credited as accurate along Broadway in light of the figures of a week previous when the sale was said to have been \$225,000. Tomorrow night (July 26) when the event is staged, the answer will be known.

It is claimed that the gross must reach \$800,000 for Tex Rickard to break even. Tunney's reputed guarantee is \$325,000 and Heeney is to get \$100,000. Because of the slack interest Rickard is said to be off making any more guarantees.

Monday it was decided to cut the price of the cheaper tickets, and \$5 tickets, which price applies to the bleachers, will be sold to the fans for \$3, which eliminates the admission tax. It is reported that the rates might be slashed on other tickets but that was doubted at ticket headquarters in Madison Square Garden.

There is an even price on all tickets for the fight. The actual price of the \$40 ringsides is \$32 and the government tax \$3, representing agencies and general levy on all tickets at \$5 and upward, which recently became the law. Similarly, the \$20 are really \$16 and the tax \$4 and the same proportion applies to other rates.

Tax on Comps
The tax on complimentary tickets of 25 per cent, plus 5 per cent for the New York state tax, meant that \$40 free tickets carried a tax of \$9.50 per ticket. Most of the comps were given to newspaper people for whom there is no room directly at the ring. However, no tax was collected by the Garden people, the tickets being stamped working press. All additional free admissions carried the tax.

Despite the strong ballyhoo put into action late last week, ticket sales, which reported over a million off Monday and the fight only four days away. Even the bigger agencies failed to see much interest from the public. Sales at the best were 50 per cent less than for the Dempsey-Sharkey match last summer, which was not a championship affair, but which reported over a million at \$27.50 top. One of the moderate sized agencies claimed a sale of several hundred tickets for last summer's scrap, but up to Monday has sold less than 15 tickets for the Tunney Heeney affair.

The betting is as high as four to one that Tunney wins, with few wagers reported. Fans prefer to bet on a knock-out. The champion declared he would put Heeney away quickly. That makes a two-to-one bet that he won't look good either way. At that price, however, it would seem that the odds that Tunney would win on points should be five or six to one.

Track's Atmosphere

Chicago, July 24.
Lincoln Fields race track is importing ticket and gate men, as well as other employees, from Kentucky for the apparent purpose of giving the track southern atmosphere.

With five Chicago treasurers now laid off by this idea the Treasurers Club of Chicago held a protest meeting last week to discuss means of stopping the importation.

Directors of this track include Stuyvesant, J. H. Marshall Field and Charles Bidwill.

MAY ENLARGE TRACK

Kansas City, July 24.
The 31-day racing meet at the new Riverside Park, just across the river, proved that horse racing has returned to Kansas City to stay. Next meeting will be for 25 days, starting Aug. 25.

Plans are now being considered to increase the five-eighths mile track to a full mile. During the meet just ended there were 700 horses at the track.

ELLIOTT NUGENT'S 'RACKET'

Norwalk, Conn., July 24.
Elliott Nugent is a tennis luminary in the Harbor View Tennis Club of South Norwalk. With Edward C. B. he won the doubles for his club in the recent match with the Norwalk Country Club.

Elliott and his brother-in-law, Alan Bounce, have been prominent on local courts for several years.

"Quebec Kimonos"

"Quebec Kimonos" are the latest sellers in the rye and Scotch rackets. Where heretofore caps, labels and revenue pasters were regarded as sufficient clinchers for the skeptics, now the bootleg comes swathed in elaborate corrugated paper covered by exact duplication of the Liquor Commission wrappers. The camouflaged stuff is phoney. Comes pint size. The rye is labeled "William Penn," one of the most respectable old brands, and the Scotch is "Old Parr" and "Gold Label."

The prices run \$75 a case for the rye and \$72 a case for the Scotch—give or take a few bucks either way.

Nosey Cops All Wrong Grabbing Schwab's Booze

U. S. Commissioner Garret Cotter ruled that the police had no authority to search the car of Laurence Schwab without a warrant, nor to seize the two cases of alleged booze in it. The case against the producer was dismissed.

Schwab was taken to West 47th street police station two weeks ago after an argument with a traffic cop at 50th street and Broadway over parking his car. In the car at the time were his mother and a friend, the chauffeur having gone into a shop to buy Schwab a straw hat.

The latter was tired after a day of rehearsals. During the argument the cop claimed Schwab soaked him in the eye.

While at the police station the cops made it harder for Schwab by rubbing into the car and removing the supposed liquor.

After pleading guilty to a charge of disorderly conduct, Schwab was discharged in the Magistrate's Court. But he hasn't got the booze back and thinks somebody, maybe the cops, drank it.

Panhandlers Posing as Phoney Gobs of U. S. N.

Deputy Chief Inspector James S. Bolin, with Captain Edward Lennon of the West 47th street station and naval officers from the Brooklyn Navy Yard have begun a drive to rid Times Square of bogus United States sailors panhandling along Broadway.

Not only are the fraudulent sailors of solletting aims, but complaints of robbing "weak sisters" have been made. They are charged with beating and robbing their victims. When a pedestrian refuses to give alms, the bogus "gob" hurls an epithet and threats.

How they acquire their outfits is a mystery. Their arms are plentifully tattooed and evidence that they are bona fide bluejackets. Their income has been quite lucrative as spenders along Mazda Lane manifest admiration for the real "gob," not knowing the beggar is a phoney.

Word apparently has reached the ears of these evil gentry and they have temporarily quit Broadway, making their stamping ground a little north in front of exclusive restaurants.

Arrested Three
Patrolman Joe Cohen of the West 100th street station was informed by several women that three men wearing sailor uniforms had solicited alms from them. Receiving nothing, they became abusive. Cohen hurried to 100th street and Broadway and there found a trio of phoney sailors crowding the walk and begging coin.

The three were arrested. They gave their names as Ralph Williams, 30, of the U. S. "Coffax," William Crowley, 25, of the U. S. S. "Seattle," and William Brown, 22, of the "Seattle." They were charged with disorderly conduct and looked up in the West 30th street station house.

When a doorman went to fetch them out of their cells, he found they had removed the upper part of their clothing and with their shoes and other parts of their garb jammed them into the wash room. The floor of the station was flooded. Plumbers had to remove much of the piping, causing the city several hundreds of dollars to repair the damage.

Ensign Edward Southwick of the U. S. S. "Texas" told the Court that the defendants were bogus sailors. He asked the magistrate to sentence the men for at least six months.

FORE

50 Per Cent Oversold

Some idea of the increase in following of the mad passion for this sport is to be had from the complaint of a sports goods dealer near Times Square.

The standard club manufacturers who supplied him goods this year increased production 15 per cent. When salesmen returned from the spring tour the factory had been oversold 50 per cent. Now, this retail dealer has nothing to sell at the height of the season and has had to shift to lesser brands for the first time in his life.

80 at Winged Foot

Hiram Serene, of the Rogowski plant, which gets Variety out, won the press championship by negotiating the east course at Winged Foot in 80.

Charles Freeman shot the Queensboro layout in 80 last week. The Variety personnel itself, however, is still plenty down to even fives.

Low Price Golf Balls

Plenty of competition for six-bit and one buck golf balls from the chain stores. The Kresge people are offering a fair ball, standard size and weight and apparently quite round, for a quarter. Now one of the chain drug stores represented in Times Square is ballying a new brand at 3 for \$1.25.

One Armed and Left Handed

Los Angeles has a one-armed golfer and a left-handed, too. Louis Cohen, head of the West Coast Theatre circuit reality department, became a golfer through accident. For some time Cohen had been following a foursome of picture people around the Rancho Golf course near Culver City. One day Jake Milstein, branch manager of the M-G-M exchange, was shooting one of those "jotty" games. He got a 10 on a three-par hole and burned. Finally when he got a nine on another three-par, he said he was through with golf for life and would get rid of his membership costing \$220 for any price. Cohen offered him \$10 on the spot and got it.

Then Cohen got hold of Arthur Clarkson, pro at Rancho, obtained some left handed clubs and after two weeks of tuition is able to shoot 104 on a 72 par course.

Beaumont's Back Snapped

Harry Beaumont, M-G-M director, is having a session with the medical specialists. A month ago while playing golf in Hollywood he had sunk his ball on a three-par hole, one on which he had not extended himself. When leaning over to pick up the ball he fell over on his face. Something snapped in his back.

The director was hurried to medical treatment, and eventually was patched up so he could finish a picture on which he was working. Now Beaumont is undergoing X-rays to learn if an operation may be necessary.

Reduced

Al Gray smacked it just 83 times in getting around Sound View last week and promptly had his club handicap reduced from 18 to 15 for the offense.

Sam Katz Unconvinced

Sam Katz is reported dabbling with the links idea, but as yet remains unconvinced.

Story is that the Public had rejected his first swing on the private course of Adolph Zukor on Long Island, has been sending out for golf clubs and looking at them skeptically.

Difference in Courses

Al Californian now east went down on Long Island last week and played Queensboro. After four holes the westerner was not only puffing, but crying, "Boy, this is tough." By the time he'd finished the 18 there was his doubt in his mind that he'd just finished the hardest course he'd ever played.

The boys-around-New-York have never considered Queensboro unusually difficult. Sporty, perhaps, but holding no particular terrors for the high 80 and low 90 player. This layout measures 6,150, with a par of 71 and the yardage isn't all the card says it is.

But which sports the thought U. S. S. "Texas" told the Court that the defendants were bogus sailors. He asked the magistrate to sentence the men for at least six months.

BLAME HEARST PAPERS FOR CAL. RING REPEAL

Los Angeles, July 24.

Fight fans in California have started a campaign to offset the proposed repeal of the state boxing and wrestling act of 1924. It is to be voted on at the coming election.

Proponents of boxing have issued a brochure sponsored by Hollywood Post No. 43, American Legion, which charges W. R. Hearst and the Hearst California papers with waging a grudge fight in an attempt to bring about the end of legalized boxing. Contention is that an investigation has revealed that an editor, who was unable to obtain 50 tickets for traveling Hearst newspaper executives when application was made but a few hours before an important ring contest, is at the bottom of the attack on boxing over here.

More than 150,000 signatures have been obtained in this state favoring the proposed repeal measure. A two-thirds majority of the entire vote cast on the measure is necessary to bring about a repeal and proponents of the fight game are confident they can muster sufficient strength to defeat the measure.

Store Show Tipping Off Film Secrets

There is a new racket in the form of a store show on Broadway. "Secrets of Motion Picture Trickery Exposed," and "The Inside Story of the Movie Studio," reads the billing.

For a ballyhoo in the window whiskey and gin bottles are displayed with a card explaining that when the movie stars are hit with these, they feel no ill effects as one broken bottle shows they are made of thin plaster. Other movie "props" are large, heavy wrenches, bolts, hammers, etc., a card explaining that these are made of balsa wood cork and rubber.

The show is a walk through. Chumps get the tip off through the medium of a set of seven "mechanical working models." Cards explain each.

The "Magic Carpet" in the "City of Baghdad" is tipped off, a storm at sea with an ocean liner and storm effects have an explanatory that the terrible storms at sea are done in miniature.

The entire racket is operated by one person, and admission is two bits, and the exhibit is doing business.

Utah Ends Racing

Ordgen, Utah, July 24.

Horse racing in Utah ended Saturday, when an agreement was reached between the operators of the Lagoon track and the county prosecutor. Arrests were made Thursday at the track, following Utah's Supreme Court decision betting is illegal.

The race track operators agreed to discontinue racing if the prosecutions were dropped. Further raids on the track would have been otherwise.

Agitation against horse racing in this State has been on for a long time. It is believed now to have been effectually squelched.

NEW VICTORIA OPENS

The new Victoria hotel, on 7th avenue and 51st street, built by David Meister of the Meister Builders, Inc., opened formally Tuesday with a luncheon to the metropolitan press. A. L. Libman has the kitchen privileges. Arnold Johnson's orchestra from "Scandals" officiated at the luncheon.

MORRIS CAIN'S FIGHTERS

Morris Cain, burlesque man, who with Ed Davenport produced Mutual shows, has gone over to prizefighters.

In his present stable he has Jack McVeigh, colored, said to be in the money.

FRANCES RYER BEATEN BY TERRY LEE, SHE SAYS

Brawl in Lee's Apartment Started by Unnamed Woman —Miss Ryer Badly Hurt

With her face terribly bruised, one of the worst victims of an assault in the West Side Court in a long time, Frances Ryer, Hotel Norwood, 240 West 49th street, who said she was a prima donna on the Columbia burlesque wheel and former stage act in vaudeville, appeared against Terry Lee, 23, 114 West 47th street. Lee said he was a theatrical booking agent.

Miss Ryer said Lee was responsible for her condition. She had her face covered with a towel, and when removing it for Magistrate McQuade it revealed that half her face looked like a California sunset.

The young woman said that she had attended a party in Lee's apartment on Sunday night. Some other show people were there, among them a woman whose name she did not reveal. Miss Ryer said this woman, whom she thought was Lee's sweetheart, became quite belligerent and tried to pick a quarrel with her. The prima donna said she tried to avoid trouble, but that Lee seemed anxious to see a fight.

Finally, Miss Ryer said, she was tried to strike her and lashed. She said she struck back and landed, whereupon Lee lunged at her and struck her a terrific blow in the face. It told her. When she fell to the floor, Miss Ryer said, Lee leaped upon her and continued to beat her about the face and body until she lapsed into unconsciousness.

Neighbors Called Cop
Neighbors heard the cries of the woman, and Policeman Henry Hunt, West 47th street station, went to the apartment. He arrested Lee, who was pointed out by Miss Ryer. All were taken to the city hall house where an ambulance surgeon attended the wounds of the singer. She then went home. Lee was locked up for the night.

The following morning when Miss Ryer appeared in court she was so weak that she had to be assisted. Later, when before Magistrate McQuade she collapsed. Because of her condition the case was adjourned until tomorrow (Thursday). Bail of \$500 was fixed for Lee.

Police fingerprinted Lee and found that he had been convicted twice previously. He is a native of Elmira for assault, and on Nov. 11, 1917, was sentenced to the penitentiary for being a disorderly person.

Lee denied that he had assaulted Miss Ryer, and insisted she did not know what she was talking about.

Dating Dives Safe in Chi

Chicago, July 24.
Chief Justice Feinberg of the Circuit Court, in ruling to confirm a morals court attaché's order closing a tall dance hall in this city, stated that while he did not approve of any form of dancing, and that terpsichore in public or private had "passed the pale of human decency," it was unfair to close one and permit others to operate.

Chicago is infested at this time with a number of laxly regulated public dance halls of the taxi variety. They serve principally as dating dives, with girls supplied at from 5c to 10c a dance.

ENGINEER DIES IN TUB

G. Grant Hargrave of Toronto Passes Away in Park Central Hotel

Although the management of the Park Central Hotel denied to newspapermen a death had occurred in the establishment, it became known through official channels that G. Grant Hargrave, 38, wealthy mining engineer of Toronto, Canada, had died while in a bathtub in his suite at the hotel.

Hargrave, at the hotel for a short time, was found lying in the bathtub by a maid. When entering the bathroom she saw the body of the engineer, which was partly submerged in water.

She notified Bert Steivers, house detective, and Dr. Kenneth Hoffman, hotel physician, was called, but the engineer was beyond medical aid. Dr. Hoffman said that he had been attending Hargrave for a short time. It is believed he suffered a heart attack when he entered the tub.

2 Hungry Runaway Girls Ran Out of Cash in N. Y.

Futley seeking jobs as chorines, Anna Taylor, 17, and Vera Rhodes, 16, both of Philadelphia, and rooming at 337 West 55th street, were found by Detectives Dave Mullee and J. M. Sweeney of the West 47th street station. The girls had nothing to eat for almost two days.

The slouches took them to a restaurant. The Florence Crittenton Home was visited and both runaways remained there until their parents came for them.

Anna and Vera told of leaving their homes in search of work here. They had a few dollars when they started. They begged an auto ride to New York. Soon their money gave out and they were up against it. Meantime their parents had sent out a general alarm for them.

The missing girls wrote home to friends for cash. Mullee and Sweeney were notified. Vera offered her wrist watch to the landlady of the rooming house as security for rent until she obtained money from Philadelphia. It was declined and the runaways promised to pay the woman.

Tank Town Lad Picked Wrong on "Parents"

Los Angeles, July 24.
Adam Huntley, a small time lad from a tank town in Nebraska, landed in the psychopathic ward of the General Hospital for observation, all because he figured out an idea to pose as the son of Lewis Stone and Anna Q. Nilsson, screen players.

It seems that the boy once saw a picture in which Stone was supposed to be married to Miss Nilsson. The kid thought they must really be married and an idea dawned on him that they might have a son. Someone told him that he resembled Stone a good deal. He hopped a freight for Hollywood and established himself at a hotel. When the landlord came around for rent the boy nonchalantly would reply, "Oh, his all right, papa will pay that soon."

When asked who papa was the boy said: "Why, Lewis Stone, of course, and Anna Q. Nilsson is my mother. My name is John Stone."

The hotel finally got wise and the kid was pinched.

Meanwhile, Stone, in San Francisco, and Miss Nilsson, in a hospital here, were both ignorant that they had a "son" roaming around.

30 Days for Name Caller; He Slugged "News" Man

Harry Liebe, 25, 270 Lehigh avenue, Newark, N. J., one of the marathon dancers jiggling from one state to another, will do all his dancing for the next 30 days in the Workhouse on Welfare Island.

Liebe was given that sentence by Magistrate George Ewald in West Side Court, after he had pleaded guilty to a disorderly conduct charge preferred by E. D. Barber, reporter for the "Daily News."

Barber, with a number of other reporters, were covering the dance marathon then being held in St. Nicholas Rink, 66th street and Columbus avenue. While the scribbles were watching Liebe espied them. He began to express his opinion of newspapermen in general.

A vile epithet was hurled at Barber who resented it. Liebe to demonstrate his antipathy, landed flush on the jaw of the reporter. Several reporters rushed up as did dancers to quell the disorder.

Policeman Meehan, West 65th street station, was called and he succeeded in restoring order. Liebe was arrested when Barber insisted upon it. After Barber had related to Magistrate Ewald the names Liebe had called him and told of the unprovoked assault, the dancer pleaded guilty. After fingerprinting, he was given the Workhouse sentence.

Law Firm Coming Back

House, Grossman & Vorhaus, the New York law firm, will probably re-establish their uptown headquarters at its many theatrical interests, at the new Leifcourt building on 43d street and Fifth avenue.

The attorneys maintained an uptown branch office in the Times building, but after uniting in a body at their present 115 Broadway location the inconvenience to the extensive theatrical clientele warrants a move nearer Times Square once again.

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—"Forbidden Hours" (Novarro-Adoree).
Paramount—"Hot News" (Daniels) and Movietone.
Rialto—"The Racket" (Meighan) (run).
Hudson—"Paris's first sound feature, "Warming Up" (Dix) (run).
Rox—"Street Angel" (Garner) and strong stage show (2d wk).
Strand—"Lights of New York," first 100 percent talker feature; also Vitaphone (third week).

SPECIAL FEATURES WORTH SEEING

"The Lion and the Mouse" (Vitaphone) "Wings"
"The Red Dance" and Movietone

NIGHT LIFE

Publicity concerning enforcement squads' raids has reacted against the joy caves mentioned on the padlock lists. Biz has been off accordingly. Helen Morgan to a \$4 and \$5 covert is commencing to pick up again. Texas Guinan at her Salon Royal to a \$3 and \$4 covert, and the Chateau Madrid atop the 54th St. Club which, like the Morgan club, has an open-air dance floor, operating on a \$3 and \$4 covert, are the only two others worth while these dog days. If you're tired of the femme hostesses, the Madrid is pleasant relief with a zippy show and Harold Leonard's inspiring dance music.

This is the season for the hotel roofs and the roadhouses, which are flourishing, particularly the former. The hotels feature moderate tolls although a \$2 covert at both the St. Regis and Biltmore (Cascades) roofs are a precedent. St. Regis Hotel holds Vincent Lopez's music and Rosita and Ramon, while Bernie Cummins and his jazzists with Mabel Northway and George Chiles, dancers, are equally sterling features at the Biltmore. Both rooms shun the Broadway element, preferring the conservative east side element. John McEntee Bowman of the Biltmore purposely keeping his music off the radio for fear of too much exploitation.

Tom Gotta's Meyer Davis band unit is at the Hotel Astor roof; Johnny Johnson atop the Pennsylvania; William Scott at the Park Central; Leo Reisman at Waldorf-Astoria.

Among roadhouses, Vincent Lopez is doing the bulk of the biz at Woodmanster Inn. Up Pelham way Castilian Royal and the Pelham Heath Inn, both with nude floor shows, are killing each other off with the overhead. The other roadhouses like California Ramblers Inn, Hunter's Island Inn, etc., have tumbled to the \$2 shore dinner thing as a bid for mass patronage. Post Lodge still clicks with the Westchester younger set. Ben Riley's Arrowhead Inn draws its usual crowd.

Down Merrick road Pavillion Royal is faring well. Castilian Gardens is an in-between.

RECOMMENDED SHEET MUSIC

"I'm Tired of Making Believe" "Outa Town Gal"
"Dusky Stevedore" "Out of the Dawn"
"Blue Grass" "Think of Me Thinking of You"

On the Square

Crack Golfer As Adagio Dancer

John and Mary Jennings are currently the adagio dancing team at the Castilian Gardens, Pelham road house. The dancers are brother and sister.

John Jennings is acknowledged one of the crack golfers of the country, with scores to his credit equalling those of the champs with all of whom he has played. He dances with his sister because she wants him too, giving her the entire salary.

Ford's New Priceless Model

Ford showrooms, 34th street and Broadway, flashed a special cabriolet body on the new chassis last week. Word passed around on it. A few professionals took a look and offered cash on the spot.

No sale, however, as salesmen stated no price had been set on the car and the factory hadn't informed them whether there would be any more. The special job drew many of the curious to the window all week. It seemed as though the Ford people wanted to get a line on the impression the new model might make.

In Panic at Controls

Show people interested in aviation are told by Bert Acosta at Curtiss Field at Mineola, L. I., that student-aviators learning to fly in planes with a dual control become frozen by fright to the alternate control to such extent it becomes necessary to knock them out with a monkey wrench.

It parallels the panic-stricken swimmer who will cause his instructor to drown by grappling him around the neck. The plane being equipped with two controls, the student will instinctively grasp the control pole in front of him and cause the airship to do dangerous tricks, hence the necessity for stringent emergency measures.

Morones as Good Time Charlie

Luis Morones, secretary of labor in Mexico, who resigned in the rumpus over the assassination of Obregon, was known to more visiting show people than any other man in the chili con carne nation. They all had to check in to him to get permits. "He was always indulgent to American performers, cultivated their friendship, entertained them heartily and made whoopee enthusiastically."

A two-fisted elbow-bender, a nightlifter and a sport, Morones was popular with the professionals. It was nothing unusual for him to drop all affairs of state and travel 24 or 36 hours away with a troupe where he had made friends, to spend a few nights in Tampico or Vera Cruz as a John.

Cloud Burst in Square

A miniature cloud burst descended on New York late Friday afternoon with no little damage resulting in closed theatres. The houses principally affected were the Shubert, Broadway, Booth and Plymouth. The lounges and retiring rooms were flooded when the sewers were unable to carry off the volume of water.

At the Shubert there was some damage to wearing apparel of players in "The Silent House." Suit cases were afloat for a time.

Etta Wann Tires of Her "Man's" Beatings

"I'm no Imogene Wilson. I refuse to be kicked and punched. If my man loves me it is no way to show it by 'bluing' my eyes." So declared Etta Wann, 22, dancer, who said she was stopping at the Portland Hotel, 132 West 47th street.

Etta looked in bad shape. She told Magistrate George Ewald she had worked at the Club Jacques, 117 Maidenhead street; Greenwich Club, 121 West 51st street; and Harry Lyons' Bar and Grill, in West 61st street.

Patrolman John O'Hare of the West 47th street station heard shrieks coming from the Century Hotel, 111 West 46th street. When O'Hare arrived he found Etta, small and wearing rolled down stockings, being ejected.

Wagner Weber, night manager of the Century, demanded that O'Hare arrest Etta. On Wagner's complaint the dancer was locked up in the West 47th street station, charged with disorderly conduct.

In West Side Court, before Magistrate George Ewald, she pleaded guilty. Both parties were discolored. She told reporters that Weber was her "man" and it was he who had blackened her eyes. She then told of how she had tired of being booted about.

"She is a nice girl, your honor. Only when drinking she becomes violent and disorderly," said Weber. Etta was fingerprinted and found to have no former record. She received a suspended sentence, providing she remain away from the Century.

Nat Evans' Newport Club

Newport, July 24.

The Embassy Club, now known as the Nautilus Club, is open with Mrs. R. T. Wilson, society net club promoter, reported out. Nat Evans, who operates the Brook Club, class Saratoga spot, is now in control but is giving the club absentee treatment. A four-piece orchestra under the direction of Emil Greiss plays for dancing, and although a \$5 covert is in effect, the beautiful rosewood dining room, with its arched ceiling, has been getting little patronage.

The room was the main game room when Canfield operated here. The present game rooms upstairs have been getting merely mild play, even on week-ends, house parties and the Casino theatre cutting in.

MASHER SOCKED \$50

Bookkeeper Spoke Out of Turn to Marion Lewis

Marion Lewis, 19, dancer, residing at 1310 Morris avenue, Bronx, was emerging from the Master dancing studios in the third floor of 1847 Broadway, when Joseph Ferro, bookkeeper, of 1927 10th street, made a remark.

Miss Lewis let out a yell and other dancers came from the studio, followed by Stanley Mallick, of 569 West 150th street, operator of the studio. They gave chase after the bookkeeper. Mallick captured Ferro on the second floor. Mallick took him to Patrolman Bart Drury of the West 68th street station and later to West Side Court.

Ferro said he remembered nothing. He said he was married and worked for an auto cylinder grinding company.

"Fifty dollars or five days," roared Magistrate Thomas P. McAndrews.

Ferro paid. He waited until Miss Lewis and some of her dancing companions had left the court.

Pullman Porter Sympathy

Negro stage professionals showed how they felt about the impending strike by the Pullman porters by staging a benefit for them at the Lafayette at midnight, July 24.

The porters are now waiting to hear from the A. F. of L. as to the time when they will strike. The porters are asking for a \$150 minimum monthly wage against \$12.50 now received; they also demand a 240-hour work month or an eight-hour day, with a further request that the companies reimburse all the porters with pay who have been discharged since the strike talk started.

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15 YEARS AGO

(From Variety and "Clipper")

Piling up of claims and falling off of business foreshadowed the collapse of the Buffalo Bill-Wild West. The famous show was near its end.

Ownership of picture rights of stage plays was in process of being cleared up. When Wallace heirs contested K. & E.'s argument that film rights went with the performing rights. It was only just becoming recognized that screen rights were valuable property. Famous Players had paid to owner of the "Prisoner of Zenda" copyrights a total of \$68,000.

Thomas Edison took over his talking picture device for exploitation upon the option held by J. J. Murdoch expiring. It was reported Edison had offered Caruso \$20,000 to appear before the camera and record.

After a long wrangle with the Keith people, Marcellini, most important foreign agent, cabled his New York office to book material wherever they liked.

The presence of two dramatic plays in New York during mid-summer was regarded as a remarkable circumstance. "Peg o' My Heart" was doing \$7,000 a week in the most severe weather. "Within the Law" doing \$6,400 at the Eltinge, both better than breaking even at those grosses.

George Mosser and his brother, Leon, entered into an agreement with Lubin, Philadelphia picture producer, to distribute his product in China, where the Mosser brothers carried on a general theatrical business.

50 YEARS AGO

(From "Clipper")

One of the measures of a circus performer's ability was his skill at the "hebe" and acrobats and clowns vied to outdo each other at this display. William H. Batcheller advertised that he will meet any competitor at the test for \$200 to \$500 side bet, and a number of circus people took up the challenge.

Two names familiar even at this time are B. T. Babbitt, soap maker, who had complained to the police he had been swindled of \$23,000 by a bogus woman detective, and Anthony Comstock, who was sued for \$10,000 by a Mrs. Chase, wife of a physician.

A new menace appeared in the midwest. Besides Indian outbreaks which at the moment were prevalent, armies of tramps began to seize trains. A company of 50 hoboes took possession of a train on the Northwestern near Cedar Rapids and forced the train crew to take them as far as they wanted to go.

John N. Clark, fight promoter, came out of New Jersey state penitentiary after serving two years, less time allowance. He had been sentenced in connection with the fatal termination of a pugilistic battle between two professional fighters. Benefits were arranged for the victim in several eastern towns.

Ceremonies attendant upon arranging a championship ring meeting were simple in those days. Pat Ryan and Johnny Dwyer, who were to meet for the American title, merely came together in the "Clipper" office and deposited the final \$500 of the forfeit money, being attended by their trainers, no lawyers or counsel for underwriting syndicates being present.

Inside Stuff—Pictures

A small town indie exhib figuring on wire equipment and talkers must also figure how much the talkers can increase the gross. It's unlikely the exhib dare to advance the admission so the dependence for gross must be only calculated in an improved attendance. A small town can take in any of 75,000 and under.

Not much question but that the talkers are charging high for talking films. It's nothing for Warner to ask \$1,000 or more rental for a full length talker in a town of this size, as against perhaps the \$250 usual rental paid for a silent feature. Then the extra advertising, besides cost of scoring and an extra operator. Against this must be placed the utmost increased gross, and the utmost increased gross in a small town isn't much, to be steadily relied upon.

The fear of the indie is that the opposition will put in the talkers. But the common sense view is that if anybody is to go broke early on talkers in the small towns, why not the opposition? Or the indie can say he will wait until the market is flooded with talkers as seems likely, for by that time the cost of everything in connection will have come down, including installation and rental. When the talker situation is normal, as now with the silent black and whites, then the small town indie can better figure for himself, unless at present he prefers to work for the landlord, producer and electricians only.

This is not theorizing; it's the experience of exhibitors in at least two small towns. The exhibs in both towns made an appeal to reduce the rentals of the talkers and received no attention. One of the wired houses doing an average gross weekly on the year of \$3,100 increased to \$3,300 with the talkers, \$200 more a week. The exhib estimated that if he played 18 talkers a year he might increase the whole gross in that time about \$6,400 at an expense to his house of \$15,000. Talking shorts were found to be no decided factor at the box office, about one in six going over big.

With the equipment rush now on the indie exhib can well afford to wait with a reasonable reason for the public, that no installation may be had. If the chains have seen up equipment at its present slow pace, it will be some while anyway before the indie of the small towns will be reached by the electricians.

For a natural admission increase nothing has occurred since the war like the dropping of the admission tax up to \$3. In the Broadway houses it worked automatically. Where the Public theatres were charging 99c top, with 3c of that the tax, they merely made the top admission \$1, without a squawk. It has meant a 10 per cent increase of the gross without announcement and probably many patrons agreeable to the penny increase to avoid the change.

The unusual business done at the Paramount, New York, by "Warming Up," the Richard Dix baseball picture with sound, is attributed to the public's response to the advertising line "First Paramount sound picture." Many picture fans do not differentiate between "talkers" and "sound" pictures. As a result both classes were drawn in to see the Dix picture.

The sound was added in New York after local Paramount officials had seen the Dix picture as an ordinary program release and below average quality. Walter Wanger is credited with first suggesting strengthening the picture with sound. A Victor record was made and interpolated with the result the picture did tremendous business at the Paramount. The seasonal nature of a baseball picture is not credited with the draw, neither is Dix, it's the "First Paramount sound picture" slogan that did the trick.

An elderly woman on the coast who served a number of years on the Los Angeles dailies as a writer of movie chatter, turned press agent some years ago, and of late has found it hard to get clients. She became destitute and appealed to the Wampas for financial assistance to the extent of a loan for \$750. Not being a member of the Wampas, there was nothing in this organization's by-laws to permit them to make the loan, but they did assist in finding some clients and referred the case to one of the welfare workers of the industry who immediately procured a loan of \$750. This enabled her to take a new lease on life.

Ten days later, the welfare worker and others who had tried to assist the aged lady were astounded upon learning she had staged an afternoon tea for 20 guests at one of Hollywood's leading cafes.

One of the production supervisors on the coast often identified as the loud speaker of the industry, cost his employers several hundred dollars because he preferred to sit in conference with another executive of the studio arguing over trivial personal matters, such as waging with each other as to who had the most money. To settle the bet, they jumped in a car and motored to each other's home while a set with 250 extras waited for the super to return that he might place his stamp of approval before the scene could be filmed.

The book ticket plan with the rebates similar to those used by Publix, has been adopted by Harry Harris, indie, for his Gotham Bunny and Costello, all in the Washington Heights, New York, section.

The practice of coast studios furnishing costly motor cars for transporting writers chattering from their home to the studios, reached its climax at one of the plants that had placed a seven passenger car and chauffeur at the disposal of a New York male picture critic visiting Hollywood. It seems this critic wanted to go to San Francisco for a week-end, and the press agent of the studio loaning the car thought it would be a grand stand play to have him use the car for this trip. When he called the general manager for an o. k. the car was re-called at once, leaving the critic to make the trip by train.

Fox studios may eliminate all gag men or comedy constructionists from following the production from beginning to completion and will transfer such people to the scenario department where a branch for gagging comedy scripts will be installed. This department will take the completed scenario and add in the gags wherever a situation calls it. That will save time over the old system of a gag man on the set and holding up production for hours at a time to conceive added comedy situations to fit the action.

The treasurer of a western state, interested in several banks, was hauled into the theatrical route via his bank interests when a couple of theatres in the capital city went broke. Just another theatre-bank merger.

Finding himself a theatre magnate, with one of his houses in the million dollar class, he began an investigation of show business in general and his own houses in particular. The investigation convinced him that show business is different from any enterprise he had ever before tackled, and that his houses were a losing proposition. Finally he called up the head of a banking circuit, and asked him to take the smaller house as an outright gift. He stressed the point that he wanted to be relieved of it entirely.

"What's the matter?" asked the circuit head.
"These boys are too fast for me," replied the banker.

Members of the Comedian's Union whose scale is \$250 weekly, frequently hire themselves out to small companies, industrials, etc., as directors. This averages them \$100-\$150 and makes them work cheaper than their brother from the union who cops the camera job.

Producers of talking pictures say that in taking the dialog film it will be all done at the one time and thereafter serve for either wired or

Inside Stuff—Vaudeville

Jimmy Conlin (Conlin and Glass) tells a story of his old medicine show days when he was struggling to send home \$10 a week to his father. Between ballyhooes, Jimmy spent his time in a side tent mixing up the colored water and sugar. Any idle moments he might find were spent fighting for the 10.

After weeks of this, James finally got away long enough to visit his home. Upon arriving at the Conlin estate he opened a door to throw in his grip and saw the closet lined with familiarly labeled bottles. The old man had been spending the weekly \$10 on Jimmy's medicine.

Recently in a middle western presentation house a two-act refused to appear for a bow after a flop despite that the house m. c. had made himself look foolish enough in coaxing sufficient applause so the boys could hear it. The production manager of the circuit of which the theatre is a part was out front. He notified that to raise the act's obvious ingratitude by going right into the following band number at the conclusion of their turn proper. The boys didn't take a bow to their own music for the remainder of the week.

In the fall when the new Orpheum, Memphis, opens, the town will be badly overcasted. It's a six-day town with a surplus of theatre capacity at present. The Orpheum circuit, now Keith's, leased the new house against advice. It has been built by local capital.

It is said that the Orpheum people at one time refused to pool Memphis. This may be now changed through Keith's in control of the Memphis house.

Keith's new form of contract is no riot with the actors who read it. The name turns it is submitted to may ask for a personal contract or the scratching of several of the Keith restrictive provisions. This goes especially for a blanket contract, a general agreement contracting the act for a season or a period of weeks, or possibly for a season with an option.

Restrictive clauses are to the effect that the act while under contract to Keith's can't do this or that or play elsewhere or appear anywhere without first submitting itself for the same service to Keith's. It amounts to an option on the act's entire show employment while under contract to Keith's to do an act upon the stage only.

This seems pertinent now with the talking picture vogue on. No one knows at present what the value of an act to a talker may be, whether for a full length or a talking short, at present or in the future.

Report of the phone switch girls walking out of Keith's New York agency this week recalled the oft repeated report of all conversations going into the Keith office having been taken down in shorthand. This was said to have been the practice under the E. F. Albee reign. It's doubtful if it has continued under the Kennedy-Murdoch control.

For years a Keith office man having private business to talk about over the phone never used an inside office wire. No private wires were permitted for employees of the Keith office, unless executives. For some while a long time back the Keith office appeared to secure information regarding conversations held by employees or agents that could only be accounted for through the phone talk having been recorded. Even the phone wires of agents were switched through the Keith office. Agents, however, could install private phones in their own offices.

The feeling that such talks were taken down in the Albee days spread and was never contradicted up to the time of Albee's passing. Even after the Albee power and influence in the Keith circuit had waned, a Variety reporter calling up one of Keith's publicity men in the Keith press department was immediately greeted over the phone with: "Hey, you know where you are talking, don't you?"

silent house. The picture will run through as a black and white only without the dialog. Their theory is that the dialog in the silent houses will be filled in by captions.

This theory is not agreed to by other picture makers. The latter say that a talker made with dialog and the latter provided for will not run smoothly without the dialog. It will rather have a disjointed or jerky appearance when the silent screen.

It appears to be a matter of opinion only. If the theory of one picture for both classes of houses is incorrect, the dialog sequences will have to be shortened possibly for the silent version.

Chains may decide to buy out their "partners," to fully control the operation of circuits they are now half owners in. Whether the partners may want to sell is another matter. Or the partners may suggest that it be a buy or sell proposition although the latter is unlikely.

The "partners" as a rule are the operators who created the circuits, mostly state or interstate. When selling their circuits to the operators, in that manner of course no noticeable new methods were introduced to any degree, other than perhaps a change in stage shows, with the former operator, now partner, receiving his half interest selling price from the chain and then continuing as the operator at a higher salary than he had charged up when the sole operator, although as the sole operator he may have had stockholders.

The first sign of this is the reported purchase by Publix of A. H. Blank's remaining half interest in the Blank Neb.-Ia. circuit. That buy would mean Blank's retirement as operator, with Publix thereafter running the circuit as a full part of its own.

To what extent the operator may command local prestige or influence that could result for the betterment of the chain-interested houses is problematical, in these days of chain everything. With a chain able to finance from its home offices for all money requirements, about the only angles left for the native operator to contribute is his personal popularity, locally, or his showmanship, if any. If any, that showmanship should be worth something. Yet the box office reports are the best guides.

Backing up a house manager isn't always a matter of principle, it appears. In a mid-west theatre the manager fired an assistant manager who had slapped or pushed a woman in the theatre lobby, causing her to fall to the floor. The manager did the firing for two reasons, because he felt the slapper's action senseless, despite the ultra provocation no doubt responsible for it, and also to ward off what looked like a cinch damage action, believing if the assistant manager were out of town, the damage action might not arrive so promptly.

But the assistant manager happened to be a relative to a man higher up. He was reinstated. And naturally the manager resigned.

The recent change of titles at Paramount's West Coast Studios, elevating Ben Schulberg from associate producer to general manager of West Coast Productions, five supervising the status of "Associate producers," is seen in picture circles as an effort to get away from the onus attached to the title, "supervisor."

No class of men in the picture business have come in for so much unfavorable comment during the past few years as the supervisors. As "associate producers" they may duck the barrage for a short time.

Pat Powers' "Wedding March" is about ready to have something happen to it, although the threat to reach a screen has been standing for months.

Latest report is that all left to do before the status quo rating is wiped out is to synchronize the score on those "dinner plates," as Powers calls them.

TALKERS WORRY EQUITY

New Agents' Union Holds Open Meeting, With Many Speakers

An open meeting of the Associated Theatrical Agents and Managers affiliated with the American Federation of Labor was held Monday night. Over 300 agents and managers were present.

M. J. Flynn introduced Frank Gillmore of Equity who advised those present of the results and progress Equity has made by banding together, and with the help of the American Federation of Labor.

Hugh Franey, organizer for the A. F. L. said the agents and managers were granted a charter by the Federation July 6, 1928. Franey cited the success of other theatrical craft and explained that there would be no fight with the managers in any way that would cause disruption; that he and the body desired to co-operate with the theatrical managers and producers and to offer them men who were guaranteed. No threat would be made against any managers but from this meeting on, every effort would be made to bring into the union fold every man and woman eligible. He advised those present not to expect all their demands to be met overnight and told them that on joining the union their troubles were only starting. He also advised those present that tactics might be used to hinder or disrupt their organization, and if used, they would fight back.

Weber's Talk

Joseph Weber, president of the musicians, (A. F. M.) spoke for some time on the musicians, told those present to join the A. F. L. like these musicians, stage hand and "art" situation as they were all actors; advised them to forget the wage earners.

Weber explained that his union had 158,000 members, and that they received the highest scale and worked the shortest hours of any craft in existence.

Regarding the talking picture situation, Weber remarked: "The talker might change conditions, but as long as the talkers require musicians the union will still have something to say. Talking pictures will not drive out the musicians." Weber forcefully said, "the public will determine this and soon they will be overfed." He stated that now some musicians are receiving from \$200 to \$500 a week playing for the talkers.

Theodore Mitchell, president, explained the purpose of the new organization. He stated it was the desire to meet and co-operate with all in the theatrical business, and that the demands of the union were reasonable. Mitchell said there would be no set wage scale, but that the organization would request no doubling, and ask each show to employ two men. These and a few other minor abuses now existing they would ask to be abolished.

Lodewick Vroom, of the membership committee, read wires from San Francisco and other points. One from Los Angeles, from Myles Murphy, pledged 20 members.

Frayne again spoke, advising those who had not joined that there would be no strike, they would not be called upon to contribute to other unions and that there was no obligations to strike with other unions.

The control of the business operation is vested in a board of governors, with Theodore Mitchell, chairman, and M. T. Middleton, secretary-treasurer. Others: Mr. Vroom, Lawrence A. Nelson, Rod Waggoner, Samuel Tuck and Campbell B. Casad.

Mitchell in T. P. R.

Mitchell is vice-president of the Theatrical Press Representatives of America, conceded a standard form of contract by the managers, probably a direct result of the unionization activities in that field. It is reported that Mitchell has been asked to resign from T. P. O. R. A. office, it being felt by the latter that being an officer in both organizations is incompatible with the aims of the T. P. O. R. A.

JOIN MUSICIANS ON 'DEBASING OF ART'

Gillmore Reticent, but Dullzell Opens Up—Equity Members Must Make Own Terms With Talking Picture Producers—Expects Talker Invasion Into Legit to Last for Two Years

INJURY TO STAGE

Equity executives are close to swords' points over what action should be taken by the organization in regard to the legit-talker situation. To date no move has been made although Frank Dullzell is in favor of the association joining the musicians in their stand of educating the public to "this debasing of art."

Frank Gillmore, while conceding that talkers will make serious inroads into the legit field, believes in a continuance of the watchful waiting policy.

"We do not want to move too quickly and yet we do not want to be too late. We do not want to shut off any avenues of employment."

Gillmore and his assistant are of the opinion that fewer Broadway-ites than have been reported are headed for Hollywood. Because the talker matter has not been acted upon, Equity has no official record of those who go the Hollywood way, it was explained. Until such a step is taken, it was stated, Equity members will have to make their own arrangements and terms with film producers.

Injuring Legit

While Gillmore was not inclined to go into detail on the talker situation, except in a broad way, his assistant was emphatic in his observations.

"If film producers are allowed to come into our ranks and our theatre the legitimate stage is bound to be seriously injured. For the next two years, at least, I fear this will be true."

"Now is the time to act. There is nothing more to watch because talking pictures are no longer a myth but a reality. We should start educating the public by showing them through the medium of publicity that they are just paying for something they are not getting."

Dullzell said that it was not only the legit performers' voice that film producers are after. He stated his belief that their ignorance of working conditions in Hollywood could be "trepassed" upon to their detriment, the being paid only while-working policy of Equity would make their importation a big economic factor.

"The legit actor in the east accepts four weeks of free rehearsal and two weeks on the road without pay. He is, however, certain of two weeks' pay. What he doesn't know is that as soon as a Hollywood actor is signed up he goes on the payroll immediately. What he doesn't know is that on the coast they are turning out some of these pictures in eight days. "I haven't heard of any long term contracts these film producers are offering legit people. I have heard of many cases where the actor has been offered less than his salary here with a lot of bum promises to take up options on his service and make him famous. I predict that the film producers will use the actor for his own convenience and when that is through the actor will find himself right back where he started."

Film Stampede

"These film men are running around in a stampede at present. One is trying to outguess the other fellow. They think the best way to be prepared is to round up a whole lot of actors, despite the hundreds of efficient people that are

B'way Legit Producers Tying Up With Talker Makers on New Plays

Leblang Taking Over John Cort's Theatre

Joe Leblang is expected to operate the Cort, New York, under an assignment of the long term lease by John Cort. Like Oliver Morosco, who also came to Broadway from the coast, Cort has been mentioned in money jams from time to time over a period of years.

With Leblang said to be shouldering Cort's liabilities, it is inferred that the transaction is more than a business matter with Leblang, although the latter was known to have aided the manager financially before. That is supposed to have been based on an early friendship between them dating from the time that Leblang started expanding his ticket business. Lately Cort's indebtedness to Leblang is believed to have risen to a considerable figure.

Leblang did not want to take over the Cort but was forced to in the end. He interested Jed Harris in the house and was to have been a silent partner. Some dispute with Harris arose, however, and is an explanation of Harris' recent statement that tickets for his shows would not be placed at Leblang's cut rate agencies.

Last week there was a meeting of Cort's creditors with Leblang's counsel. The result is still in doubt but indications are that Leblang will straighten out the Cort money muddle. Cort started operating a neighborhood house in Jamaica last fall, but he lost control and the theatre went into the hands of a receiver. He was largely interested in the Windsor, Bronx, also of the subway circuit, but that house is reported now controlled by a Mr. Florsheim, a partner. Daly's 63rd street, operated by Harry Cort, son, may be involved in the Leblang deal.

Arliss on Talkers

Warner Bros. have signed George Arliss to make two Vitaphone full length pictures which will be released as specials. John Barrymore has also been signed by Warner Bros. for two Vitaphones.

All four "talkers" will be made at the Warner's west coast studio, according to present plans.

out of work in Hollywood, and holding them in the offing.

"I know of one big actor who recently had some dealings on the talker subject with Winfield Sheehan of Fox. This man's salary on the stage is \$400 a week. Sheehan offered him a two weeks' guarantee of \$250 per week with the inducement that if everything went well he would keep him on for another fifteen weeks at \$300 per week. When the actor agreed to go for \$400 a week for four weeks, without pay to him, he was told that was out because the producer could not see building him up for some one else to steal."

Directing

Speaking about the difference between stage production and picture making, Dullzell said:

"Where a stage director can alter his play according to the reactions of the try-out audience the film director is forced to be guided solely by the reaction in the studio. Many a good stage director has flopped in Hollywood."

"George Marion is an example. No one in the theatre knows more about the theatre than Marion. As one of the ablest stage directors and actors he went to Hollywood 10 years ago and was a complete flop."

"Now they are going after legit writers and directors once more. There are only a few George Abbotts around but I think that the Abbotts are too foxy for them. I think they will stay right where they belong."

It is reported legitimate producers with forthcoming shows on Broadway next season have decided to go into production of talking pictures of their plays. Al Lewis, it is reported, with 10 plays scheduled in association with Sam Harris, is said to have effected an arrangement with Fox for release of his talker picture productions.

Among the Lewis plays slated to be produced, which may also be reproduced in pictures, are included "The War Song," starring George Jessel; "Mister Bones," by Fulton Oursler and Bide Dudley; "Black Belt," by William Jourdan Rapp and Wallace Thurman; "Lucky Stars," "Street Scene," "The Big Fight," "Conga," "Women," "Poor Little Fool" and "The Shyster."

It is understood the original New York casts will appear in the talkers to a large extent. Some of the plays are to be produced in collaboration with Crosby Gage, Gilbert Miller and David Belasco.

Indications are that Metro-Goldwyn-Mayer, Paramount, Fox and Warner Bros. will try to tie up with as many legit producers as possible for a guaranteed supply of Broadway productions for the talkers.

Lewis' 3-Year Contract

Lewis has signed a three-year contract to fill a new Movietone post established by Fox to handle the legit situation of his talkers, it is said. His title under the contract is that of general manager of the New York office of the West Coast department in the Fox plant.

It will not interfere with Lewis' regular work of producing plays. His main duties are to pass upon stage plays and story material for Fox's talking subjects in addition to promoting the development of the new type of player-necessary for sound pictures.

"Unborn Child" Melts; \$8 Each for Actors

"Her Unborn Child," under canvas, suddenly melted in the Adlon-docks Friday, with the players paid \$8 each for the final week and transportation back to New York. The troupe was out three weeks under the direction of George W. Gatts and Paul Scott. It opened near Lake Placid.

Seems the venture busted when the sheriff appeared because somebody forgot to pay for the lot. Lester Bryant, company manager, could not be found. There is one story of a rubber check bouncing around the mountains.

Early this week the players were adjusting their claims with Gatts and Scott. The company had been guaranteed two extra matinees weekly, and the claims totaled a week and two-eighths salary. They laid off three days when it was discovered the advance man had forgotten to bill. Gatts covered the stand, the players being asked to accept living expenses.

COLLEGIANS' SUMMER TOUR

Boston, July 24. Four one-act plays, "Gettysburg," "Maggie of Mother India," "Jean Marie" and "Her Father Was a Frenchman," comprise the program offered this summer by the Strolling Players of Boston.

Traveling group is under direction of Helene M. Hall and consists of college men and women. Performances are being given under local auspices throughout New England.

CHATTERTON'S SUN BURN

Los Angeles, July 24. Producing the play "Slaves of the Fathers," starring Emil Jennings, did not start this week on account of a serious sunburn affecting Ruth Chatterton's face. The burn is serious.

Equity's Caster Percentage Code With Penalties, for General Meeting

With the revised form of the Basic Agreement with the managers accomplished, Equity has begun formulating a code for dramatic and casting agents. It is hoped to place an effective curb on excessive fees. New clauses in the managers' agreement were designed to secure aid from such sources in making the forthcoming code into law.

The recent U. S. Supreme Court ruling which declared the law fixing agency fees illegal, is not expected to be a hindrance to Equity's plan of making the agency fee of five per cent. for 10 weeks effective. While some agencies adhere to that rate which is the New York state law, others have been charging 10 per cent. per week for the entire length of the engagement, under one pretext or another.

Equity's aim is to license or recommend certain agents to members and managers, with heavy penalties for violations, the penalties not only applying to actors but managers as well. The charge that managers have been splitting commissions with certain casters has never been actually proven, but it is claimed that practice did not apply to any one managerial office.

Equity's agency code will probably not be ready until September, which time the general meeting will probably be called for its ratification.

N. Y. Dailies Operating Capehart-Carey Ad Agcy.

Capehart-Carey Corporation, advertising agent, with amusements the specialty, is in financial trouble. At a meeting Monday in the offices of the "Herald Tribune," it was decided to carry on the business which will be conducted by a committee of five leading creditors. The latter, a group of New York newspapers, are the "Times," "World," "News," "Tribune" and "Sun."

J. P. Muller, leading specialist in amusement advertising, offered his services to re-establish the Capehart-Carey affairs. That was regarded as a generous gesture from a competitor. John J. Carey, general manager of the Capehart office, has been in the business for 44 years. Charles Capehart, head of the firm for 16 years, owns 75 per cent. of its stock.

It has been commonly believed along Broadway that the Capehart-Carey agency was dominated by the Shuberts. That is denied, although it is admitted the Shuberts were the firm's biggest customer. There is a five per cent. kick-back on amusement advertising. It is reported that the Shuberts to collect one-half of the kick-back on any attractions playing their theatres. While the same percentage of return applies to the Muller office, it is paid to the person or theatre which pays the bill.

Arthur Smith in Wage Claim Jam on Coast

Los Angeles, July 24. Financial troubles of Arthur F. Smith over his production of "Tell Me Again" over here landed him in jail when he could not pay off some \$2,500 in wage claims. Labor commission had Smith arrested on six complaints. Smith was later released from custody on \$1,200 bail. Trial will be held tomorrow (Wednesday) before Municipal Judge Wilson.

Nance O'Neill's School

Los Angeles, July 24. Nance O'Neill is coming from New York to join her husband, Alfred Hickman, who has been for six weeks on location with Herbert Brenon at Santa Cruz. The Hickmans will make their permanent home here.

It is stated Miss O'Neill will open a school for voice culture.

"VIOLET TOWN" PEOPLE

With Helen Ford starred in the new Lew Fields "Violet Town" musical, it is to open at the Forrest, Philadelphia, in September.

Others so far engaged are George Haskin, William Williams, Betty Starbuck and Dorothy Roy. Show probably set for Fields' plans-film in New York.

Carroll's "Blacklist" Off; \$6.60 Top for Show

Earl Carroll will charge \$6.60 for his "Vanities," the only top for the lower floor chairs. It had been said Carroll contemplated possibly an \$11 scale.

Carroll instead states he intends making no profit on the show, counting on the theatre's share only.

The Carroll "blacklist" has been entirely done away with. Papers and individuals on the papers who were blacklisted by Carroll in former times are back in full receipt of all courtesies.

New "Americana" with McEvoy and Young Kahn

Roger Wolfe Kahn will do the score for the new "Americana," intimate revue, for which J. P. McEvoy again will do the book. McEvoy will have a controlling hand in the production this year.

Richard Herrnstein, who produced the first "Americana," may sell out his titular rights in the revue and disassociate himself from the venture.

Otto H. Kahn, who backed his son's "Here's How!" unknown to Roger Kahn, who states he would not have entertained the production had he known about it, has been won over to his son's talents as a musical comedy composer and will back the "Americana" show.

Kahn has further ideas for an intimate playhouse all his son's, a. Irving Berlin's Music Box. Roger Wolfe Kahn, when approached by Arons and Freedley for an operetta score, did not know that his banker-father is financial backer of A. & F. generally, and not specially brought in for the "Here's How!" production.

Future Plays

Dewey Weinglass, colored producer, put a new musical together. In the East will be Little Hurley, Hortence and Wilhemina Shircraft.

"The Brass Ring," John Golden's show which had three weeks around New York last fall, is to be on that producer's new schedule.

Frances Shelley's Memory

Beth Milton, one of the two actresses of "Rain or Shine," who were badly injured in upstate New York several weeks ago in an automobile accident, continues to improve. She will probably leave the Glens Falls Hospital within the week. Frances Shelley, the show's prima donna, is still in bad shape. Her recovery will be slow.

The brain concussion sustained by Miss Shelley appears to have dried up instead of clearing through circulation and a clot has resulted. Physicians say the clot must be dissolved before the patient's ability to remember becomes normal.

Max Dill's New Show

Los Angeles, July 24. Max Dill, of Kolb and Dill, is starting independent production by the staging "Why Worry," to open at the Hollywood Music Box Aug. 22. Dill and Dr. Chas. D. McGottigan, a San Francisco physician, wrote the show. Al Fields and Johnny Johnson, formerly in vaudeville, are to be featured. Dill will stage. Cast will include Virginia Cleary and Donald Carroll.

Music was written by Leo Flannery and lyrics supplied by Walter Craine. William Cullen will manage the company.

1 Week for Foley's Stock

Des Moines, July 24. Paul Foley's stock at the Princess closed after the first week. Foley is convinced Des Moines will not support a summer stock.

Kitty O'Reilly Doubling

Kitty O'Reilly joined "Present Arms" Monday night, succeeding "Totus" (Totus) (Doramas Dorcas), another Irish club alumna. Miss O'Reilly will continue doubling from Texas Guinan's.

Chorus Girls Mag

The chorus girls finally are to have their official paper. "The Chorus Girls' Monthly" makes its appearance shortly, sponsored by Richard Burke, associated with a theatrical photographer.

It will be a combination "art photo" periodical of nudes and realistic back-stage dialog about chorines and their pranks.

Zedda Mansfield of "Good News" is contributing editor, having the real-life of a back-of-the-scenes chorister department in charge.

BALTIMORE'S GUILD

Schanberger-Marshall Trying 10-Week Subscription Idea at \$1 Top

Baltimore, July 24.

F. C. Schanberger, Jr., proposes to install a stock company in the North Howard street house in conjunction with G. P. Marshall of Washington. Marshall formerly conducted stock in both this theatre and the late Lyceum.

Idea is that local playgoers will underwrite the first 10 weeks of the proposed season a la Theatre Guild. Arrangements for the Baltimore Theatre Guild, Inc., have been made with a local bank to act as depository and trustee for the subscribers. The Knopf-Farnsworth scale of \$1 top will be retained, and if the first 10 weeks can be sold to the sum of \$5,000 a week through the subscription scheme, the company will open with a tentative list of plays.

The Mayo, Saturday, Indorsed the scheme and playgoers are now being canvassed for subscriptions.

2 Shows Out

Two more shows leave Broadway's list this week, neither of success rating.

"The Greenwich Village Follies" for the first time under Shubert direction, although the show will leave the Winter Garden-Friday. It has been regarded one of the weakest draws the Garden has had in years. The 17 weeks' engagement is comparatively brief for that house.

"Marriage on Approval" will close at the Golden Square. The piece which started at Wallack's was reported closing several times. It went along on a co-operative basis, the players receiving very little and the show scraping along with all manner of cut rates.

Legit Crisis in Russia

Reports from Moscow indicate the theatrical business in Leninград (St. Petersburg) has been bad this season and there is dissatisfaction expressed at the management of the three government playhouses. The manager, Eshousovitch, has resigned, although the decline in receipts due to public patronage leaving fallen off, moving pictures being more in vogue.

Ruth Morris, Critic

Ruth Morris, daughter of William Morris, has been appointed dramatic editor and critic for King Features Syndicate, issuing a weekly theatrical letter for national distribution, beginning this week.

Miss Morris has been on the editorial staff of the Hearst feature syndicates for a year. She succeeds Busnell Diamond as the dramatic writer. Diamond, having recently been appointed as associate editor to Jack Lait. He followed J. Ward Greene, who was promoted to the post of editorial manager when J. V. Connolly became general manager of King Features.

Wm. Farnums, 22 Yrs.

Married, Into Court

Los Angeles, July 24. After 22 years of married life William Farnum, and his wife, Olive Ann Farnum, are apart. Mrs. Farnum has filed suit for separate maintenance, charging him with marital indiscretions and naming Isabel Major as the other woman.

Mrs. Farnum claims they have \$500,000 in community property and has asked the court to appoint a receiver. She also asks for an allowance of \$2,500 a month. There are no children.

Common People Asked In for Newport Break

Newport, July 24.

Proof that a theatrical enterprise operating in a class summer resort, such as Newport, needs the support of the year round natives in addition to those in the Social Register to break even was furnished here last week by an appeal broadcast by Mayor Mortimer Sullivan, asking the folks to give their support to the stock at the Casino.

Although the season is underwritten, the wealthy board of directors having already shelled out about ten grand for improvements to the theatre and other expenses for big town style, the stock needs the patronage of the plain citizen to keep out of the red. Playing six performances weekly, the Casino, 400-seater, must play to capacity all week to get off the nut, when actors' salaries alone run over \$2,000 weekly.

Ina Claire in "The Last of Mrs. Cheyne" grossed about \$6,000 for the week, giving the company a small profit.

Will Rogers played an engagement here Monday night to capacity, using special films of the recent political conventions to illustrate his monolog. Will now carries a portable projector as a prop in addition to a few sticks of gum and yards of rope. Playing the date on percentage, the seating capacity was increased to 600, the chairs placed on the stage, eliminating the Rogers rope handling turn but permitting the house to turn a fair profit.

Grace George in "She Had to Know," opened tonight in the third play of the stock season. Edward H. Weaver directed.

ENGAGEMENTS

Ivan Simpson and Lunden Hare for Herman Shumlin's "By Royal Appointment."

Jack Dempsey and Estelle Taylor for "The Big Fight."

Hugh Lobell for "Fast Life." Nine winners of beauty contests will be in "Vanities." They are: Ruth Patterson, Joan Clement, Eileen Storey, Eobbie Storey, Eileen Wenzel, Blanche Satchel, Hazel Forbes, Esther Sutherland and Dorothy Britton.

Victor Moore, Betty Compton, Bert Lehr and Olivette for "Hold Everything."

Barbara Bulgakov and Georges Renavent for "Going Home."

Ralph Locke and Edward Woods for "Trapped."

John Marston for Gustav Blum's "The Phantom Lover."

Ben Carson for "Rosalie."

Jennie Moscovitch and Georgie Price for "The Song Writer."

Ethel Intropidi for "The Trial of Mary Dugan."

Ruth Cambridge for "The Intruder."

Constance McKenzie for "Whoopee."

Bobbie Perkins for "Ups-a-Daisy."

Ona Munson for Arons & Freedley's "Hold Everything."

Rosita and Ramon for Schwab & Mandel's "The New Moon."

Edith Barrett for "The Phantom Lover."

Ethel Wilson for "The Song Writer."

Thelma Lewis for Shubert's "Clotilde."

Alhambra, New York (colored stock), has added Johnny Woods and Charles Olden.

Margie Barrett, Martin Bros. Dobbs Sisters, Snow Fisher and Chester Herman for the Shubert office.

McGushion Sisters for the Shuberts' McIntyre and Heath show.

Roy Sedley and Lester Bernard for Hammerstein's "Good Boy."

Lowell Sisters, Tony Twins, Margie Lane and Sonny Hines for Harry Delmar's vaude act.

Kaye and Roche and Tom Hardy for vaude act produced by Sol Turk.

Grace Bowman for Phillip Goodman show, "Rainbow."

Louise Mackintosh for "The Phantom Lover."

Junior Durkin, Gertrude Gilmore and Janet Bleicher for Tom Barry's "Courage."

Virginia Smith for "Just a Minute."

Mabel Montgomery for "Elmer Gantry."

Dulcie Cooper for Lew Carter's "Courage."

Hilda Vaughan for "Tampico."

Myla Brooke, Frederick Rudin and Myra Brooke for the Shuberts' act added to the cast of "Elmer Gantry."

Martin Purkin, announced for the show, has signed for the Rex Cherryman role in the London company of "Mary Dugan."

Georg Barnes is with the Savoy Players, San Diego, as lead.

Winifred Watson, "Miss New York State," is scheduled for the George Wintz road "Follies."

SUPREME COURT JUDGE HOLDS \$300 JUV UNIQUE

Paul Gregory Must Play Only for Hammerstein, Who Guar- antees 20-Week Season

A somewhat new slant on whether a \$300 a week musical comedy juvenile is "unique and extraordinary" is taken by Justice Sherman in N. Y. Supreme Court, who holds that because "a successful play tends during its course to be associated in the public eye with the personnel who make it a success," Arthur Hammerstein is entitled to an injunction restraining Paul Gregory from going into Ziegfeld's "Rosalie." Gregory was the juv with Hammerstein's "Golden Dawn" which goes to Boston in September. Gregory had the opportunity of filling in an intervening eight weeks for Ziegfeld in "Rosalie," but an exclusive five-year contract between producer and actor at a salary ranging from \$300 to \$300 a week (20 weeks' guarantee per season) was the basis for Hammerstein suing Gregory for an injunction.

Gregory was of the opinion that the known Hammerstein-Ziegfeld feud caught him in between, although Hammerstein was agreeable at one time to release his contract players when he had a film offer for a consideration.

Impossible to Replace Justice Sherman says Gregory's "services are unique and of such a character" since he "possesses that union of physical fitness and histrionic and individual ability... that it would be difficult, if indeed at all possible, to replace him. The newspaper criticisms and the affidavits of producers and performers in such matters lead, despite defendant's denials and proofs, to that conclusion."

Gregory was developed by Hammerstein from an understudy in "The Song of the Flame" through the road company of "Rose-Marie" to the Broadway production in "Golden Dawn." Hammerstein showed that the hero's part was specially created with Gregory in view.

Gregory had started rehearsals with "Rosalie" and was to have succeeded Oliver McLennan opposite Marilyn Miller last week when temporarily enjoined by Hammerstein.

Reviewing Tests Made Before Talkers Arrived

Tests of legit people made by Paramount before the introduction of talkers are now being reviewed by company officials.

Legit talent turned down during that time because of failure to meet all screen requirements will now be given more consideration and greater latitude.

Shuberts Take Woods, Chi

The Woods theatre, Chicago, has been taken over under lease by the Shuberts, which removes the house from independent rating it assumed when leased from A. H. Woods by Aron Jones.

In the bookings the latter has leaned towards the Branger office. The Jones lease had about 10 years to run, the Shuberts taking control for that period.

Supervisors or No, McGowan Buys Estate

Danbury, Conn., July 24. John W. McGowan, author of "Excess Baggage," has purchased a farm in Bethel. He plans to make the land into a summer estate. Farmhouse is being remodeled into a keeper's lodge, a new main house to be erected.

DOROTHY DWAN IN SUPPORT

Los Angeles, July 24. Dorothy Dwan, screen actress and wife of Larry Senon, film comedian, has been signed by Henry Duffy for a supporting part in Leo Carrillo in "Lombardi, Ltd." Show opens Aug. 2 at Hollywood Playhouse, taken over by Duffy.

Dorothy Whitmore, Talker Dorothy Whitmore, recent prima donna of "The Merry Malones," is now in California, to make a Vitaphone subject.

Limited Number of Wired Houses Holding Down Talking Short Salaries—Matter of Bargaining

Although the talkers, notably M-G-M and Paramount, are known to want George M. Cohan with the Yankee Doodle exponent chary of the idea, the salaries for talent are less than 50 per cent below the previous market price. This goes for names as well as small talent. The immediate limited market for short subject houses is the why. With only about 300 or a little over 300 houses presently wired, Movietone-Vitaphone-Photophone, and the other producers of sound pictures cannot invest too much on talent for shorts. The average rental per week, taking in the first runs down to the split weeks, is \$50 per subject.

A name band can safely compute twice its regular picture house salary for the talkers, for instance, these days. Thus a \$3,000 band act would be worth \$5,000 to \$7,000 for the talkers with the question of damage to personal appearance to be determined by the attraction, whether straight instrumental, or vocal, comedy, etc.

For the present, the talkers seem concerned chiefly with musical synchronization for features. Short subject booking is still at a standstill. Vitaphone is doing nothing in the east and little more under Bryan Foy's direction in the west until their Brooklyn (N. Y.) studios are opened.

Fox's Movietone is laying elaborate plans, chiefly for feature length productions through the aligning of authors, directors and actors.

Paramount and M-G-M will not be ready for the buying of talent for another 10 weeks at least. Louis K. Sidney will probably have the Loew interests in hand. While no definite contracts have been issued by Loew-Metro, it is understood they have Eva Le Gallienne, Oscar Shaw, Louise Groody, Mary Eaton and such other legit names virtually set when production starts.

Difference

Paramount is lining up its musical department first for synchronization purposes for features before going into the short field. RCA's Photophone is still in abeyance as regards shorts although the Pathe-tone news reel will soon be released. First National and Pathe-DeMille are employing Photophone for feature synchronization with Bob Kane planning to tackle the short subjects in early fall.

A distinct difference in talker engagements appears to be that for one dialog picture or talking short and an acceptance of the role of a player for exclusive contract. The latter calls for services either in the full length talkers or the talking shorts. In these, as well as with distinctive but non-musical acts or combinations, the salary setting becomes a personal matter of bargaining, without a standard for a guide.

Jane Cowl on Coast

Los Angeles, July 24. Jane Cowl, who with her company in "The Road to Romance," jumped direct from New York to San Francisco, opens a three weeks engagement at the Belasco here Aug. 13, following her three weeks in the northern city and then returns direct to New York.

With the coming here of the Jane Cowl show the Belasco-Butler production of "The Spider" goes to the Geary in San Francisco.

NEW SHOWS ON COAST

Los Angeles, July 24. "Night in Spain," now at the Curran, will be taken off by the Shuberts to give place to another show.

Homer Curran has arranged to book "What a Man," now at the Hollywood Playhouse, to fill in two weeks at the Curran, San Francisco, pending the production of "Mid Channel," now in rehearsal here.

San Francisco, July 24. "The Squall," with part of its original New York cast and balance locals, follows Jane Cowl in "The Road to Rome." It opens at the Belasco July 30 for three weeks.

Tax Inspectors Told To Watch Fighters

Orders from the Internal Revenue Department at Washington are to the effect that the local federal tax office staff start a drive on fight promoters, fight managers and boxers. The purposes of the drive are not exactly clear to the tax people, but a number of irregularities are alleged.

One of the matters in hand is the charge that fighters and their managers have secured or purchased blocks of choice seats which they are supposed to have disposed of to ticket brokers for a price. If that can be proven the fight people are open to penalty for failure to file returns and pay the government one-half of the excess premiums obtained by them from the ticket people. Based on the same practice is the legality of the fight people doing business without a license.

The tax men have been also ordered to check up on Broadway theatres which sold in advance of June 29 for performances on that date or thereafter. Although the new tax on admissions, exempting all tickets priced up to and including \$3 was effective on that date, the government ruled that if such tickets were sold in advance the tax was collectable.

Variety pointed out that but box office people claimed they were not officially informed and appear to have made no attempt to collect the tax. Inspectors from the tax office admit that only a few hundred dollars could be due the government on such sales as few attractions have been selling any material number of advance tickets this summer, especially those of moderate price.

Author of "Show Girl" Producing It as a Play

"Show Girl" will be dramatized and produced by J. P. McEvoy, author of the book. Picture rights have already been purchased by First National. Simon and Schuster, the publishers of the book, McEvoy's decision to produce "Show Girl" himself, rather than lay it with one of the recognized producers, is not due to the fact that the picture rights have been disposed of and that a producer would not get his usual cut, but because the author has had a lifelong ambition to produce. McEvoy has very decided ideas which he wants to try out and incorporate in the stage version of his brain child.

Road Shows in Atlanta

Atlanta, July 24. Erlanger has ordered considerable improvement upon the Jefferson theatre. It will be employed for legit road shows next season. In the interim Brown Parks will operate a stock company at the Jefferson, alternating it with another of his stocks at Birmingham. These will vacate temporarily when a road show comes in.

Chorus Man Advanced

Rochester, July 24. Neil Collins, who got his start in Rochester selling tickets at the Lyceum and later filling minor roles in George Cukor's stock companies there, has gone to London to play a juveline role in "Good News" after playing in the chorus of the New York Company.

His younger brother, Walter, has gone to New York to make a bid for his place in the "Good News" chorus.

STOCKLESS WORCESTER

Worcester, Mass., July 24. This town, which has always been noted as among the best stock cities in the country, is without such an organization this year.

The Lillian Desmond Players started the season, but after five weeks gave up the ghost. They jumped to Youngstown, O. Worcester theatre, home of the Desmond troupe, will probably stay dark until the legit season.

Shows in Rehearsal

"Hold Everything" (Aravans & Freedley).
"Vanities" (Earl Carroll).
"The Kiss" (J. & L. Hyman).
"Goin' Home" (Brock Pemberton).
"He Understood Women" (M. Kallesser).
"The Front Page" (Jed Harris).
"Gentlemen of the Press" (Jackson & Kraft).
"The Town's Woman" (David Golden).
"Trapped" (Marcin & Shuberts).
"Cross Your Heart" (Sammy Lee).
"The Song Writer" (Alex Yoke).
"The Money Lender" (Ned Jakov).
"Elmer Gantry" (Grady & Shea).

New Producing Trio Of Kearns, La Hiff, Mack

A new producing firm for legit stage plays is said to be Jack Kearns, Billy La Hiff, proprietor of the Tavern restaurant, and Willard Mack, author.

The first production may be "The Push-Over," by Jack Conway (Variety) and Dan Kusell. The play, a prize-ring comedy, had a summer tryout two seasons ago and was taken off to be rewritten by Conway.

Edw. Hayes, of the Kearns stable, former trainer of Jack Dempsey, and now acting in the same capacity for Mickey Walker, has been engaged to play one of the principal roles in the forthcoming musical by Jack McGowan, De Sylva, Brown and Henderson.

Belasco Coaching Dempsey

Jack Dempsey, with the approach of rehearsal time for "The Big Fight," has confessed nervousness at trouping with experienced legit. Accordingly, David Belasco, who is staging and making the joint production with Sam H. Harris and Al Lewis, is coaching the champ in the prelims prior to tackling regular rehearsal.

The complete cast of "The Big Fight" which will star Dempsey and his wife, Estelle Taylor, includes Edna Bennett, Harry Stubbs, Victor Kilian, Arthur R. Vinton, Jack Rosefield, William Richard, Roy Hargrave, Cliff Lloyd, Milton Herbert Gropper and Max Marcin are the authors.

VERBAL N. G.

Lyle Andrews Not Liable to Author of "Life Is Real"

A verbal contract to produce a play is not binding, according to an arbitration decision in the case of Elmer Rice versus Lyle D. Andrews. Rice wrote "Life Is Real," favorably considered in Andrews' office. Before final arrangements could be made the author was taken ill and a kidney was removed. Rice turned his affairs over to an attorney, who sought to have Andrews pay \$1,000 as advance royalty.

Andrews demurred at making the advance and finally decided not to produce "Life." Rice claimed the manager was bound and sought arbitration. He testified that Lew Levenson of Andrews' office told him the play was accepted and that he had the authority to do so. The arbitrators ruled that as there had been no actual contract entered into Andrews was not liable.

Harry Puck with Shuberts

Harry Puck has gone Shubert for two years to stage dances and appear in productions. Puck's first staging assignment is "A Regular Fellow," with a Maurice Yvain score and libretto by Max and Nat Lief, the former of the "News" dramatic staff.

Puck's next will be the McIntyre and Heath show, with possibly Eddie Leonard. It goes into rehearsal Aug. 13. Maurie Rubens did the music for that one.

Earle McGill With Fox

Earle McGill, of the Jed Harris staff, has been signed by Fox to work on talking pictures. McGill, company manager of "Coquette," does not leave for the coast until October.

High Temperatures Continued to Hold Down Grosses Last Week

Bit Player Became a "Musketeer" in Reality

Just before the second-act curtain of "Three Musketeers" was ready to rise at the Lyric, New York, Saturday night a scene of backstage comedy transpired. For a moment it looked as though tragedy would result.

So far as John Muccio was concerned everything was tragic, because he had lost his girl. She had been in the show, but left for the coast, and on Saturday afternoon a letter came telling John everything was cold, it is said.

Muccio, who played a bit in "Musketeers"—that of the Bo'sun in the inn scene—decided he needed support. When the second act was set to begin, Muccio moved into second position with approximately \$14,000; "Bachelor Father" about \$13,000; "The Royal Family," \$10,000; "The Silent House," \$8,000; same for "Coquette"; "Little Over \$6,000 for "Volpone" and "Porgy"; "Skidding" and "The Lawyer's Dilemma" very low, with one of them estimated around \$1,000.

"The Greenwich Village Follies" closed at the Winter Garden this week; "Marriage on Approval" flops out of the lotten, which is due to get something called "The Kiss."

Channing Pollock Goes With M-G-M Talkers

It's reported that Channing Pollock as a legit stage producer and dramatist will be indirectly associated with Metro-Goldwyn-Mayer for the film producer's talking pictures.

This is said to include Pollock's stage productions, taking in his first, "Mr. Moneybags," due at the Liberty, New York, in the fall. If "Mr. Moneybags" becomes a full length dialog M-G-M picture, Pollock will also assume the stage end direction of it for the screen, it's reported.

No information is available as to Pollock's contract or agreement with M-G-M. It is said the author has a series of stage plays outlined for future production, all to be staged by himself, with each subject to the call of M-G-M for the camera.

Stock Mgrs. Committee

Joseph E. Shea has been appointed chairman, Charles Blaney vice-chairman of the Stock Managers' Committee, functioning in matters pertaining to authors and royalties.

Others on the committee are Bill Harden, Frank Gazzo and Henry Duffy. A meeting will be held this week.

Evangelist in N. C.

Tent stocks playing through North Carolina are giving Raleigh, N. C., a wide berth Aug. 5 on for a month or so anyway, as "Cyclone Mack" (Rev. Baxter P. McLendon) starts a revival there at that time.

"Cyclone Mack" is the Billy Sunday of the region.

WHITEMAN'S \$2,000 NIGHTLY

Paul Whiteman is calling off his vacation at his Denver ranch and will play a month of dance dates throughout the east and midwest instead.

Whiteman starts Sept. 12 at his usual figure of \$2,000 a night minimum guarantee against a 50-50 percentage.

MRS. GUNN PARALYZED

Chicago, July 24. Mrs. Bessie B. Gunn, 25-year-old circus performer, who was doing an iron jaw act at Elgin, Ill., will survive what were thought to be fatal injuries.

Mrs. Gunn will be permanently paralyzed and is now confined to the St. Joseph's hospital in Elgin.

Carroll's P. A.'s

Earl Carroll is out to clinch his name this season in the public mind and has placed two publicists on handling "Vanities." Charles Bochart will do the regular stuff and Sidney Skolsky the features.

Last week was the third week of high temperatures. A heavy rain Friday cooled the atmosphere and it remained cloudy over the weekend.

But there was no break for Broadway. Grosses in some cases were slightly better, but most slipped downward further.

"Scandals" again was out in front of the musicals. The revenue entered without fresh summer musical competition and is approximating capacity, last week bettering \$49,000. "Show Boat" remained about the same, getting around \$42,000. "Diamond Lil" moved into next at \$38,000. "Rosalie" got about \$28,000. "Rain or Shine" slipped to \$25,000. "Good News" failed to improve, at \$15,000. "Blackbirds" and "Present Arms" claimed \$14,000; "Connecticut Yankee" a bit less.

"Strange Interlude" was rated topping the non-musicals, quoted at \$15,000. "Diamond Lil" moved into second position with approximately \$14,000; "Bachelor Father" about \$13,000; "The Royal Family," \$10,000; "The Silent House," \$8,000; same for "Coquette"; "Little Over \$6,000 for "Volpone" and "Porgy"; "Skidding" and "The Lawyer's Dilemma" very low, with one of them estimated around \$1,000.

"The Greenwich Village Follies" closed at the Winter Garden this week; "Marriage on Approval" flops out of the lotten, which is due to get something called "The Kiss."

Arty-No License-Pinch

Police are renewing their activities against unlicensed art theatres dispensing tickets to the public in violation of the law.

The latest grab in this direction is Mrs. Anna Franklyn, manager of the Grove Studio theatre, Greenwich Village, held to court Monday charged with having sold tickets for "Still Waters," current at the Grove, to Detectives Burke and Rothamel. When arraigned in Jefferson Market Court the case was postponed until later in the week.

The Grove is the second of the village art theatres operating without license taken for public sale of tickets, the other being the Triangle, in which case Kathleen Kirkwood, managing director and lessee, was fined \$100.

"Still Waters" was written by Irwin Franklyn, son of the house manager.

Legit Names Taken for M-G-M Talking Shorts

Among the pros from the legit so far engaged by Metro-Goldwyn-Mayer for its talking shorts are Eva Le Gallienne, Oscar Shaw and Mary Eaton.

No information on their contracts is procurable. It is said that each has been signed for talking shorts, with an option for full-length dialog talker use if the occasion should arise.

For the talking shorts the salary is usually per record.

Broadwayites' Oil Gusher

Investing in oil well shares, listed and otherwise, is hardly new on Broadway, but for Broadwayites to strike oil is something different. Looks like several have connected. They are laughing at the mugs who called them suckers when they went for a proposition known as the Buena Vista in Ohio. The suckers are Tom Burke, of the Lyric box office, Sam Mayer, of the Louis Cohn ticket agency, and Eddie Roberts, who was with the government in the tax department.

Last week word was that a gusher came through. Burke got excited. Mayer refused to, and the report is phoney. "We'll see it" the report is phoney. Roberts merely laughed.

Burke owns 21,000 shares of the oil stock, valued before the well came through at 50 cents a share. He hooked some really in Astoria, L. I. to take a chance, and it looks like he would come out with a fortune. Mayer has about 1,000 shares and Roberts about the same.

"Spain" in Portland, Ore.

San Francisco, July 24. Fred Geisler has bought "A Night in Spain" for three days to present it in Portland, Ore.

Show will play the Liberty, West Coast house, dark for some time.

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 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 (opereetta).

(Admission tax applies only on tickets priced more than \$3.)

"A Connecticut Yankee," Vanderbilt (39th week) (M-\$2-\$5.50). Third week of high temperatures last week; no break for most shows, though some leaders benefited because of comparatively small number of offerings; "Yankee" rated around \$13,000.

"Blackbirds," Liberty (12th week) (R-1,202-\$3). Business better consistently over previous week and in nine performances colored revue quoted above \$14,000.

"Coquette," Maxine Elliot (38th week) (D-1,107-\$3.50). Passed 300th performance; some cast changes, but star (Helen Hayes) remains, and business profitable at \$8,000 or bit more.

"Diamond Lil," Royale (16th week) (C-1,117-\$3). Rated second in non-musical group last week; exceptional for attraction of type; estimated over \$14,000.

"Good News," Channing's 46th St. (47th week) (M-1,413-\$5.50). Expected to last into new season, with year's run mark virtually clinched, but new production likely during autumn; no improvement last week at \$15,000.

"Grand Street Follies," Booth (9th week) (R-704-\$3). Geared to make money at modest figures; well out in front; trade excellent until heat wave arrived; \$9,500 recently.

"Greenwich Village Follies," Winter Garden (17th week) (R-1,493-\$5.50). Final week; leaves for Chicago after Friday; small run for a Garden revue; house goes dark.

"Porgy," Republic (2nd engagement) (9th week) (D-901-\$2.50). Probably costs little to operate; has not gotten grosses expected on heat, but bettering even break; \$8,000.

"Present Arms," Mansfield (14th week) (M-1,050-\$5). Agency buy expired; early promise of exceptional run not met; house will get another attraction in fall; heat pushed pace under \$14,000.

"Rain or Shine," Geo. M. Cohan (25th week) (M-1,371-\$5.50). Stood up strongly until heat arrived; should come back, and expected to extend well into new season; claimed over \$25,000 last week.

"Rosalie," New Amsterdam (29th week) (M-1,702-\$6.50). Management plans continuance until October, then to road; a new "Follies" probable successor; about \$28,000, with agency support.

"Scandals," Apollo (4th week) (R-1,168-\$6.50). Capacity since opening, though some space reported empty at Wednesday matinee last week through heat; over \$48,000.

"Show Boat," Giegloff (31st week) (M-1,750-\$6.50). No change in indication of year's run or more; dropped off somewhat on hot nights, but will come back; last week rated at \$42,000.

"Strange Interlude," Golden (26th week) (D-900-\$4.40). Agency demand reported not as strong as before, although attraction selling out. Paced at \$16,000, topping dramas.

"Skidding," Bijou (10th week) (C-554-\$3). One of least costly shows to operate in town, but in the box anyhow; maybe \$2,500 last week; new show slated for house next month.

"The Bachelor Father," Belasco (22nd week) (C-4,000-\$3.85). Leading non-musicals until warm weather came; last week around \$13,000; lower gross to date; should recover and go through fall.

"The Intruder," Biltmore (1st week) (C-1,000-\$3). Independently presented; only premium on Broadway for week; opens tonight (July 25).

"The Ladder," Cort (93rd week) (D-1,094-\$3). Admission charged, but few customers; grosses for last week estimated at \$300.

"The Lawyer's Dilemma," Wallack's (3rd week) (C-770-\$3). Still going on, but barely back; knows why; rated at \$1,500 or less.

"The Royal Family," Selwyn (31st week) (C-1,067-\$3.85). Expected to last through September; business off for past month or so, but probably profitable around \$10,000.

"The Silent House," Shubert (25th week) (D-1,395-\$3). Making Money and will go through summer; leaders out of cast with gross approximating \$8,000; trade satisfactory.

"The Three Musketeers," Lyric (20th week) (C-1,395-\$6.50). Went off like others during month, but still rated good third in going last week; but again about \$38,000.

"The Trial of Mary Dugan," Harris (46th week) (D-1,051-\$3). Longest run of season's dramas; will probably break out year; approximately \$7,500 recently.

"Volpone," Guild (12th week) (C-941-\$3.85). Expected to last through balance of summer, though business dropped away off during July; rated around \$6,000.

Little Theatres
"Marriage On Approval," Totten: final week; next attraction, "The Kiss."

"Still Water," Grove Street.
"Sweeney Todd," 54th Street.

"Good News," 23d Wk.
In Chi, to \$25,000

Chicago, July 24.
The season has been rotten and losses heavy. Practically every house with one or two exceptions, can see red.

The Woods went approximately \$45,000 in the box trying to keep open this summer, but had to darken after various attempts ranging from first run films and big musical stock to second rate road shows.

The Erlanger managed to break even until June, and then business was non-existent and the house drew its curtains and joined the other glooms. The Olympic was closed at the opening of the summer, ostensibly to undergo renovation and remodeling. Then there was the Harris, which, besides being dark, had to shoulder a nut of around \$4,000 to exploit "The People," with this play failing to show. The Selwyn, sister house of the Harris, has the record for this summer's prosperity with a profit to date of around \$75,000. Due, of course, to "Good News."

Another Dearborn street house, the Cort, without any big shows, is just getting out from under by pooling the present show, "Companionate Marriage." The Four Cohans has been unquestionably the best booked house of the town, though probably the last few weeks of "Sunny Days" have been to small money. Adelphi, now dark, managed to stay open for a good part of the summer, but lost money on the last two shows to play the house. Great Northern, now vacant, had a real money magnet in "Desert Song." This was a value move here when summer business was not regarded as worthy of any attention. The Illinois has been dark all summer following a generally prosperous year.

Over at the Blackstone business held up well throughout the season, with money still coming to "Elmer the Great" current. The Studebaker is not in the running, due to Sam Insull's bank roll.

Estimates for Last Week
"Elmer the Great" (Blackstone, 6th week). Still in the money at around \$11,500, getting set to move shortly to make room for another Cohan attraction; business has held pretty steady.

"Good News" (Selwyn, 23d week). Consistently sensational run; biz holds remarkably well; touching \$25,000.

"Sunny Days" (Four Cohans, 14th week). Due to move soon; business bad of late, and figured about \$12,000.

"Excess Baggage" (Garlick, 22nd week). Still here and a mild draw; near \$9,000.

"Companionate Marriage" (Cort, 11th week). Has been sticking close to \$5,000; will probably continue for a month or so and then lay off until producer starts brushing up for New York presentation.

Mae West's Trump, Up Her Sleeve—Secret

Awaiting an adjustment of the dispute between Mae West, co-author, star and heaviest stockholder in "Diamond Lil" and Jack Linder who produced the show, the charges preferred against her by the show's management, lay dormant at Equity. The differences are expected to be settled by arbitration or privately.

Linder wrote Equity asking that the charges of insubordination be held in abeyance. Miss West, although not yet officially notified by Equity, wrote it saying an attempt would be made to arbitrate.

Last week things appeared to be quiet around the show, and business was better at the Royale. Miss West is said to be indifferent as to the charges and is understood to have a trump up her sleeve.

"News," Boston, \$13,000

Boston, July 24.
"Good News" is still the only legit attraction in town and got a break last week after four days against exceptionally warm weather. Collected plenty Friday night when a severe rain swept the city. Business built for Saturday and estimated gross was around \$13,000, up about \$1,000 from previous week. Some advance announcements coming through for "The Great Necker" due at the Wilbur Aug. 6 and "Sunny Days" booked into the Shubert Aug. 13.

CHORUS ELOFEMENT

St. Louis, July 24.
Frances Marie Cumming, known as Patricia O'Day, and Kenneth A. Smith, both of the Fresh Park Company's chorus, eloped to Clayton and were married last week.

"Captive" Thru in Frisco; Grafs Call Fight Off

San Francisco, July 24.
"The Captive" is all through so far as San Francisco is concerned. Management of the Capitol, particularly the Graf Brothers, supposed to be "silent partners" in the running of this newly renovated legit house, tossed up the sponge.

The Grafs came into court and weakly told the judge that they were through fighting and that they would make no further attempt to force the show down the throats of the town if the powers didn't want it.

Cases against the players in the police court, however, are still pending.

"Unborn Child" Under Canvas
Danbury, Conn., July 24.
"Her Unborn Child" is playing New England under canvas. Three day stands are being made. Cast includes Edward Keeman, Frank Kirk, Diana Thilling and Ada Dalton.

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VICTORIA THEATRE, TORONTO

Modern and completely equipped stage, including paint frame; seating approximately 2,000. Excellent downtown location. Available population approximately 600,000.

For particulars wire or write

C. ROBSON
FAMOUS PLAYERS CANADIAN CORP.
Toronto, Canada

YOU'VE WANTED AN ABLE YOUNG MAN!

Recent Harvard graduate with excellent cultural and technical background desires a theatrical connection, either in a secretarial capacity or on the staff of a producing organization. Here is a really sincere and compatible young man, who is already mature in his point of view. The writer feels convinced that an interview will be of interest.

Write Box 85, Variety, New York

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With
C. B. DILLINGHAM

NEW YORK THEATRES

The David Belasco presents
BACHELOR FATHER
By Edward Childes Carpenter
with JUNE WALKER, G. AUDREY SMITH, GEOFFREY KERR
BELASCO Thes., W. 44th St. Eves. 8:30. Mats. Thurs. & Sat. 2:30.

LEW FIELDS' THEA. Eves. at 8:30
MANFELD—W. 47 St. (Thurs. & Sat. 8:30)
THE NEW MUSICAL COMEDY HIT
"Present Arms"

By FIELDS, RODGERS & HART
"The unfulfill, the danciest, the fastest and most colorful show of any 7."

E. W. Osborn, Eve. World
VANDERBILT Thes., W. 48th St. Eves. 8:30. Mats. Wed. & Sat. 2:30.

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"A Connecticut Yankee"

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Theatre Guild Productions

PORGY
REPUBLIC Thes., West 42d St. Mats. Wednesday & Saturday

Evenings 5:30

Strange Interlude

JOHN GOLDEN THEATRE
58th, East of Broadway

VOLPONE

GUILD THEATRE, West 52d. Eves. 8:30. Mats. Thurs. & Sat. 2:30

Jed Harris Production—
THE
ROYAL FAMILY
SELWYN W. 42d St. Eves. 8:30 Mats. Wed. & Sat. 2:30

JOE COOK
"RAIN OR SHINE"

Geo. M. COHAN Th. B'y & 43 St. Eves. 8:30 Mats. Wed. and Sat.

SECOND WEEK
William Fox Presents
FRANK BORZAGE'S
"STREET ANGEL"

with JANET GAYNOR
and CHAS. FARRELL
A Social and Stage Spectacle
with Co. of 36—Lux Orchestra, Ballet Corps, Chorus, 32
Follies and brilliant cast

WORLD'S LARGEST COOLING PLANT
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Doors Open Daily 10:30 A. M.
Week All Seats 35c. to 1 P. M.
The First 100% "Real" All Talkies
"LIGHTS OF NEW YORK"

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STRAUD
BROADWAY & 47th Street

MOVIE TONE NEWS
MIDNIGHT SHOWING
NIGHTLY AT 11:30

NOVARRO
in "FOURTEEN HOURS"

with RENEE ADORE
A Metro-Goldwyn-Mayer Picture
WALT ROSTER—THE CAPITOL
CAPITOL BROADWAY AT
GIST STREET
Signale Cooling Plant Now in Operation

WARNER THEATRE
REFRIGERATED "RAY" U-52A ST.

SEE AND HEAR
THE
LION AND THE MOUSE
TWICE DAILY 2:30 & 4:30

A WARNER BROS. VITAPHONE PICTURE

Sam Halperin

KEITH-ALBEE CIRCUIT

Members of Wilcox Stock Refuse Dress Ripping Bit

Syracuse, N. Y., July 24.

Ripping a lady's dress down the front may be art to some folks, but it isn't to the Wilcox stock company here. So the Wilcoxians, now in their fifth season here, won't produce "One Man's Woman" next week despite the desire of Jack Hays, new company pilot, to give the town something different.

Hays assumed the reins of the stock last week, the fourth man to be installed in the front office by Judge Montague in an effort to put the company over. Hays, whose last berth was as manager for "Diamond Lil" in New York, looked over the list of plays done so far this season and expressed the opinion they were too mild. He ran into trouble upon informing Frank Wilcox of the choice of play.

"All right, lay off," said Hays to Wilcox, and went ahead with his plans, submitting this ad copy to underline Sunday's copy: "Daring! Different! 'One Man's Woman.' She Sold Herself for a Trip to Coney Island and a Hot Dog!"

Meanwhile Al Mack, director of the company, attempted to east the piece. Hays, it is said, suggested that Mack play the male lead himself. He refused. One version is that his refusal leads to Mack's departure from the company next Monday. Mack denies this, saying he is leaving to accept a talking picture offer. Feminine lead proved equally distasteful, and Helen Mayon closes Saturday night. Dorothy Holmes, ingenue, was asked to take it, but also refused.

Finally, on Saturday, Hays called another conference and admitted himself up against a stone wall. "One Man's Woman" was definitely dropped, and "The Squall" substituted.

Two more members of the Wilcox stock closed Saturday night. Hugh V. O'Connell, guest star comedian, departed to rehearse in "Gentlemen of the Press." Ciny Cody, third stage-manager since the season began, also made his exit. It is said Willard Foster, character man, will succeed Mack as director.

\$16,700 for "Command"

San Francisco, July 24.

Geary street is coping heavy gravy at the box offices. Last week was well on an average with the week before. Both of Homer Curran's houses, the Curran and Geary, had them coming steadily all seven days.

"A Night in Spain" in its fourth week, is estimated close to \$28,000, and "Command to Love," also in its fourth and final week, copped \$16,700.

Both of Henry Duffy's companies drew a little better than average. At the Alcazar "Tommy" held up at \$5,300, and at the President "The Wooden Kimona" grabbed \$5,700.

Columbia, with "Man Who Laughs" (film), in its third week, scored \$7,500. Considered better than just good.

L. A. Grosses

Los Angeles, July 24.

In its ninth week at the Mayan "Good News" is still the leader of the legit group in town. Starting off but light early in week this Sam Salvin production rolled up a total of \$20,740, allowing a healthy profit for the producer.

In fourth week at the Biltmore "Dracula" got around the \$10,000 mark. "The Spider" looks like one of the best bets the Helasco has had in its entire career, getting \$15,300 last week.

"Show Off" in fourth week at El Capitan over \$5,000. President, other Henry Duffy houses, for the third week of "Why Men Leave Home," got \$5,200.

"Mary's Other Husband," at Edward Everett Horton's Vine Street, in its initial week, started what looks like an eight-week run by getting \$8,450. At the Hollywood Playhouse they claim \$5,300 for the fourth week of "What a Man." "Desert Song," sixth week at the Majestic, looks to be skidding as \$16,000 would denote. Sarah Padden seems to be quite a hit in the fourth week of "Window Panes," getting \$2,000 for the third week of her stay in this 333-seat house at pop. prices.

Four houses dark last week and give no apparent indication of re-opening soon. They are Mason, Orange Grove, Hollywood Music Box and Figueroa Playhouse.

AKRON STOCK THRU

Akron, O., July 24.

Colonial Players have concluded at the Colonial. House remains dark for six weeks and reopens with vaudeville policy.

THE CROP - IT'S TOASTED - NO THROAT IRRITATION - NO COUGH

LUCKY STRIKE
"IT'S TOASTED"
CIGARETTES

"The greatest enjoyment"
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Popular Dramatic Star

The finest tobacco—"It's Toasted"—broad in cut—no dust—all impurities removed—flavor improved.

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That's your pleasure - your protection!

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BALLROOM CIRCULARS QUITE MUCH ALIKE

Gala Receptions With Screen
and Stage Stars Almost
Guaranteed

Chicago, July 24.

Malls are clothed these warm days with weeklies, circulars and blotless blotters from theatrical enterprises throughout the country. In scanning the output for a misplaced comma, or possibly a ham sandwich with plenty of mustard, it was found that all weeklies issued by ballrooms bear a surprising similarity.

At first it was thought they were all edited by a man named Ginsberg, who had a bicycle, but later it was found that all ballroom weekly editors' minds just run in the same channel. Most use the weekly as a plaything, managing a grocery store or six-day bike race on the side. By placing all weeklies in one pile, the following composite resulted:

ARCADIA NEWS
(Published weekly by the Aphrodite Arcadia Ballroom for distribution among its patrons. Contributions should be placed in the box marked "Contributions!" near the Gents' room. We welcome contributions! Joe Slaggett, editor.—Ed.)

ARCADIA PLANS GALA CELEBRATION!
Stars Of Stage And Screen To Appear In Gala Celebration!
Will Be Gala Celebration!
Bet that takes load off of the ole mind!—huh?
Well, folks, the management has



TAVERN
A CHOP HOUSE
OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

You Hear It Everywhere
"Sweet Ella May"
Another "Mary Lou"
Watch It Grow
ROBBINS MUSIC CORPORATION
Publishers
799 Seventh Avenue, New York

GUS ARNHEIM'S
COCOANUT GROVE
ORCHESTRA
AMBASSADOR HOTEL
LOS ANGELES
Second Year

Get a Copy of This Song Sent to You
"My Mother, Old and Gray"
Just off the press; price, 30 cents.
Actors, singers and entertainers, write to me. You can use this song on the stage.
Wm. E. Motz, Jr., 3335 Humboldt Ave., Detroit, Mich., D-1
Dealers and music houses, write for prices

decided to reward you for your loyal patronage by staging a big event Tuesday, August 28. (Remember the date—Tuesday, August 28) in honor of their 83rd week of faithful, loyal and untiring devotion in operating IF NATURE WONT MY SAUER KRAUT JUICE MIGHT—ELITE DELICATESSES. This great big wonderful ballroom! It will be known as Kazatska Night, in honor of Moe and Nick Kazatska, who unflinchingly built this ballroom on dreams, just so that you might have a joyous rendezvous in which to spend delightful lazy hours away from the made from the maddening toll of this workaday world!

In honor of this gala celebration, Madge Bell-Annis, star of the Internationally Famous Abe Blum-brook Stock Players, has consented to appear and hand out autographed copies of her own beautiful self to each and every Kazatska rooster! (Photographs by courtesy of Zurich's Photograph Gallery—Babies A Specialty). Then, too Miss Mammy O'Dayze, whom you no doubt have seen starred in Fathe news with her one-eyed cat, will be on hand to greet you and tell of her amazing experiences before the camera!

ARCADIA...PIVE...JOE...DAY
Indeed, it will be a gala celebration, and we know that you won't miss it! As usual, Joe Blues and His Seven Blackheads will be on hand playing the best in dance music for your entertainment and amusement!

News Notes
Moe Kazatska made a business trip to Milwaukee last week. Business before pleasure, says Moe, and we might all of us adopt the slogan of this successful gentleman.
Miss Daisy Smith of Peoria was a visitor to our ballroom recently, and says there's nothing like it in Peoria. Thanks, Daisy!
Nick Kazatska spent last Sunday with Mr. and Mrs. Pete Kazatska, well known prominent owners of the Bijou theatre, which you no doubt have been in. Joe always gives his patrons the best, which is none too good for them!

Persons
Dolly—I notice you've have a new shik now. What's it called?
Bill—Why don't you ask me to dance. Haven't you forgotten that night?
—You Know Who!
Well, folks, don't forget the gala celebration!—Ed.
Frank—You think you're hot stuff. You're not—Three Graces.
IF NATURE WONT MY SAUER KRAUT JUICE MIGHT—ELITE DELICATESSES.

AIR MOVIES LICENSED

Washington, July 24.
Broadcasting of motion pictures has been recognized by the Federal Radio Commission with that body's issuance of a license and call letters to the Jenkins Laboratories here. Jenkins is sending out pictures regularly for a half-hour period one day each week.
Commission also issued a like license to J. Smith Dodge, Lexington, Mass.
Jenkins received call letters 3XK, to be operated on 4,900 to 5,000 kilocycles, wave length 61.22 to 60, and 5,000 watts.
Dodge received 1XAY, 4,800 to 4,900 kilocycles, wave length of 62.5 to 61.22 meters, and 500 watts power.

Piling safe, however, the commission issued the statement that the licenses, though issued for one year in each instance, were "subject to revocation unless the applicant makes satisfactory progress in the work and full use of the band."

O'Keefe, in 18 Mos.

Walter O'Keefe, from Barney Gallant's in the village, opened July 23 at the Helen Morgan Club for four weeks. O'Keefe came to New York 18 months ago from the University of Notre Dame. He made his first record last week for Victor.

HARRY MCCOY ANNOUNCING

Los Angeles, July 24.
Harry McCoy, writing gags and scenarios for pictures, is now announcing from station KPLA here. McCoy was one of the original Hall Room Boys.

Fired for Asking

A road house owing its waiters salary for three months paid them off and fired them when the waiters in a group demanded the money. One of the proprietors was asked why he had fired the waiters, some having been in the joint for years. He answered: "They're a bunch of anarchists."

Air Station Barring Up in Twin City Row

Minneapolis, July 24.

An "exclusive service" fight is on between WCCO and KSTP, leading Minneapolis and St. Paul broadcasting stations respectively. Walter Mallory, tenor, refused to permit KSTP to broadcast his voice when he faced KSTP microphones carrying a Como park band concert over the ether. Mallory was the soloist in the concert.

In explanation Mallory stated that he is under contract to sing exclusively for WCCO.

H. C. Wenzel, St. Paul commissioner of parks, who has charge of the Como band concerts, took Mallory to task for his action, stating that it was "his duty to permit his song to be broadcast." Wenzel, in a newspaper statement, asserted "the whole affair was unfortunate" and we are sorry that radio listeners were prevented from enjoying the entire program. The commissioner also pointed out that Mallory is a St. Paul man, had accepted the Como engagement and was being paid by St. Paul taxpayers to sing.

Bad feeling became engendered between WCCO and KSTP when, prior to the opening of the latter station, WCCO officials announced that it would not use any artist who at any time broadcast over KSTP.

The Minnesota theatre here broadcasts its Public unit shows over WCCO every Thursday night. When Paul Whitehead in person and his orchestra recently appeared at the Minnesota, however, he refused to allow any orchestral numbers to go out over the ether, asserting that his photograph recording contract forbade any radio playing by the Whitehead aggregation. WCCO is a link in the WJZ and WEAF networks.

HOTEL NASSAU

(LONG BEACH)

Long Beach, L. I., July 24.
More than ever before, Meyer Davis has a grip on the dance band situation around New York. It is all the more surprising these days in view of the known economy of the cafes and roadhouses which have been educated to under-scale consumption on everything on the price rather than the quality. Davis gets a price for his music although doubtlessly it is good business to make some concessions in the right spots, such as the key hotels, where one can make up on the private party bookings, banquets, weddings and other social functions.

Hotel Nassau is one of a flock of Long Island dance units Davis has permanently spotted in that section. On the Merrick Road at Valley Stream, the Pavilion Royal for its sixth successive season has Davis music. Other units in the fashionable sectors of the Island at Quogue, Montauk Point, etc., have similarly gone Davis.

The Nassau, now under Hillman management with R. L. N. Wingart managing director, started its new policy with a Davis organization relying on its dance music with extra talent on week ends. When it is the new policy, band or what, the Nassau has taken a turn for the better after slipping rapidly. The hostelry is like its old self, with sizable attendance throughout the week.

This is exceptionally good in view of the gambling lid all along the island being clamped down. Long Beach, particularly in the Hotel Nassau territory, relied not a little on the wheel and dice appeal for its summer draws. From indications, the Hillman management is turning the trick at the Nassau, and the Davis synecopation is no mean contributory factor.

U. M. BAND'S SHORT B. R.

The University of Minnesota band has cancelled its European tour through lack of funds to cover expenses of the trip.

It would have cost around \$45,000 to send the 65 pieces over and back.

Radio Rambles

By ABEL

The radio fan who is more or less of an ether addict and not just a mere listener may have been struck with the general sumness of certain radio commercial bands and entertainers. In time they have probably learned that Nat Shilkret and Gus Hunschen, heeding the different outfits, obviously utilize the same instrumentation.

Louis Katzman is the champ prolific maestro, having four NBC commercials. The Anglo-Persians, on behalf of the Whittall rugs, is the ace favorite and Katzman's pet. Since then, the conductor has been conducting the musical entertainment on behalf of the Hoover Sentinels, the Mutual Savings Bank hour and the Michelin hour.

What is particularly noteworthy about Katzman's technique is that he switches his style perfectly for each occasion. The Oriental motif of the Anglo-Persians makes it easy to picture, because the solos are usually announced, whereas Leonard's own fiddling is ad lib.
And Leonard's gift of gab in the announcements is a pleasant surprise. He gaggled glibly with Cliff O'Rourke, the roadhouse's tenor, who did vocal choruses, later taking over the mike for the revue introductions.

Organist for Commercial

What will probably prove a novelty for radio commercial exploitation will be Lew White's organ recitals. Why he isn't grabbed for the NBC's adv. accounts is debatable, although it is just as possible White is already set for that sort of thing for the fall and winter season.

Last time the crack console specialist is giving his White Institute for Organ a great plug via ether, and is also edifying a dog-day weary radio audience. White is a shaman of no mean caliber, judging from his programs on the NBC stations. The manner in which he transmits his stuff is well high perfect. It is said White records in Brunswick in a similar manner via wired transmission and amplified pick-up from his studio, instead of from the Roxy theatre, where he regularly performs.

Mouth Organs on Air

Like White, who sounds like a full orchestra on his Kimball organ, a pair of sizzling Harmonica Jacks were caught via WLTH, obscure Brooklyn, N. Y. station, who all but made their mouth organs sit up and talk. The Jacks socked out their pop ditties like a jazz band and made the miniature-keyed instruments talk pretty.

This is a tip for Borrah Minnevitich as a couple of new possibilities for his Minnevitich Rar-cals.

Good Will With Mamas

Saturday after. on the Parnassus Trio, regular string outfit on the NBC, was heard in a pleasantly appealing program of familiar stand-up numbers. A. M. Variety program followed immediately there.

HERE AND THERE

Thelma Terry and her Playboys orchestra opened at Crystal Beach, Buffalo, N. Y., July 23 for the summer.

Ted Weems and orchestra opened July 23 at Sanders Inn, Pittsburgh.

Don Bestor and band are at the Hotel Schroeder, Milwaukee, for the summer.

Buddy Fisher and orchestra are at Eastwood Park, Detroit, indefinitely.

Kellogg Pep Orchestra, new co-reel exploitation unit under direction of "Happy" Felton, opened at Brady Lake O., July 23.

Charles Fulcher and orchestra are at Pera's Resort, Geneva-on-the-Lake, O.

"Spark Plug" Ethel Norris is the feature of the 45th St. Yacht Club. The frolic also has Edgar Gardiner and a floor revue on tap. The nite club is going in for dinner biz also.

Jim Durkin is now head of Donaldson, Douglas & Gumble's band and orchestra department.

Freddie Rich M. C'ing

Freddie Rich and his orchestra from the Hotel Astor, New York, is filling in picture houses prior to the Duhem production for which he is signed.
Rich opens at Fox's Philadelphia

after, and equally fetching. Earlier in the day, Oscar Adler, conducting the Meyer Davis orchestra at the Waldorf-Astoria, slipped in a kiddie number to appeal to the youngsters at their n-day luncheon, and was so announced. It's good stuff for the good-will thing and should register with the mammas.

Peter Van. Sieden, from the Palais d'Or, with a dance program, right therefor, impressed anew with his snappy dapsation.

Leonard's Violin Obligato

Probably the most distinctive instrumental radio trade-mark, of such it — he developed into in the popular music field, is Harold Leonard's jazz violin obligato. Tuning in cold on Leonard's jazzpators from Castilian Gardens, the Merrick roadhouse, there was no mistaking that violin, and it easily identified Leonard. It is equal and even better to Peter's solo trumpet, because the solos are usually announced, whereas Leonard's own fiddling is ad lib.

And Leonard's gift of gab in the announcements is a pleasant surprise. He gaggled glibly with Cliff O'Rourke, the roadhouse's tenor, who did vocal choruses, later taking over the mike for the revue introductions.

Plenty of Band Music

Plenty of midsummer concert music on the air these days. What with Edwin Franko Goldman, Willem von Hoogstraten and the U. S. Navy and the United Military Bands as regular features over the major stations, there is enough of that. Trouble is, it generally comes all in a bunch, simultaneously or in overlapping hours.

Norman Hall's South Sea Islands seem to be the NBC's pinch hitters. Whenever there's a lull, a lapse on an open Sunday night period, the Hawaiian instrumentalists are enlisted. And pleasant they are, too, at all times.



"May be a little late, but I, too, wish Meyer Davis good luck."

Lon Chassy

B & D SUPER Banjo Strings

Used by
Leading Orchestras
and
Professional Players

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THE BACON BANJO CO.

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Famous for her belled dinners
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The Little Green Room
63 W. 48th Street
Specializing in After-Theatre Dinners

OBITUARY

WILL A. PAGE

One of Broadway's ablest and best known publicity men, Will A. Page, 55, dropped dead in his apartment at the Alamac Hotel, New York, July 20. It was stated he was a victim of the prolonged heat wave which was broken by a violent storm just a few hours after his passing.

Mr. Page had been overweight for some time and his heart was affected. He was all but overcome in the editorial room of the "New York Press," one of several publications with which he had been recently engaged. He had been regularly writing a column headed "New York Banter" for "Town Topics."

Mr. Page was active in show business in Baltimore before he came to New York. He became general press representative for leading

IN BELOVED MEMORY

of Our Dear Dad
SOLOMON BERMAN
Who Passed Away
July 19, 1928
Brooklyn, N. Y.

BOBBY BERMAN (B. B. B.)
HENRY BERMAN

producers, among them Morris Gest, Charles Dillingham and Flo Ziegfeld. His last theatrical press position was with Vincent Youmans' "Hit the Deck" companies last fall. Page's activities on Gest's behalf attracted attention to such presentations as "Chu Chin Chow" spectacles, also the Russian ballet and other importations of Gest's. The manager and press agent made a number of trips to Europe together, and it was a bit of a jest as to whether Page pressed Gest or Gest pressed Page. He had handled several "Follies" for Ziegfeld.

A newspaper man and author, as well as press agent, Mr. Page

IN LOVING MEMORY

OF

AGNES EVANS BOULDEN

Beloved Wife of Howard

and Mother of Alice

Died July 19, 1928

novelized many plays and published "Broadway Beauty Trust" two years ago. Appended was correspondence between Page and George Bernard Shaw dating back to the Baltimore days when the Irish dramatist flatly refused to release his plays, though he later changed his mind through other hands. A new book with Ziegfeld the central character is said to be on the press at present. His activities with Dillingham covered a number of years. Although leaving that manager more than once he was re-engaged.

The deceased is survived by a wife who spent considerable time

established her as one of the stage's foremost actresses.

Her parents were strolling players. Her father, Benjamin Terry, was prominent in his day on the Worcester circuit. Ellen Terry was born in Coventry (Shakespeare's own county of Warwickshire) in 1848, and her initial stage appearance was made in 1856 in "The Winter's Tale." Then followed a long line of plays, including stock traveling early in the '60s.

It was in 1866 that Dame Terry achieved fame at the Queen's theatre in "Still Waters Run Deep." She then joined Henry Irving in "Stray Memories."

She retired from the stage at 21, leaving for six years with her husband, Charles Wardell. Two children were born, Edith and Edward. She became known to the theatre as Ailsa and Gordon Craig. Wardell died in 1885.

Charles Reade, novelist, persuaded Miss Terry to return to the stage. In 1876 she was with the John Hare company and under his direction became one of the theatre's idolized heroines. When she came to the States on her last American tour, 1907, announcement was made of her second marriage, this time to James Carew, her leading man at the time. Miss Terry returned to this country several times afterward.

WARD CRANE

Ward Crane, 37, actor, died of pneumonia at Saranac Lake, N. Y., July 21. He had been at the Adirondack resort for three months, following an attack of pleurisy suffered in California.

The World War gave Crane an opportunity to break into pictures. He was stationed at the naval submarine base in San Diego and there met Allan Dwan (director), the Talmadge sisters and other film notables. They encouraged him to take up film acting, and when discharged from the service he took their advice. Crane first won attention as a leading man, but later Ward became a heavy.

He was a confidential stenographer in the executive department at Albany, N. Y., before the war, having acted as secretary to Gov-

ernor Sulzer. Crane obtained a commission in the navy during the war, and was a native of Albany, his father being a railroad engineer there. Funeral services, military in character, were held in that city Wednesday. Crane was a member of the Elks, the Lambs' Club, Equity, and the Master's Club of Hollywood.

Interment in Kensico Cemetery.

SCOTT SIDNEY

Scott Sidney, 56, actor and director, dropped dead of heart trouble in London July 20 while working in pictures there. Sidney, in his early days was an actor and had at times been with shows produced by the Mittenhall Bros. He was given his first chance at pictures by Thomas Ince, who saw Mr. Sidney play his vaude sketch, "The Incident." The only opposite was his wife, Josephine Foy, who was with him in London when he died.

Mr. Sidney's real name was Sig-gins. He had been active for some time in picture directing and at his death owned 25 per cent. of the Christie Comedies. He had retired from the film directing but retained his Christie interests until recently when he was prevailed to associate himself with the making of the new Syd Chaplin picture. He had directed Chaplin in "Charley's Aunt."

The Sidneys have a home in Hollywood and his widow will take his remains to California for interment.

EDNA VAUGHN

Edna Vaughn, 64, actress, died July 20 in Beekman Street Hospital, New York. Miss Vaughn was born in San Francisco, her original name being Minna Ulicia Ross.

She had been an invalid for several years prior to her death but appeared in many shows during her early career. Among her most notable engagements were with Charles Frohman and David Belasco companies. Her last stage appearance was in support of Otis Skinner in "Blood and Sand."

The funeral was conducted under the auspices of Actors' Fund with interment in the Actors' Fund plot in Kensico Cemetery, New York.

MICHAEL GAVIN

Michael Gavin, 57, died July 23 at the Good Samaritan Hospital, Cincinnati. His death was the result of injuries received July 13 when an automobile in which he was riding crashed into a loading platform.

Mr. Gavin had been the advertising agent for the Grand Opera House, Cincinnati, for 40 years. Widow and son survives.

LOIS ELLSWORTH

Lois Ellsworth, 23, of the Gifford stock players at the Bijou, Decatur, Ill., died July 18 of peritonitis. Interment in Springfield, Ill. She is survived by her husband, comedian with the Gifford stock.

JESSE SMITH

Jesse Smith, legitimate actor who retired from the stage about 20 years ago, died July 14 in New York of tuberculosis.

Smith was a son of Marie Taylor, character actress for many years with the old Cohan and Harris shows.

Joseph Malafrente, 20, musician, was drowned in Bantam lake, Bantam, Conn., last week while fishing.

CIRCUS ROUTES

John Robinson's Circus
July 25, Logan, W. Va.; 26, Huntington, W. Va.; 27, Ashland, Ky.; 28, Williamson, W. Va.; 30, Bluefield, W. Va.

St. Flore Circus
July 25, Colorado Springs, Colo.; 26, Pueblo, Colo.; 27, Salida, Colo.; 28, Grand Junction, Colo.

Woman High Diver

May Collier, lady high diver, has been engaged indef as the main park feature at Merrimack Park, Lowell, Mass.

Miss Collier gets her dates on the strength of doing a swan dive from an 85-foot high pedestal into a four-foot tank.

Giveaway Programs

At the Miller Bros. "Ranch 101," exhibiting for two weeks in New York, there are two innovations, as far as the circus goes.

In the reserved seat section a girl usher directs you to your seat and you are given a 20-page program, reading "Compliments of the Miller Bros."

ZISLER-TODD SHOW

A show franchise has been granted by the Mutual Wheel to Richard Zisler and Bert Todd.

The Zisler and Todd show will be styled "Puss Puss."

4 Dead in Wreck of Bernardi Show Train

Farmingdale, N. Y., July 24.

The dropping of a drawbar on the track, derailing five dented cars immediately behind, caused the death of four and the injury of eight other attaches of Bernardi's Carnival Shows at Place's Crossing, near here, Sunday. A number of other employees were missing after the accident, but officials of the show believe that they were making the jump from Lakeport to Gloucester, Mass., by automobile.

Superintendent G. R. Edwards identified the bodies of the dead as M. Z. Glienicki, Philadelphia, Pa.; Reginald Baggett, Lynchburg, Va.; George Monroe, a twenty-two year old negro of Baltimore, and Williams, negro, first name and address unknown.

The show had played a week's engagement at Lakeport and was heading for Gloucester. The cars were carnival property, the Bernardi outfit being a twenty-car outfit.

Mutual Supervisors

Frank Cummings and James Morrison, of Cleveland, and Walter Van Horn, of Chicago, will comprise the new board of Mutual Wheel supervisors who will look over all the shows.

They will be on a weekly salary and will start right at the beginning to help the Mutual shows get in proper shape without waiting for midseason to bring about desired show changes.

CARNIVALS

(For current week (July 23) when not otherwise indicated.)
Barker Am. Co., Wickliffe, Ind.
Barknot Bros., Elwood, Ind.
Barnett & Schutz Shows, Downs, Kan.

Bruce Greater, Harrington, Del.
Cetlin & Wilson, Waynesboro, Va.
Coleman Bros., Webster, Mass.
Colley, J. J., Pond Creek, Okla.
Cronin, J. L., Barborton, O.
Crounse United, Potsdam, N. Y.
DeKreke, Nevada, Mo.
Delmar Quality, West Columbia, Tex.

Dodson's World's Fair, Michigan City, Ind.
Edwards, J. R., Willard, O.
Endy, H. N., Roseto, Pa.
F. E. H. Vista, Va.
Fritz, H. A., Magnolia, Miss.; 30, McComb, Miss.
Galler's Am. Co., North, College Hill, O.

Gray, Roy, No. 1, Mt. Vernon, Tex.
Greenburg Am. Co., Julesburg, Colo.; 30, Gering, Neb.
Hames, Bill H., No. 2, McKinney, Tex.

Harris Expo., Dalton, Ga.
Heinz Bros., Hannibal, Mo.
Henry, Lew, Mt. Clemens, Mich.
Heth, L. J., Lockland, O.

Howard Bros., Lancaster, O.
Isler Greater, Red Oak, Ia.; 30, Fair Hamburg, Ia.
Johney, Johnny J., Saskatoon, Sask., Can.

Keystone Park Attr., Punksutawney, Pa.
Lachare Am. Co., Willibanc, Sask., Can.; 26, Gravelbourg, Sask., Can.

Lippa Am. Co., Gladstone, Mich.
McGregor, Donald, No. 1, DeLeon, Tex.

Munhattan Expo., Valatie, N. Y.
Martin & Noe, Troy, Ill.
Metropolitan, Tower City, Pa.
Midwest (Fair), Haddon, N. D.

Miller Bros. (Fair), Harrisburg, Ill.
Miller, Ralph R., Onidell, Okla.
Monarch Expo., Tannersville, N. Y.

Morris & Castle (Fair), Fargo, N. D.
Murphy, D. D., Grand Rapids, Mich.

Northwestern, Wausau, Wis.
Pearson, C. E., Lacon, Ill.
Rice-Dorman, Bedford, Ia.
Rice, E. S., Clay, Ky.

Rock City, Georgetown, Ky.
Royal American, Elgin, Ill.
Rubin & Cherry Model, Itasca, W.

Rubin & Cherry, Rochester, N. Y.
Savidge, Walter, Rapid City, S. D.
Siebrand Bros., Dickinson, N. D.

Southern Tier, Tonawanda, N. Y.
Snyder, C. L., Haddon, N. D.
Wade, W. G., South Bend, Ind.

CARNIVAL MAN KILLED

Centerville, Ia., July 24.
John Phillipschuck, employed by the Fairland Carnival, appearing here, was killed Saturday returning from Ottumwa, where the carnival troupe had attended the Sells-Floto circus.

Phillipschuck, who had drawn his pay the day before, had sent the entire amount to his widowed mother in Montreal, Canada, and to travel with the carnival group to the circus had to beat his way.

2 Downie Show Women Burned In Explosion

Watertown, July 24.

Mrs. Harry Coy, 60, and Mrs. James Heron, 39, both of Havre de Grace, Md., are in the House of the Good Samaritan here today, suffering from severe burns received following an explosion of gasoline in a car of the Downie Brothers circus, showing at Carthage, N. Y.

The accident happened last night on the show grounds. The circus, traveling on motor trucks, was in Carthage for the day.

A large supply of gasoline had been brought to the show grounds to fill the trucks. Mrs. Coy and Mrs. Heron, wife of the manager of the circus, were in the car. While it was being filled with gasoline the explosion occurred.

Several of the circus employees also suffered burns in rescuing the women and putting out the fire. The women were attended by Dr. Miller and then brought to the hospital here. Mrs. Coy is burned all about the body. Her legs and arms are burned, but her face escaped the flames. Mrs. Heron is burned about the arms and legs.

It is believed both women will survive.

Outdoor Advertisers

Alleged in Combine

Washington, July 24.

Department of Justice is attempting to break up an alleged combination in violation of the anti-trust laws in the outdoor advertising field.

Suit against the General Outdoor Advertising Co., and eight other defendants, was ordered filed in New York yesterday.

Others named in the action are: National Outdoor Advertising; Outdoor Advertising Association of America, Inc.; Foster & Kleison Co.; Foster & Kleison Investment Co.; Kerwin H. Fulton, George Johnston, George Armsby and George W. Kleiser.

Justice officials trace the alleged monopoly back three years ago when the Thomas Cusack Co., and several others merged to form the General Outdoor Advertising Co.

Attempt was made to bring about an agreement without suit but the advertising companies are stated to have refused to accept the Government's proposal.

Guilfoyle Resumes

Syracuse, July 24.

Almost fully recovered from the effects of the loss of his arm, John Guilfoyle, 39, lion tamer with Spark's Circus, who was attacked by one of his cats here last May, is preparing to resume his act. Blood poison developed and Guilfoyle lost his right arm within a few inches of the shoulder. Guilfoyle's wife is a leopard trainer with Spark's Circus.

Carnival Bars Up

Albany, July 24.

The common council has barred all traveling outdoor shows in Rensselaer, N. Y., after January 1, 1929. The ban extends to circuses, an unusual step in an anti-carnival drive. It is understood that sponsors of the legislation hold Rensselaer people can go to Troy or to Albany, should they desire to see a circus. Neither of these cities, however, permit carnivals within their limits.

Ogdensburg, N. Y., July 24.

The Ogdensburg Common Council has adopted a resolution "requesting" Mayor Newell to prohibit further carnival bookings here. The action resulted from a carnival engagement last week which was marked by police activity against gambling devices.

The carnival men have an "out," however, in the fact that part of the fair grounds, where the outdoor shows play, are outside the city limits.

Stopped Street Carnival

Gambling got too strong with the street carnival at Secaucus, N. J. Police told the concessionaires to blow.

The carnival had been brought there by the Secaucus Fusion Club.

Marcus Coew

in Washington, where he was once dramatic critic on the "Washington Post." She was with him at the end.

ELLEN TERRY

Dame Ellen Terry died at Small Hythe, Kent, England, July 21 of a combination of heart-attack and cerebral hemorrhage. The celebrated English actress, who had established her fame on both sides of the Atlantic, celebrated her 80th birthday last February.

Miss Terry, up to two years ago, had always appeared at all London first nights, and her entrance at each theatre was always the signal for an ovation. For 25 years Miss Terry and Sir Henry Irving shared stellar honors of the Lyceum company, and her Shakespearean roles

an early age he became night editor of the Boston "Herald." Later he came to New York and eventually became dramatic editor of the "Evening Sun." He was managing editor of the New York "Clipper" and later joined the Keith Circuit publicity staff. Fynes at one time was with the Keith offices and later became general manager of the Proctor houses in New York.

Mr. Fynes in 1906 obtained a site in Jersey City and another on 125th street, New York, and announced the promotion of a new vaude circuit. He launched active but the new Fynes circuit never materialized.

His wife, who was Mrs. Mary A. Coffin, Boston, died last winter. A daughter, Pauline Fynes, and two

VARIETY'S CHICAGO OFFICE

HAL HALPERIN in Charge
Woods Bldg., Suite 604
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CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

Palace
"They should cut out one act and have a longer admission," suggested one gent in the Palace lobby. "As it is, the audience hasn't time to get together and tell each other what they booked last week." The movie audience was shown people.

There were 11 rows of customers in the center section Sunday afternoon. The bill as a whole was dead, although individual merit was present. Until Jack Benny opened the last half, the lineup hadn't produced one real laugh. With Benny it was easy, all the while the comedy by-play with a vacuum-head flap giving him a strong walkoff. Harry Carroll and Ann Greenway followed, working a special song cycle by Carroll and Ballard McDonald which didn't offer much for the big comedy spot. There was a last-minute attempt to give the show a decent closing pace, with Benny, Carroll and Miss Greenway. Grace Deagon and Charles Caninefax mixing up in a weak blackout and fair clowning. It was too late. Outstanding in the first half were Fowler and Tamara, direct from their great European success in the Edgewater Beach hotel, Chicago. They're a class dance team, with something to offer in both song and picture houses, and carry a seven-piece marimba band for solos and accompaniment. Miss Tamara's wardrobe is an eye-ful. Opening was another dance turn, Josephine McLean's "Dance Rhapsodies," apparently of school origin. Three girls and two boys in a series of interpretive numbers, with scenery and costumes of considerable importance. The act will carry in big houses on appearance, but lacks special talent.

Original Honey Boys, five black-face harmonists, decked with a pleasing routine and can hold a spot in film houses. Pelovis, juggler, was third with his familiar and excellent stick and ball work. His type of work is easily adapted to picture houses. Fourth were Gracie Deagon and Charles Caninefax, comedienne, working a fast, snappy straight who buries his face at her answers. Not much for them here, although the act has apparent quality. Fowler and Tamara closed the first half.

Sixth, Jack Benny, and seventh, Carroll and Greenway. Bolleclair Brothers billed to close, but Ed and Jenny Rooney, trapeze workers, substituted. Hold fairly. Loop.

Majestic
Even tougher sledding here than at the Palace, with about 30 people on the main floor and shelf to see the first act Sunday afternoon. Bill okay for the house if poor business is to be accepted as inevitable for summer.

Geraldine and Joe, opening, seem under six years. That alone would set them in most spots, but the act is good acrobatic dance and can work a fast Apache strutting with his partner for cinch "closing results." Geraldine sings with a lisp, thus making the act inimitable. The Dove, dancing, is a juggler in funny makeup. This enables him to gag all the more when he misses all the more, and Ray does. He has a girl partner in who dance, sings and dances. The act is on one second for the time when working better than it did here.

Fay Epperson's Ensemble, third, comprises 13 girls who sit around and whistle a collection of pops and classics. It may be a "Parent-Teachers' Association" product, or it may be Chattanooga, but it didn't

look like vaudeville Sunday. Just gals who like to whistle.

Johns and Mahley have a vaudeville talk and song routine around the idea of 30 years ago, with costumes to match. It's well delivered and can play better houses. Joe Thomas and O-Tette, fifth, was featured, and deserved it. The five men have tuneful arrangements for both trumpet and sax, with a novelty instrumental "talking" bit to close.

Racine and Ray, heavy-set girl comic and not-so-heavy girl straight, have several good anatomy and can play better houses. Light in the late spot, but can hold it.

Closing were the Taketas, Japanese trio, with two men doing risqué and pole balancing, and the girl working on a slack wire. Combination exceptional closer for the association.

"Jazz Mad" (U) feature. Loop.

American
"Hollywood Debutantes." Coast act, showed here the last half. Recalled that artists, students, and those contemplating marriage. Leave the kiddies at home.

There are five dancing girls, a model and a matronly designer who plays mad on the gal and makes her look hot. This model is very versatile, posing once as Cinderella and again as a white sister. For the white sister bit, the orchestra softly plays "The Rosary." The designer bows in religious fervor, and the model steps out in a pink chemise to have the white cloth draped about her. Hot rock!

Of the dancing girls, one is good. Opening act, Pantzer and Arden, has a European flavor. Two contortionists, in light comedy, sang and grotesque makeup, twisting and gagging. Their best is "What is a skeleton?" To which the other answers: "A skeleton is a bone with the meat off." Nobody laughed.

So the man who asked the question repeated the answer and chuckled to himself. Tiring of this they walked off. The act is so unusual that there may be a chance for it in the small spots. Bard and Eleanor were in the deuce with Bard some relation to Ben Bard. He wears a collegiate outfit for laughs. Girl partner does kid clothes and has made him give her half the funny answers. "Dance a la Carte," third, comprises a sister acrobatic team, boy hoodler, and a comic mix. The man who gave their way through a waltz. There are possibilities for the sister team.

Coulter and Ferro, next to closing, are a black-face pair displaying the only real vaude talent visible this night. Coulter has material for laughs, gets 'em and finishes with an applause getting combo of hoodler and Coulter blowing. His partner can handle a ballad. "Three Ring Marriage" (FN) feature. Fair business. Loop.

Academy
Summer policy at the Academy comprises three acts, a feature, comedy and M-G-M newsreel. Last week the Carlsdo loop opened the show. The Carlsdos, father and son, the Carlsdos play accordions and a double guitar; good for any average house.

Jack Bradley, monologist and vocalist, enters the bill with some weak wise-cracks and mediocre voice.

Closing the show is the Francis Day revue. An attempt at flash, the act is weak and its value questionable. Two boys, tap steppers, do a number in clown suits, winding up with "Laugh, Clown, Laugh," intended to be serious, but really is funny. Attempts at drama are sad. Business, first show, fair. "The Matinee Idol" (Columbia) on screen.

Fred Mindlin, manager, Playhouse presented "Raiders of the Desert" (Emelka) at Orchestra Hall July 12-13, with reserved seats at 1.50 top.

A new company of McCall-Bridge players has opened at the Lyric, Duluth, Minn. Stock organization has had a Lyric start for three years. New troupe includes Douglas Hope, director; Allen Gilbert, producer; Margaret Echar, arranger; Mildred June, Dot Jones, Paul Jones, Harry Cornell, Ida Rummel, Eloise Taylor, Jerry Lamar, Don Armond, Violet Morley, Art Bowers, Tom Jones, Jack Peterson and Edward Costa.

Jack and Jill Players are currently performing "The Ladies' Battle" in the Drake Hotel.

Mont Goldberg, former night club operator, and Jack Dworck of the Lowenthal-Munn theatrical law office, have taken over the Wenged, west side picture house, with Sidney Mizel. Formerly owned by Salles Bros. and Max Ward.

Ben Hentley, booker with the Car-

roll office, has taken the Parthenon, Herwyn, in balance, and Quincy in Ottawa from the Association books.

J. B. Koppel, manager of Louis Laemmle's Illinois theatres, has established a special scale of prices for soldiers and sailors attending that firm's Alcyon theatre at Highland Park, Ill. Soldiers are required to pay only 25 cents on week days and 30 cents on Sundays, while the civilian rate is 40 cents on week days and 50 cents Sundays. Highland Park is just a short distance from Fort Sheridan, U. S. Army post, and the Great Lakes Naval Training Station. Both military and naval posts have their own theatres to furnish competition.

Dr. Norbert LaPorte, chief of the B. & K. technical department, is in charge of all sound installations at B. & K. theatres.

George Strodel, manager of the Oriental, will replace Walter Immerman as manager of the Michigan, Detroit. Immerman comes to Chicago as general director of the Lubliner and Trinz chain of B. & K.-Public houses.

R. C. Bruder has replaced Strodel at the Oriental. Bruder formerly had McVicker's. N. M. Platt, manager of the Tirol, is transferred to the Uptown and R. L. Davis of the Chicago goes to the Tirol.

Other changes in house personnel include M. F. Concannon, formerly

Morton Grove. Others programmed include Eddie Clifford as m. c., Colleen Adams, Suzette and Jose and Elsie Cole.

Harry Corbett, former manager, Ambassador theatre, will manage the Capitol.

Harry Miller, manager, Admiral, has assumed similar duties at the Englewood.

Julius Novit's orchestra is featured at the Four Seasons roadhouse on the Waukegan road.

Jessel & Israel have taken over the People's theatre here.

Joe Tortell, Jr., former manager, West Englewood theatre, is now manager of the Cosmo.

Chicago Title & Trust Co. has closed the Admiral theatre with no immediate plans set for reopening.

A. B. McCollum has acquired B. C. Orr's interest in the Lorraine theatre at Hoopesport.

G. W. Marsh has taken over the Pastime at Mahomet, Ill.

Wilmette (suburb) holds a special referendum vote on Sept. 25 on Sunday movies.

Frank Sylvano, Al Handler, Art Collins, Betty and Garper, Agnes Leonard and Tina Tweedie are at

000. The Indiana will be ready August 4.

Charlie Davis and his Indiana stage band leave Aug. 3 for New York to make records.

Keith's opens vaudeville after Walker stock closes in September.

Parks report a bad season. Business off because of 21 days' rain in June. Hot weather boosted business last week.

Mile, Thro Haves is in New York with nine students of the Fountain Square ballet. They return for the opening bill Sept. 1.

MINNEAPOLIS

Shubert—"The Kerry Gow" (Bainbridge Stock).

Hennepin-Orpheum—Vaudeville—"A Ship Comes In."

Pantages—Vaudeville—"Road House."

Minnesota—"The Racket"—"Hey, Hey" (Public unit).

State—"Glorious Betty"—stage show.

Lyric—"Bringing Up Father" (1st half). "Skins" (2d half).

Grand—Happiness Ahead" (second loop run).

The Shubert (stock) closes Saturday night, reopening with the Bainbridge Players placed in the Bainbridge will continue to operate this house along with the Minneapolis and St. Paul Metropolitan theatres (legit shows).

Frank Phelps has returned from the Chicago Orpheum offices to manage the Hennepin-Orpheum again. He will also supervise the other two Twin City Keith-Orpheum houses.

Clem Pope, former manager, Clemmer theatre, Spokane, became manager this week of the State, Public and the other two next to the Minnesota. Harold Kaplan, whom he succeeds, becomes assistant to G. R. Branton, supervisor of Minneapolis theatres for F. & R. Public.

The St. Paul dance marathon, in progress nearly one week, is drawing light. After the fourth day there still remained 153 of the dancers who started. The four promoters of the Minneapolis dance marathon divided \$70,000 in profits on the 10-day run.

Vitaphone and Movietone make their Minnesota theatre debut July 28 in conjunction with "Warming Up." Movietone also is being installed in the State, which has had Vitaphone for nearly two years.

OAKLAND, CAL.

By WOOD SOANES
Work is nearing completion on two new houses here, the Oakland, a new project of Henry Duffy for stock. Both open in late September. With the Duffy Duffy will have a chain of houses on the Coast.

Robert Warlock comes to Oakland and August another look starring engagement at the Fulton.

John Barrymore will appear in "Hamlet" in the Greek theatre at the University of California Sept. 5-7.

The Twelfth Street (Keith) is going after road show business. "Wings" is now playing a two weeks' engagement, and bookings are announced for "The Trial of Mary Dugan" and "Dracula."

District Attorney Earl Warren announced he would take steps to stop "The Captive" in Oakland should the producers bring it here from San Francisco.

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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of the Uptown, who will manage the Chicago and will have as his assistants O. F. Knight and R. L. Kalver. J. L. Lake is the treasurer of the house. G. L. Brandt, an assistant at the Chicago, has been named manager at McVicker's.

Marks Brothers have sold the Embassy, a small neighborhood house, to "Pop" Goldson. Joe McKeown, former manager, will manage the Broadway Strand for Marks.

Ben Atkins, present manager of the Strand, will be advanced to the post of film buyer for the Marks Brothers.

Straw vote polls of the Herald and Examiner were placed in front of the United Artists theatre here for a week and on the screen with Al Smith leading in votes cast.

Louis R. Fleischer has purchased the California theatre from Mrs. M. Frause and will play straight pictures.

Dave Rice, former manager North Center theatre, has moved to California to manage a string of theatres for Universal.

W. J. Fluegel, operating the Capitol and Emplur, Pekin, Ill., is constructing a new 1,300-seat in that city, opening about Nov. 1.

Lottie and Maurice Wells have written a song, "The Road to Ruin," to be used as theme number for the sex film of that title.

J. B. Koppel, former manager of the Village theatre at Wilmette and the Riviera for B. & K., is now managing Louis Laemmle's Alcyon and Pearl theatres (Highland Park and the Casino) and Monogram theatres here.

David M. Thomas (Big Four Productions) has placed his four Jack London theatres with the Jerry Alvaum office for distribution in Northern Illinois.

R. M. Avey, former M-G-M salesman at Oklahoma City, will take over the Tiffany-Stahl branch there.

John Mitchell is the new manager of the accessories department at the United Artists office here.

Louis Panto's two recording orchestras are furnishing the dance music at the municipal navy pier.

Bert Blackmore, former manager, Highland theatre, is now managing the People's.

Coon Sanders' orchestra is featured at the Delta roadhouse at

the Lincoln Tavern with Charlie Stralght's orchestra.

Helen Gahagan, dramatic star, appearing at the Revlon summer opera, plans forsaking the drama for opera.

MILWAUKEE

By HERB M. ISRAEL

Davidson—"Her Cardboard Lover" (Worth Players).

Alhambra—"Hawk's Nest" (stage).

Garden—"Lights of New York" (Vita-Movietone).

Gaiety—"Fetters of Passion" (2d week).

Merrill—"His Tiger Lady."

Palace—Vaude and pictures.

Rivside—"Little Yellow House" vaude.

Strand—"Detectives."

Wisconsin—"Easy Come, Easy Go" (stage).

The Worth Players, after 15 weeks at the Garrick and Davidson theatres, closed this week. The company tours the sticks around Milwaukee with one and two-nighters.

Milwaukee Theatre Circuit (Universal) is soon to have another new chief. Fred Meyer, manager Alhambra, which closes this week for six or seven weeks, may become chief of the U circuit of neighborhoods.

Tiffany-Stahl is to have a new branch manager here within a few days.

The American Legion at Portage has presented Mme. Schumann-Heink with a diamond service cross in payment for her appearing at a benefit performance for the service men.

INDIANAPOLIS

By EDWIN V. O'NEEL

English—"Madam X" (Berkell stock).

Keith's—"Nightsticks" (Walker stock).

Circle—"Hot News."

Indiana—"The Drag Net."

Palace—"Stambout Billie, Jr."

Apollo—"The Racket."

Skoras-Public organization here let contracts to install talkers in the Indiana, Circle and Ohio, all downtown houses—estimated cost, \$100.

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DETROIT

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Cass (Shubert-Stair) — "Desert Song" (11th week).
 Garrick (Shubert-Stair) — "Ring-aid" (3d week).
 Shubert - Detroit (Nederlandler-Shubert) — "Pearl of Great Price" (3d week).
 Adams (Kunsky) — "Foreign Legion" (1st week).
 Capitol (Kunsky) — "The Cop"; "Fine Feathers" unit.
 Madison (Kunsky) — "Jazz Singer" — Vita (3d week).
 Michigan (Kunsky - Publix) — "Home, James"; "Sunny Skies" unit.
 State (Kunsky) — "Lion and the Mouse" — Vitaphone (3d week).
 United Artists (U. A.) — "The Perfect Crime" (1st week).
 Oriental — "Crooks Can't Win" — vaudeville.
 Stock burlesque downtown at Loon, Palace, National and Avenue theatres.

Columbia
 For 16 years Kunsky's Columbia, on Monroe Street, has booked through Gus Sun. Now that the

Co-operative Booking Agency has been established in the Kunsky office, the one-time notable vaude stand is under the home wing and ahead by as much as the booking agency is letting Sun out in Detroit, it might mean something else. Offering downtown position and seven-day salaries, the Columbia has long been this town's important medium for bringing acts in, though it hasn't always shown them how to get out. With the Columbia now booking locally, it is possible that acts already in town for other reasons will be the theatre's main source, conceding some will not venture into town for that one particular date unless assured of it in advance. However, it's going to mean less acts stranded in Detroit than heretofore.

Considering the classification of the Columbia as a theatre after these many years, and the standing of vaudeville in Detroit at the present time, the second home booked bill isn't a bad one. Not much cash expended, much less a show stopped in a vaudeville theatre. Might have included more out and out girly stuff to oppose the heavy burlesque competition on the same block, though the feature picture, "Port of Missing Girls," state propaganda stuff, probably met that end.

Turn on was Francois and Celeste, ball walker. Nicely done up in golf attire and club background, with the ball painted as a large golf ball and the man walking on it in his erstwhile excellent manner. Woman does to work, but looks okay. Always a reliable starter for the smallies, and still the same. Frank and Vera Vardon, recalled as having worked under another name, didn't hit on all six in the deuce until the parody finish. Straight musical combo, singing and instrumental. Crying out loud for material.

Two-man comedy combo number three, unbilled both inside and out. Comedian does broad English in the familiar manner. Straight vocal solo and nothing very strong. Flash act in the mid-spot, Romany Revue (5), minus the usual qualities but with favorable moments in the event if it is rerouted. One member, a girl accordionist with appearance and a pleasant but little used voice, would be a novelty for the picture houses. It cannot be remembered at this moment whether there is such a mixed dance team, girl cellist and man violinist. Latter's song attempt fails to class him as a vocalist, and he should forget it. Gypsy setting and attire.

Kent and Kit, man-woman, next to closing. Annie Kent has ever been a topnotch low comedienne. This time she quite outwitted her straight man, which might be just what Annie wants, but

which is not going to do the act any good. Irene Parks and Co., standard electrical act in all intermediate circles, closed in its accustomed slot. Business at the Columbia has been fairly good, but not what it should be for the only vaude house in its part of town. Probably location as much as the bills.

"Sunny Days" opens July 29 at the Shubert-Detroit, following "Pearl of Great Price."

Izzy Seidenberg's Cadillac, playing stock since the close of the Mutual season eight weeks ago, goes dark this week and remains so until opening of the wheel Aug. 26.

Six theatres on the Koppin circuit, one out of town, are being wired with expectations of becoming sound houses Dec. 1. They are the Lakewood, Harmony, Ramona, Fenimore and Rialto, in Detroit, and the State, Flint. They average about 1,500 seats each. Five more houses on that circuit will be equipped at a later date.

Disposition of the stage policies current at the Harmony, Ramona and Fenimore theatres has not been settled.

Unless business improves there is a possibility that within a week or so the United Artists theatre will close for the remainder of the hot spell. If closing, reopening will be on Aug. 17 with sound subjects and "Tempest."

Near-panic when a skunk strolled across the stage of the Redford, Kunsky suburban house, during the screening of the feature picture.

Cooperative (Kunsky) Booking Office is running five-act auditions Monday mornings at the Columbia. Lew Kane booking.

"Rang Tang," colored musical, is playing the Koppin theatre for two weeks at 50-cent top. Show recently closed in Chicago after a \$2.50 run at the Woods.

Mystery surrounding the drowning of Joseph A. Malone, 23, musician, in Pleasant Lake, near Jackson, Mich., has not been solved. Post-mortem revealed no sign of violence. Body was found in a foot of water near the shore.

Malone was pianist in a dance orchestra at a Jackson resort.

A special delivery letter addressed to Anna Case, in care of Variety's Detroit office, is being held for collection.

Gerald S. Rouston, operator of the local station, WBMH, appeared before the Federal Radio Commission in Washington last week in support of his petition for con-

tinuation of his station's license. It has been charged that the station's equipment is obsolete and that the transmitter operates inefficiently, and ordered the WBMH license withdrawn Aug. 1. Rouston declared that at no time had his station exceeded its allotted power.

Another managerial change in downtown Kunsky houses installs Robert Corbin, now assistant at the Capitol, as manager of the Madison; Harold Archibald, assistant manager, State; Jack Perry, assistant, Madison, and Ted Boislemu, assistant, Capitol.

Edith McManus has succeeded Agnes Van Dyke Richardson as society editor of the "Times."

Detroit Civic Theatre, new title of the Bonstelle Co. after selling civic elected officers as follows last week: Caspar J. Lingemann, chairman; Mrs. John Newberry and Louis Ling, first and second vice-presidents; Mr. Oscar Garbowski (Sarah Clemens), secretary; Joseph B. Mills, treasurer; Hubert O'Brien, general counsel. On the executive board are Lingemann, Ling, O'Brien, Mrs. Eastland Larned and Mrs. Frank Sladen.

As managing director, Jessie Bonstelle will have a play-reading committee aside from her present stock company.

DENVER

Aladdin — "The Lights of New York" with Vita.

America — "Lion and Mouse" with Vita.

Broadway — Dark.

Colorado — "The Butter and Egg Man" and stage show.

Denham — Dark.

Denver — "Take a Chance Week" ("Hot News" and stage show).

Empress — Dark.

Elitch Gardens — "The Second Mrs. Tanqueray."

Orpheum — Vaude and "Hold 'Em, Yale."

Rialto — "The Michigan Kid."

Victory — "Name the Woman" (first half).

The America theatre has been sold for a price reported at \$1,000,000 by the Bishop-Casie Investment Co. owners of the Colorado, to a local syndicate. Money to be used, it is said, to aid Colorado.

The Georgia Lane Dancers, who have appeared at local theatres, join Fanchon-Marco unit. Will tour from L. A. to Vancouver, opening Aug. 3 at Loew's State in L. A.

John Stapp, local singer of cow-country ditties, has been signed by Paul Whiteman for his band. Stapp

will do concert work, making famous some jazzical vocal favorites of the plains riders.

Ken Maynard, First National's cowboy star, is encamped in Cheyenne, Wyo., with a troupe for filming sequences during annual Frontier Days celebration.

Fred Green, managing director of Colorado theatre, heads west to L. A. this week. It is reported, to sign Fanchon-Marco talent for the stage shows at his house. The Colorado is in competition to the Denver's Public shows.

BRONX, N. Y. C.

Joelson-Suchman Circuit ordered by court to pay \$600 in suit brought by I. R. B. Realty Co. for \$4,083 for non-payment of rent for Blenheim theatre. Joelson-Suchman argued the damaged playhouse and owners did not make repairs. House now dark.

Jack Simon, who acquired the Melrose recently, has reopened it. Straight pictures.

Willis may be wired when reopening.

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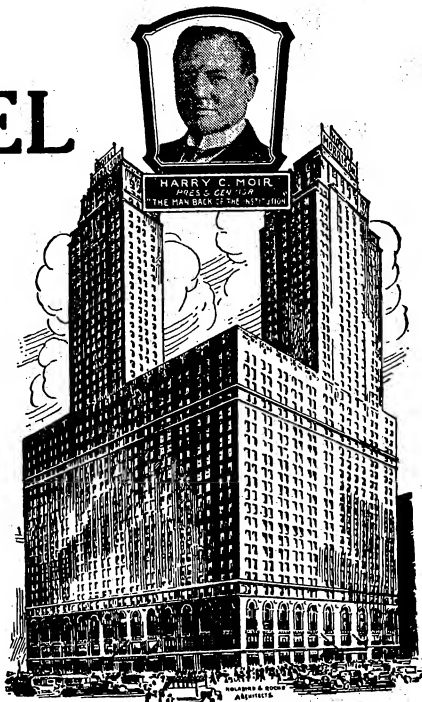
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ROCHESTER, N. Y.

By E. H. GOODING

Lyceum—"Take My Advice" (stock).

Rochester—"Sporting Age"—vaude.

Eastman—"Walking Back"—Sousa's Band.

Regent—"Yellow Lily."

Piccadilly—"Mile from Armistice."

Charles L. Wagner stock has folded up here after playing at the Temple since May.

Former Princess (South avenue), rechristened the Rexy, reopens in September.

Harry J. Childs, editor of the Rushville "Community Leader," will run a Saturday night movie show in Memorial Hall in that village, starting in August, provided business men can raise enough money to set him up.

Presentation of the Ruth Woodward comedy, "Just Relax," closed the summer stock of the Wagner Producing Co. at the Temple last week. A permanent company, with occasional guest stars, will be brought here for the winter. It is announced, Edgar Runkle, company manager, and Robert Wilder, press representative, remain in town to prepare for the opening in mid-September.

WHAM, subject of thousands of letters to the Federal Radio Com-

mission, will at least stay on the air and probably on its present wave length, according to assurances received from Washington. Eastern theatre and school of music offerings are featured.

Gaiety theatre, burlesque, goes movie this week with "Mother, Enlighten Thy Daughter," one of those for-women-only films; shows Monday to Friday. This is followed by shows for men Saturday and Sunday.

DALLAS

By HARRY GOLDBERG

Palace—"Hair & Bride"; also "Lou Forber" and stage show. (Ticket).

Majestic—"The Play Girl"; also vaudeville and Movietone.

Melba—"Glorious Betsy"; also Vitaphone acts.

Capitol—"Women's Wares."

Old Mill—"For the Love of Mike."

Pantages—"Romans."

Arcadia—"The Garden of Eden."

Jimmy Harris has been added to the publicity staff of the Palace.

Al Katz and his 10 kittens, at the Adolphus during the winter, will return Friday for an indefinite engagement in Bamboland.

The Majestic plans playing a regular group of Movietone shorts features every week.

A "staff soloist" is to be selected for the Palace for four weeks, with an option for one year in a Public-Palace theatre opportunity contest.

"Wings" (Par) comes to the Showhouse (the Circle) as a road show Oct. 22-27.

Ben Broyle, former salesman, local Fox office, has been made home office representative for Movietone, with offices in Dallas. H. G. Rosebaum, former district manager, Paramount, here, has returned as special representative for Warner Brothers' Vitaphone unit.

Movietone has been installed in the Melba theatre, with opening scheduled for Saturday. Vitaphone was installed in the theatre in April.

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By HARDIE MEAKIN

National (Erlander-Rapley)—Steve Cochran's stock in "The Night Cap."

Belasco, Pol's, Keith's—Closed.

Pictures

Columbia—"Mademoiselle from Armentieres."

Earle—"Lady Be Good."

Fox—"Don't Marry."

Metropolitan—"Lion and the Mouse."

Palace—"The Dragnet."

Rialto—Closed.

Andy Kelley is back on the job as dramatic editor of the "Times" (Hearst). Jim Ring batted for him during the vacation.

Peggy Little and Helen Ferney are an added feature at Chevy Chase Lake this week for Meyer Davis.

A new swimming pool opposite Davis' Chevy Chase Lake is doing a turnaway business.

Wesley Eddy, m. c. of the Palace, has one week of vacation at Atlantic City, and then back to start on his ninth month at this Loew house.

Charles Melson was brought down from Newark last week to take Jack Pepper's place at the Earle when the latter was out, due to illness.

MONTREAL

His Majesty's—"Very Good, Eddie" (musical stock).

Orpheum—"Lilac Time" (stock).

Capitol—"The Cossacks" (M-G-M).

Palace—"Telling the World" (M-G-M).

Loew's—"The Devil Dance" (U.A.).

Imperial—All vaude.

Strand—"Enchanted Isle" (Edue).

"Opening Night" (Col), "Chicago" (Pathé), and "Domestic Troubles" (Warner).

has been a very thin time theatrically speaking. There is some talk of pictures being dropped from programs in other houses which now feature first run films, and Palace will shortly take the step of trying out vaude as well as pictures, a policy it has never so far adopted. Meanwhile, Imperial is doing a winter business in the height of summer.

Orpheum (stock) is varying its company, now in about its 70th week here, by bringing in "guest artists. This week it is Laura Arnold in "Lilac Time."

Wilton Spencer, publicity man for the Famous Players houses here, sailed Saturday for a seven weeks holiday in Europe. He has earned it, not having been over since the war.

Theatre building in the north end of the city is put up to plebeians, and aidmen of Outremont, Montreal suburb, are being petitioned for and against an \$80,000 second run and local vaude house there. Outremont is well served already by the United Amusement Company's theatre, and project not likely to go through, but it shows someone's faith in theatre profits which aren't all likely to materialize.

On the other hand, Confederation Amusement Company, already operating about half a dozen small theatres, has taken out a license to build an \$85,000 theatre in the west end of the city. This is promised to be ready to show pictures about beginning of next year.

George Robey, who used to be the darling of British vaudevillians, is

scheduled to appear here with his own revue company at His Majesty's Sept. 3. He is traveling under auspices of All-Canada Tours and will travel Dominion from coast to coast. Under the same arrangements the D'Oyley Carte Opera Company, giving Gilbert and Sullivan shows, will open at His Majesty's for a three-week season Sept. 17. Seymour Hicks will play the same house on a repeat tour Dec. 24 and Bransby Williams will open a Canadian tour at His Majesty's Jan. 7.

Shakespeare Memorial Theatre Players are to be brought to Canada next year by Morris Gest and will tour the Dominion.

Bob Murphy, m. c. at Imperial for reopening week, is staying on for a second week. This m. c. stuff is new to Montreal and has caught on.

NEWARK

Charles Melson begins his vacation Aug. 4. He will take the month.

The Shubert opens Aug. 6 with Arthur Hammerstein's "Good Boy." This is the earliest a legit house has opened here and marks an attempt to use Newark for summer tryouts.

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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

Bliz terrible last Sunday night. Too many counter-attractions, led by the Bowl, with its symphony music, attracting 20,000; others hitting the beaches, resorts and other cool spots. The regulars were missing, too, going to the Masquers, a blowout for Mayor Jimmy Walker.

Bill in toto not up to snuff; not enough variety and retarded tempo throughout. Lowell Sherman, top-lining the eight acts, was the outstander; the Five Reillys, juve tap dancers, a close second, and Dora Maughan a good third.

Miss Maughan, next to closing, should have clinched as a showstopper but the straight and narrow-minded around here don't go for the blue stuff. Miss Maughan, however, showed enough to the wise ones that she is decidedly clever. Her assistant is Walter Fehl, an acceptable foil.

Lowell Sherman was the piece de resistance after intermission. With Betty Francisco and Eileen Robinson, Sherman gave a brilliant performance in the condensed version of "Lawful Larceny" which Sherman did in New York last year.

The Reilly kids (Al, Bobby, Francis, Grace and John), next, precocious and capable, expert tappers, grabbed plenty of applause. Right behind were Homer Mason and Marguerite Miller in a fast moving farce that scored with its bang-up funny lines and situations, an idea concerning the evils of having too much money and this pair trying to figure out a way to get rid of what they possess that can't miss.

Herbert Clifton made a sad attempt to pull a Jim Watts by burlesquing the weaker sex. It was very weak. Openers were Frank Evers and Greta, with Evers doing the wire stuff while the girl friend helped out with smiles. Nothing unusual.

Bec and Ray Goman with a flash girl revue closed. Of the outfit Bec Goman is the only thing, though Ray is no slouch as a hooper. He attempted a weak imitation of Ted Lewis. This after Lewis just got through spending three weeks here. Four specialty girls and a harmony sister team, mediocre, complete the turn.

For the bell ringers closing the first half there were the Ben Johns Girls (10), girl band and not so hot. They feature Florence, a Kyth standard, and Tudy Strawberry, captioned as "Chicago's Trumpet Queen." Just an average musical combo.

Show about 15 minutes late waiting started, further delayed by a heavy overcast, and through by the pit orchestra. Before that and during intermission some organ solos were around out by Alton.

Pantages

Good hot weather bill headed by Dave Kramer and Jack Boyle, with Ivan Bankoff billed as a special all owing to his minute booking. Kramer and Boyle, a Keith standard for years, grabbing some time

from Alex Pantages around the coast, figure staying around for the summer.

Kramer and Boyle were near show-stoppers, doing their own turn in next to shut and closing with Vincent Davies' gob orchestra in an afterpiece. Later as a hot combo. Due to Kramer and Boyle clowning, the mob stayed for the finish. During the finale Charlie Murray came on the stage with a shoe belonging to Dave Kramer and was met with an outburst even before he was introduced.

Ivan Bankoff's reappearance in vaude, after hopping around the picture houses in these parts, showed he is still a past master in Russian hoofing and as a showman he is second to none in his line of work. Bankoff is doing his old "Dancing Master" routine, working with possibilities. Act carries an attractive set and Nellie Eneer, pianist.

Openers were Mary Zoller and maul partner, both proficient xylophone artists. Mack and Tivoli, mixed comedy talk pair, came through nicely. The girl is clever and holds up her turn.

Havana, a female impersonator, turned a lot of tricks with hand balance stuff, while displaying and discarding a set of costumes. Two girls assist.

"Honor Bound" (Fox) on the screen.

Marie Callahan (vaude) will marry George and Fred (screen) soon. A license has been issued but no date set for the nuptials.

Despite Louis O. Macloen-Lillian Albertson production of "The Desert Song" is playing to capacity at the Majestic here, and with indications that it will run until Labor Day, the Macloens, in a desire to reduce their operating expense, dispensed with the services of Frank Hill, company manager, and have assigned Lee Parvin to double at the publicity and to count up. Hill rates as one of the best company managers on the coast.

Rehearsals are under way at the Hollywood Music Box for "Mid Channel," which Irving Pichel is directing for Biograph. Butler, Conway Tearle and Marguerite Lawrence will be co-starred. The attraction opens at the Curran, San Francisco, with Myles Murphy.

With Fanchon and Marco stage units set to replace the Publick shows in Seattle and Portland next week, a new lineup has been set in matters of ceremonies on the West Coast Theatres circuit.

Gene Morgan will go from the Boulevard here to open with the Publick R. & M. unit at the Seattle, Seattle, Aug. 3. Morgan, it is expected, will be temporarily replaced at the Boulevard by Jack Waldron, who will go out of Loew's State to make room for Rubie Wolf, who goes there Friday (27) from the Warfield, San Francisco. Rubie's engagement will be a flying one at the State for but three weeks. Don respectively, at the Colorado, Pasadena, will both transfer to the Portland, Portland, while Dion Roandi, pit leader from the United Artists here, will move to the Colorado.

At the Warfield, San Francisco, Eddie Peabody, out with a unit over the circuit, will go in during Rubie Wolf's absence and will be supported by weekly changes of bills.

Sam Myers, for several years manager at Grauman's Egyptian, Hollywood, and for years prior to that with the Orpheum Circuit as manager, is opening a booking agency in Hollywood associated with Walter Mills.

Harrison Ford plays the lead in "The Baby Cyclone" at the El Capitan, following "The Show-Off," supported by Natalie Morehead and Barlowe Borland, both of the original New York cast; Cameron Prichard, Isabel Withers, Ann Warrington, Montague Shaw, Val-

entine Sidney, Edward Cassidy, William Macaulay, Willis Marks and J. Raymond Brown. Edwin H. Curtis is directing.

City fire department has placed a ban on dramatic activities of the Writers, ordering the playlets produced at the club's quarters on Sunset boulevard to stop. Rupert Hughes, acting for the club, has written to the fire commission protesting the ban. The matter may be referred to the city attorney for opinion.

Edward Everett Horton's next attraction at the Vine Street will be "The Nervous Wreck." It will follow "Mary's Other Husband," current, in about four weeks and will remain for but two weeks. Lola Wilson will again play opposite Horton.

The national colors flying from the top of a 60-foot steel flagstaff erected opposite the main entrance of the First National studio in Burbank add materially to the picturesqueness.

Next attraction at the El Capitan to be produced by Henry Duff is "The Baby Cyclone." It opens July 29, succeeding "The Show-Off."

"Hamlet" in modern dress will be produced at the Cordova Play Shop July 30.

Charles Kurtzman, transferred from San Francisco to the home office of West Coast Theatres, circuit some months ago, has been drafted by A. M. Bowles, Northern California division manager and assigned to the management of the Grand and So Francisco (West Coast-Publick). Kurtzman (one of the West Coast "ace" managers and publicity experts. At the present time he is conducting a movie stage guessing contest which West Coast Theatres is operating in conjunction with the "Evening Express."

Solomon Siva, Japanese film comic, is here to look around the studios. Siva says he may make a series of pictures to take back with him to the Orient. He did not say on whose bank roll.

William Morris Agency, through William Perlberg, has placed Duffin and Draper at Manuel and Vida, both dance turns, with Publick units.

Grace Valentine, former Broadway stage actress, arrived on the coast, and will remain here for a few months.

Christie Brothers broke ground for a sound stage at the Metropolitan lot with a bit of ceremony, consisting chiefly of a number of independent producers' welding brazen-nose shovels on the surface of the proposed site. Pat Dowling was in charge of proceedings. The structure will be the first of the group, 106 by 119 feet.

Hal Roach has left for the rodeo in Salinas, 300 miles north, as the guest of T. H. Williams, general manager of the Southern Pacific. At the conclusion of the show, Roach, accompanied by Mrs. Roach, will leave for New York on business.

Herman Raymaker is preparing his first story for M-G-M for the dog "Flash." George O'Hara is writing the story. It will go into production soon. The tentative title is "Honeymoon."

Polly Moran will be one of two featured comedians.

Mary of Singapore is dead. Mary, pet of the Roach studio, was a spider monkey. She was the last of a shipment of six simians from Singapore and six shows from China arriving but two months ago. Pneumonia claimed her when unable to withstand the California climate.

Pete, the ring-eyed bulldog, was in the animal hospital at the same time as Mary, but he responded to judiciously apportioned doses of a quart and a half of brandy.

Chic Sale has arrived here to stay until returning to New York for Shubert rehearsals in September.

Walter Chenoweth, treasurer, Henry Duff's Alcazar theatre, San Francisco, has been transferred to El Capitan, Hollywood, replacing Don Shuler.

R. N. Wolf, manager, the West Coast Manchester, organized a Sol Loew Kiddie Club orchestra of 50 juveniles in Manchester. Sol Loew is the musical director and m. c. of the Manchester and the juvenile band was built around him for its stage debut. Other West Coast

dates are expected to book the band during the summer.

Southern California Knights of Columbus stage a pageant and industrial exposition at Loyola College Campus from July 23 to 28. Dave Rice, brother of Andy Rice, (Fox) is general manager.

Pasadena Community Playhouse produces James Barrie's "Dear Brutus" from July 24 to Aug. 4. Samuel Hinds plays the lead. Gilmore Brown is directing.

Bard's Hillstreet (grind pictures) has vaudeville at 25 cents and 15 cents. Three splits weekly.

Bud Barsky, known as Roy Fitzroy, signed for another year by Tiffany-Stahl to act as associate producer.

Sam Goldwyn's "Two Lovers" will open at the United Artists theatre late in August.

Chiefs of independent units with headquarters on the Universal lot are among the missing these days. Joe Rock is in New York negotiating for the purchase of equipment for a sound stage to be erected at Studio City. He is due home this week.

Harry (Joe) Brown, associate of Charles Rogers in the making of "The Sign of the Cross," is in Cheyenne with the Maynard troupe. Hoot Gibson and Jim Hum, his manager, are on the way to Chicago for a big rodeo appearance and to take shots for "Rodeo" Gibson's next.

Buck Jones and Don McElwaine, business associate, are in New York and Philadelphia for personal appearances of the actor with the premiere of "The Big Hop." Sam Sax is in New York for a couple of weeks.

SEATTLE

By DAVE TREPP

President—"The Valley of Content" (usual).
Orpheum—"10th Avenue" vaude.
Pantages—"My Lady of Whims" vaude.

Columbia—"Strange Case of Captain Banner."

Winter Garden—"Flying Cowboy." Blue Mouse—"Lights of New York" vaude.

United Artists—"Woman's Way." Fifth Avenue—"Hot News" stage show.

Seattle—"The Racket"—Public stage show.

Arthur Frahm continues as manager of the President (Duffy). Mr. Walters having returned to Flint, Mich.

Helen Audiffred has gone to Vancouver, B. C., for two weeks, playing with Leo Carillo in "Lombardi, Ltd."

The Pearl Twins, Eth and Flo, here last week for their third return with F. & M. stage show at Fifth Avenue have been booked by Wm. Morris for opening in Paris next October.

Sally Rand, with the F. & M. unit, "Sally From Hollywood," sprained her ankle the closing night at the Fifth Avenue while doing her toe number.

Nick Schmidt is new maintenance man at the United Artists theatre, succeeding Bob Murray, who will be assistant to John Hamrick at the new Music Box, opening Aug. 2.

Freddie Marcus, local tenor, formerly at the Fifth Ave. and Broadway in Tacco, and on tour with a Fanchon and Marco unit, is now with the Al Franks company, at Palace Hip.

Mrs. Newman, U manager in the northwest, has gone to Los Angeles and San Francisco for two or three weeks.

Fritz and Jean Hubert are back here after 13 months on Fanchon

and Marco and Publick time, being with Jack Partington's Hula Blues idea last week at the Seattle. State they will open this fall at the Kit Cat restaurant, London, under direction of William Morris.

Berton Churchill, guest star for five weeks at the President, has gone to New York. He will be in "An Old Man's Darling," James Forbes' new play.

John Savage, owner and manager of the Butler hotel and grille, has a claim for the removal of a notice of abatement hearing posted on the entrance to the hotel. Savage admits taking down the notice, but said he did it to help the officers preserve the notice from the elements.

SYRACUSE, N. Y.

(By CHESTER B. BAHN)

Wieting—"The Old Soak" (Frank Wilcox Stock).
B. F. Keith's—Vaude-pictures.

Syracuse—Indo-pictures.

Loew's State—"Diamond Handcuffs"—"Step This Way" (presentation).

Strand—"Partners in Crime"—Vitaphone-Movietone.

Eckel—"The Lion and the Mouse" (1st half); "A Gentleman of Paris"—Vitaphone (2nd half).

Empire—"Mad Hour."

Regent—"Doomsday"—"The Romantic Age."

Harvard—"Fashion Madness."

Place—"We Americans."

R. G. I.—"Skyscraper." "Their Hour."

With Loew's State dropping Publick units to embrace the picture picture, the chances favor the Temple's return to pop vaudeville and pictures this season. The house is controlled by E. F. Albee and the Cahill interests of this city.

A Movietone short subject by Richard Bonelli (Richard Bunn), native Syracuse opera star, has been booked for the second all-picture bill at the State. The Bernard Shaw Movietone act will be on the first program. The State program will be extended of two hours and 30 minutes when the new policy is adopted.

The Hogsburg Indian Fair, to be held on the St. Regis Indian reservation in Northern New York, Aug. 8-10, will have a midway this year.

The Regent, Geneva, closed this week for alterations. The house programs are transferred to the Smith Opera House. When the Regent reopens it will have both Vitaphone and Movietone.

Alfred Cross, leading man Temple plays last year, heads a Des Moines stock next fall.

With a city fireman drafted to serve as a "desmuid," and another as best man, Daniel Mullette, 44, Syracuse comedian, playing with a medicine show, and Flossie E. Bensing, 21, Binghamton, were married at Johnson City last week.

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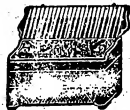
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Juster Georgie
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Larkin Peter
Larson Bob
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Martin Edw S
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London Chatter

(Continued from page 2)

Molnar entitled "Olympia." Both
may come to London later.

The naval drama, "Contraband,"
to be staged by the Daniel Mayer
Co., will go to Princess theatre in
August. The chief parts will be
played by Adrienne Allen, Elliot
Makeham, Bert Coote, Frank Vos-
per, James Carew.

Two "first" novels just published
are from the pens of stage folk. "To
Kiss the Crocodile" is by Ernest
Milton, character actor, and con-
tains cleverly drawn etchings of life
in the artistic circles of modern
London; while "Towards Freedom,"
by Molly Veness, who created the
Gate Theatre Salon, the first high-
brow subscription theatre, is a story
of the stage.

Both aspirants to literary fame
were at one time members of the
Old Vic Shakespeare company.

Tired of work, the famous Drury
Lane clown, Whimsical Walker,
after 65 years before the public, an-
nounced on his 75th birthday re-
cently that he would retire.

Boris Chaliapin, son of the famo-
us tenor, recently held a first pub-
lic exhibition of his paintings at the
Royal Opera House, Covent Garden.

Chick Endor and Harry Steinberg
collaborated on a song long titled
"I'm the Man That Married the
Girl That Broke Up the Home of the
Girl Who Broke the Man That
Broke the Bank at Monte Carlo."

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It has been abbreviated to "That
Monte Carlo" song.
It was demonstrated to Lawrence
Wright at noon one day, a contract
was signed and the boys left the
Wright office with some coin.

Having successfully produced
"Blunder," Tom Walls is due to
stage another Ben Travers farce.
This will bear the title "Mischief"
and goes into the Fortune theatre
in the near future.

George Robey, supported by Marie
Blanche, leaves for a Canadian tour
Aug. 24 with his "Bits and Pieces"
revue. While away, he will try out
his new show, "Between Ourselves,"
with which he opens in London on
Christmas Eve, probably at the
Princess.

Bernard Shaw is suing an actor
for \$25, alleging the actor gave an
amateur theatrical performance of
"Pygmalion" without the author's
knowledge.

Funny gink, that Shaw chap
You've got to know him to under-
stand him, but he won't let you
know him.

Within a year of its demise, "The
Farmer's Wife" is to be revived at
the Court theatre July 17, with an
entirely new company. Original
players are engaged elsewhere.

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Another Eden Philpotts play is
down for production in September,
called "The Runaway." It will be
tried out by the Birmingham rep
company, under Sir Barry Jackson,
before coming to London.

Title of the new musical romance
which the Daniel Mayer company is
producing has been changed from
"The Tavern Maid" to "Song of the
Sea." Show will be tried out at
Liverpool Aug. 6 and comes to His
Majesty's in September.

Has Herbert Hoover been a Brit-
ish voter? Better than a dozen
years ago he lived six years in the
Red House on Hornton Street in
the Royal Borough of Kensington.
And Herb was on the voters' list for
the Holland Ward. So they say.

As a rate payer he had a right
to be on the list and to vote in
Borough-Council elections. But did
he do it? The Democratic Party is
credited with having someone nosing
around trying to find out. But as
no names go on the polling papers
anyway, and it's doubtful if they
are kept over till more than the
next election, they're having quite
a search.

Until "The Song of the Sea" is
ready for His Majesty's a new
thriller will be put in as a stop-
gap and, if it's a real find, as
another house. This is "The Phant-

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Tom, Bert, by two young actors,
Vernon Sylvain and Sydney Lynn.

Percy Hutchinson is returning from
Australia shortly bringing home for
production a new comedy called
"The Laughing Optimist."

By the time this is published,
Tom, Bert, and the foremost
entertainer will be in New York.
Tom, Bert, then once before to
cover the home of a famous fight-
ing man, is merely on a
tour.

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ANGELA MIA

(MY ANGEL)

Theme Song of the
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material and "hook-ups"
that will mean publicity
for You!!

If you used
"Charmaine"
or
"Diane"
You will want
"Angela Mia"
(MY ANGEL)

ARTIST COPY
MY ANGEL
(Angela Mia)

By ERNO RAPÉE
and LEW POLLACK

Moderato

Days were long and nights were end-less -- Ev-er since the day you found me -- Ov-er-head You have filled -- the skies were gray -- my heart with bliss -- Seemed all wrong -- to be so For you put your arms a - friend-less round me -- And then one day you came my way. And then you sweet-ly whis-pered this.

CHORUS

An-ge-la Mi-a -- You are my An-gel dear, The Heav-ens sent you down to me from up a -bove An-ge-la Mi-a -- You are my guid - ing star -- A sweet Ma-don-na that I hon-or and I love -- You're like the sun-shine in all its splen - dor -- And I sur-rend-er -- each time you smile -- An - ge - la Mi - a -- My pray'rs are an-swered now -- And I am thank-ful for -- An-ge-la Mi-a -- An-ge-la thank-ful for An-ge-la Mi-a --

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AN ERNO RAPÉE MELODY!!

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